

## BLANK VERSE

The unrhymed iambic pentameter has customarily been considered the great staple measure of English verse; it therefore has quite naturally attracted considerable attention from literary critics and scholars ever since the seventeenth century, though interest ran highest in the form just at the turn of the present century, when English metrists were quarreling hotly over "elision" versus "trissyllabic substitution" (the real issue was actually scansion versus performance). Metrical studies of the blank-verse line of Shakespeare and Milton, among other, are cited below, whereas studies of Shakespeare's rhymed verse, for example, are cited in the following subsection of Couplet verse, and also in the section on Rhyme in Chapter 4 on Sound. More general studies of the development of the pentameter line (as in the sonnets of Wyatt and Surrey) appear in the preceding section on Accentual-Syllabic Verse. See also Thompson (E91).

A broader historical perspective, however, suggests that blank verse is in fact no staple meter at all but rather a limited transitional form in the history of English metric: it appears for only 300 years (say 1557-1855), 100 of which are a virtual interruption, and then largely falls into desuetude in the present century, having no recent examples of a great English poet to be its impelling force, as seems to have been the case ever since Shakespeare. And the pentameter line, whether blank or rhymed, has been largely buttressed in the past by the sonnet form, also now out of fashion. But, by comparison, the alliterative line can be found as early as 700 A. D. and not only essentially unchanged three centuries later but also recognizable intact as late as 1450, and, if Lewis is correct in arguing that it sloughed off its cumbersome armor of alliteration in order to travel lighter in the ballads and, later, in the hymn meters (minstrels hiding in churches?), then one may reasonably say it is still with us today. In any event its sphere of influence has been far wider than the pentameter's. The hybrid meter devised in Middle English seems to be inherently unstable.

E1086 Addison, Joseph. *The Spectator* [1711-12]. Ed. Donald F. Bond. 5 vols. Oxford: Clarendon Press, 1965.

In nos. 58-63 Addison defines "false wit," which, as opposed to "true wit," which discerns a surprising resemblance of ideas or of similar features in otherwise-dissimilar objects (*discordia concours*), produces a mere similarity of letters (anagrams, acrostics), syllables (doggerel rhymes, *bouts-rimées*), words (puns), or "whole sentences or poems, cast into the figures of eggs, axes, or altars."

In no. 285 (on perspicuity and sublimity of Milton's language), Milton is praised for the variety he achieves in his numbers by elisions. No. 39 defends blank verse as the proper medium for tragedy.

E1087 Alexander, Peter. "Conjectural History, or Shakespeare's *Henry VIII*." *Essays and Studies* 16 (1930): 85-120.

The student lacking time for a discursive essay should read only section IV, where Alexander supports the view that Shakespeare was the sole author, by attacking the metrical tests of Spedding, Hickson, and the others, on the grounds that the stylistic characteristics claimed to be distinctly Fletcher's in fact occur often in the later Shakespeare. But no statistics are given in support.

E1088 Allen, John D. *Quantitative Studies in Prosody II: Elements of English Blank Verse*. Johnson City: East Tennessee State University Press, 1968.

A historical-statistical survey of metrical features, Spenser to Frost.

E1089 Baker, Howard. "The Formation of the Heroic Medium." Introduction to *Tragedy: A Study in a Development of Form in "Gorboduc," "The Spanish Tragedy," and "Titus Andronicus."* University, La.: L.S.U. Press, 1939. pp. 48-105.

- E1090 ----- "Some Blank Verse Written by Thomas Norton Before *Gorboduc*." *MLN* 48 (1933): 529-30.  
It was used in a passage from the *Aeneid* in Calvin's *Institute of the Christian Religion* translated by Norton.
- E1091 Banks, Theodore H., Jr. "Miltonic Rhythm: A Study of the Relation of the Full Stops to the Rhythm of *Paradise Lost*." *PMLA* 42 (1927): 140-45.  
Banks notes that since nearly half of Milton's sentences end in mid-line, and since he uses inversions of accent freely, we should recognize that the "sentence structure" in the verse is superordinate to the meter (line structure). Reply by Diekhoff (E1143); see also Treip (E1327).
- E1092 [Bathurst, Charles.] *Remarks on the differences in Shakespeare's versification in different periods of his life and on like points of difference in poetry generally*. London: John W. Parker and Son, 1857; rpt New York: AMS Press, 1970. 218 pp.  
Two of the nine sections in the book (nos. 2 & 3) are on Shakespeare; the informing principle is that the style of each play (not isolated passages within the plays) is sufficiently distinct from all the rest to allow dating on such evidence. Section 2, however, gives mainly only long extracts from the plays; section 3 summarizes the general conclusions.
- E1093 Bayfield, M. A. *A Study of Shakespeare's Versification, With an Inquiry into the Trustworthiness of the Early Texts, An Examination of the 1616 Folio of Ben Jonson's Works, and Appendices, Including a Revised Text of "Antony and Cleopatra."* Cambridge: Cambridge University Press, 1920; rpt Norwood, Pa.: Norwood Editions, 1976.  
Rev: in *Anglia Beiblatt* 34 (1923): 325-38; by Tatlock in *MP* 18 (1921): 504-5; by Bright in *MLN* 36 (1921): 63-64; in *TLS*, 26 February 1920, p. 136.  
This book draws on three earlier articles published in *TLS*, 23 May-13 June 1918, pp. 242, 265, 277, 290; discussed in subsequent correspondence by Simpson, Wilson, and O'Neill, pp. 301, 313, 325, with a summary reply to all three by Bayfield on 1 August, pp. 361-62. See also Wilson (E411, N136).  
Bayfield's theory has two principal features: he believes that metrical elisions were not intended by Shakespeare but were the result of house styling for the First Folio; they therefore should be "resolved" (i.e., expanded), resulting in many trisyllabic feet. (This theory *is* as queer as it sounds, but in fact Saintsbury too thought elisions "hideous.") Second, he believes that English verse is actually *trochaic* rather than iambic--it is only that poets regularly add an extra upbeat syllable and drop the requisite final syllable, for some reason or other. This view, which is nothing but eccentricity in the finest English tradition, is also propounded in E336 and in
- E1094 "Our Traditional Prosody and an Alternative." *MLR* 13 (1918): 157-82.
- E1095 [Berdan](#), John M. *Early Tudor Poetry: 1485-1547*. New York: Macmillan, 1920.  
Some notes close to the end on Surrey and blank verse; see also pp. 145-52 on the medieval conception of "rithm."
- E1096 Bernhart, A. Walter. *Ein metrisch-rhythmische Vergleich der beiden Fassungen von Wordsworths "Prelude."* [A Metrical and Rhythmical Comparison of the Two Versions of Wordsworth's Prelude Employing a Graphical Method of Analysis Based on Phonological Principles.] Diss., University of Graz (Vienna), 1973. Vienna: Verband des Wissenschaftlichen Gesellschaften Osterreichs, 1973.  
Summary in *English and American Studies in German: A Supplement to Anglia*, 1972, pp. 98-100.
- E1097 [Beum](#), Robert. "So Much Gravity and Ease." *Language and Style in Milton*. Ed.

Ronald D. Emma and John T. Shawcross. New York: Frederick Ungar, 1967. pp. 333-68.

The one sharp focus of proper perspective, we remember, is a resultant of fused twin perspectives: Beum offers here both (1) a lengthy and careful survey of the history of theories about Milton's verse-structure--from Henry John Todd and Dr. Johnson to James Whaler and F. T. Prince--emphasizing repeatedly that it is the line as a whole, not the foot ("Milton is not a foot prosodist") which is the metrical unit for Milton, a view for which he need not have gone to the Italians to learn; and also (2) a very full characterization of Milton's verse itself, in terms of rhymelessness (it offered sublimity, austerity, naturalness, plasticity, dramatic propriety), alliteration and assonance, enjambment (the lines nevertheless end on heavy syllables), hypermetrical lines, elision, mellifluousness, strictness, and sonority. Beum concludes that "we need not radically revise the traditional description of Milton's epic verse" but reasserts his central point: the Miltonic line is essentially *decasyllabic* but not *iambic*.

- E1098 Binyon, Laurence. "A Note on Milton's Imagery and Rhythm." *Seventeenth Century Studies Presented to Sir Herbert Grierson*. Oxford: Clarendon Press, 1938. pp. 184-91.  
Finds that "rhythm tends to control the imagery."
- E1099 "Blank Verse." *Cornhill Magazine* 15 (1867): 620-40.  
Historically arranged, with examples mainly from Renaissance drama. Platitudinous.
- E1100 "Blank Verse." *The Spectator* 80 (1898): 372-73; commentary, pp. 409-10. Also in *Living Age* 217 (1898): 325-28.  
Argues that the Elizabethan playwrights, and Milton after them, never cared at all for the perfect iambic decasyllable: "their practice was to distribute the accents almost at will . . . [in] absolute freedom." The correspondents, however, take up the *Kalevala* meter in Longfellow's "Hiawatha" and the possibility of Catullian hendecasyllabics in Browning's "One Word More."
- E1101 Bordukat, Gertrud. Die Abgrenzung zwischen Verse and Prosa in den Dramen Shakespeares. Diss., Königsberg, 1918.  
Rev: in *Anglia Beiblatt* 34 (1923): 306-8.
- E1102 Borinski, Ludwig. "Vers und Text in den Dramenmanuskripten der Shakespearezeit." *Anglia* 75 (1957): 391-410.  
A review of the various explanations for metrical irregularities in the dramatic texts, including Simpson and Van Dam's argument over the admission of alexandrines and anacrusis, the textual-corruption explanation, evidence of house-styling, and the theory allowing textual influence by theatrical promptbooks. The author denies categorically that metrical irregularities exist that are not resolvable by elision or expansion.
- E1103 Boyle, Robert. "Beaumont, Fletcher, and Massinger." *Englische Studien* 5 (1882): 74-96; 7 (1884): 66-87; 8 (1885): 39-61; 9 (1886): 209-39; 10 (1887): 383-411.  
Extends the metrical-tests work begun by Fleay in order to try to corroborate or revise his findings about the shares of each of the three dramatists in the plays attributed publicly to the first two.
- E1104 ----- "Blank-Verse and Metrical Tests." *Englische Studien* 16 (1892): 440-48.  
A stinging, tendentious denunciation of the methods and results of the whole school of verse-testers, German and English, such as Fleay, Schröer, Wilke,

and especially König, for whom Boyle reserves his highest contempt.

- E1105 ----- . "Pericles." *Englische Studien* 5 (1882): 363-69.  
Adduces evidence from his own metrical tests to argue for three authors in the play, Shakespeare, Wilkins, and Rowley.
- E1106 Bradley, A. C. "Note BB: The Date of *Macbeth*: Metrical Tests." In his *Shakespearean Tragedy*. London: Macmillan, 1904; 2nd ed. 1905. pp. 470-80. Bradley applies the Speech-Ending, Overflow, and Light and Weak Ending Tests to *Macbeth* and reaches the traditional conclusions that (1) it is the latest of the five tragedies, and that (2) it shows a distinct internal transition between the middle style and the style of the late plays.
- E1107 Bradner, Leicester. "A Test for Udall's Authorship." *MLN* 42 (1927): 378-80.  
In view of the extensive metrical confusion and variety shown in fifteenth-century texts, the high frequency and stability of Alexandrines in *Ralph Roister Doister*, *Jacob and Esau*, and *Respublica* suggest strongly that Udall is the author of all three.
- E1108 Brashear, Lucy M. "Character and Prosody in Shakespeare's *Measure for Measure*." *DAI* 30 (1969): 3424A (North Carolina).  
Finds distinctive, prosodically motivated "speech-patterns" for each character in the play, patterns which reveal character and hence yield an interpretation of the play. Separate chapters on Isabella, Angelo, the Duke, Lucio, Claudio, Juliet and Mariana, and Escalus.
- . [Bridges](#), Robert. *Milton's Prosody*. [See E491](#).
- E1109 Brook, G. L. *The Language of Shakespeare*. London: Andre Deutsch, 1976.  
Includes "Syntax," "Accidence," "Pronunciation, Spelling, and Punctuation," "Metre."
- E1110 Brooke, Tucker. "The Marlowe Canon." *PMLA* 37 (1922): 367-417.  
See pp. 396, 406-8 for metrical evidence for and against Marlowe's hand in various plays.
- E1111 ----- . "Marlowe's Versification and Style." *SP* 19 (1922): 186-205.  
Marlowe first made the blank-verse line a truly native form and a supple formal instrument; Brooke analyzes the hallmarks of his metrical style in *Tamburlaine*: the single line as unit and the verse paragraph; octosyllabics, nonasyllabics, and Alexandrines; weak and hypermetrical line-ends; repetitions of phrasing and entire lines; and others. These features are then traced through Marlowe's later plays up to *Edward II*; his metrical style develops toward variety, even as the lines steadily lose their ornate rhetoric and diction.
- E1112 Brown, George Dobbin. *Syllabification and Accent in the "Paradise Lost"*. Baltimore: John Murphy Co., 1901. 73 pp. His dissertation at Johns Hopkins.  
Brown, a student of Bright's (E500), here applies Bright's theory of "pitch-accent" (normally unstressed syllables falling on a ictus position in verse are marked by a rise in pitch instead of stress) to Milton. That theory to the side, this work is more immediately useful for providing a review of the major metrical theories about Miltonic verse and an analysis of syllable-division and stress-placement within the line.
- E1113 Browne, George H. *Notes on Shakespeare's Versification, With an appendix on the Verse Tests, and a short descriptive Bibliography*. Boston: Ginn, Heath, and Co., 1884; 4th ed. 1901; rpt New York: AMS Press, 1973. 34 pp.

A student's manual intending to teach a proper understanding of Shakespearean metrics by showing Elizabethan usages for caesura, accent, and contraction/expansion of syllables (phonetics). Draws on the work of Ellis, Sweet, Abbott, Mayor, and others, but some of the examples are quite fanciful. Two appendices: one reviews the published work on metrical tests, and the other notes works on metrics from Mitford (1804) to Schipper (1881).

- E1114 Buell, Llewellyn M. "A Prose Period in Shakespeare's Career?" *MLN* 56, no. 2 (1941): 118-22.  
Statistics to supplement the metrical tests.
- E1115 Burris, Quincy G. "'Soft! Here Follows Prose'--*Twelfth Night* 2, 5, 154." *Shakespeare Quarterly* 2 (1951): 233-39.  
Looking for a criterion for Shakespeare's selections of prose and verse in his plays, Burris rejects three common assumptions--that prose is used for (1) the lower classes, (2) agitation or "abnormal state of mind," or (3) "buffoonery" or low sentiments--and concludes that no single criterion is evident.
- E1116 Candy, Hugh C. H. *Milton: the Individualist in Metre*. London: Nisbet, 1934. 23 pp.  
Rpt from *Notes & Queries* 159 (1930): 165-67, 189-92.  
Rev: in *TLS*, 21 June 1934, p. 447; in *MLR* 30 (1935): 413.  
Examines Ovidian stanzas attributed to Milton; Candy argues that non-decasyllabic and metrically irregular lines are "frequent" in Milton.
- E1117 Chambers, David L. *The Metre of "Macbeth": Its Relation to Shakespeare's Earlier and Later Work*. Princeton: Princeton University Press, 1903. 70 pp.  
Though this little monograph does explicate the metrical structure of *Macbeth* exhaustively, it is also intent to place the play in the wider context of Shakespeare's developing craftsmanship; the reader will find here, therefore, an equally valuable treatment of Shakespeare's metrical skill across the whole canon. Summary table of statistics on p. 68.
- E1118 Chambers, E. K., Sir. "Appendix H: Metrical Tables." *William Shakespeare: A Study of Facts and Problems*. 2 vols. Oxford: Clarendon Press, 1930. Vol. 2, pp. 397-408.  
Eight Tables with Notes present statistics on Line-structure (External, Prose, Rhyme, Blank), Rhyme, Blank Verse Length and Syllabic-Variation, and Blank Verse Pause-Variation for both the "Normal Plays" and the "Abnormal Plays."
- E1119 Clark, Arthur Melville. "Milton and the Renaissance Revolt Against Rhyme." In his *Studies in Literary Modes*. Edinburgh: Oliver and Boyd, 1946. pp. 105-41.  
The historical precedents and local contexts of Milton's renunciation: in Italy (sixteenth-century *versi sciolti*); in Spain (the *versos sueltos*); in France (almost nonexistent); in Germany (the *Reimlosigkeit* delayed by experiments in classical meters); and in England (Surrey and the quantitative experiments there as well). Concludes with a long analysis of seventeenth- and eighteenth-century opinions on the subject. Altogether, an excellent purview of the subject--thorough yet reasonably brief.
- E1120 Clemen, Wolfgang, and Fritz Lichtenhahn. "Die dramatischen Impulse in Vers und Rhythmus." *Jahrbuch der Deutsche Shakespeare-Gesellschaft West*, 1969, pp. 10-29.  
Clemen argues that though rhythm is one of the most powerful elements in drama, its effects are unconscious and its dramatic functions scarcely understood. Thus, ordinary naming, counting, and scanning of meter is useless. Be-

sides stress, pitch, tempo, tone-color, volume, and ease of articulation are important, as well as diction, register, rhetoric, and dramatic delivery. Lichtenhahn, an actor, adds that technical knowledge of Shakespeare's versification is crucial for the actor's interpretation, though beyond that point the sheer power in the lines can be harnessed only by rhythmic stylization. He cites three examples in *Lear* where verse-technique creates character.

- E1121 Cobb, Charles W. "Milton and Blank Verse in Spain." *PQ* 42 (1963): 264-67. Following Prince, Cobb suggests referents for the "Spanish poets of prime note" who used blank verse, mentioned by Milton in the Preface to *Paradise Lost*.
- E1122 ----- "A Type of Four-Stress Verse in Shakespeare." *New Shakespeareana* 10 (1910): 1-15.  
Cobb's argument that Shakespeare's lines are actually read (temporally speaking) as tetrameters even if they are called pentameters is an enthymeme, and his assumption that "a line is in no particular meter until it has been read" is simply false. Neither of these may be inferred from the fact that many pentameter lines have only four lexical stresses. Temporalist metrics: see E284 and E285.
- E1123 Cobb, Thomas D. "Wordsworth's Style and Versification in *The Prelude*." *DA* 19 (1959): 2948A (Emory, 1954).  
Only 22% of the lines in *The Prelude* are regular pentameters; Wordsworth employed a number of metrical devices--inversions, heavy and light feet, shifts of caesura, occasional extra syllables, and monosyllables to slow down the rhythm--to achieve variety within the traditional constraints. In comparison the verse--paragraphing, syntax, and diction are relatively direct.
- E1124 Collins, J[ohn] Churton. "The Text and Prosody of Shakespeare." In his *Studies in Shakespeare*. Westminster: Archibald Constable, 1904. pp. 297-331.  
A review of Van Dam and Stoffel (E1136) which takes up prosody only in the last five pages; Collins had acquitted himself better if he had said nothing at all. Shakespearean harmony, he says, can no more be found by reducing metrical variations to rule "than the secret of life by the scalpel of the anatomist."
- E1125 Conrad, Hermann. "Metrische Untersuchungen zur Feststellung der Abfassungszeit von Shakespeare's Dramen." *Shakespeare Jahrbuch* 31 (1895): 318-53.
- E1126 ----- "Eine neue Methode der chronologischen Shakespeare-Forschung." *GRM* 1 (1909): 232-48, 307-20.
- E1127 Cook, Albert. "Milton's Abstract Music." *University of Toronto Quarterly* 29 (1960): 370-85; rpt in *Milton: Modern Essays in Criticism*. Ed. Arthur E. Barber. New York: Oxford University Press, 1965. pp. 398-415.  
Rhythmically Milton's great accomplishment is *PL* was to create "a strong-ribbed structure of accents [which] constantly buoys up line by line the mighty periods. . . . by assigning all [the] accents nearly equal value. . . . each successively primary." This sustentation of an elevated voice is the exact opposite of the effect in *PR*, where the leveling of accents works as gradation ("the syllabic pattern keeps the accents from being pronounced, and the accents keep the syllabic pattern from being incantatory"), while in *SA* the equipoised accents create a "rhythmic indeterminacy" wherein every line has two or more possible readings (and scansion) simultaneously.
- E1128 Copeland, Thomas Arthur. "A Theory of Metrical Structure with Special Emphasis on Milton's Epic Blank Verse." *DAI* 32 (1971): 3244A (Northwestern).

Copeland "examines prevalent theories of meter . . . and presents a Prosody" of *PL* and *PR*; what these might be, we are left to wonder from the abstract. But there are four Appendices: a list of compound-word stressings; "a list of lines containing metrical inversions created by disyllabic and polysyllabic words"; a list of words whose stressings vary; and a list of disyllabic and polysyllabic words showing "the strength of each syllable and its location in both the word and the line."

- E1129 Crane, Milton. *Shakespeare's Prose*. Chicago: University of Chicago Press, 1951. See Appendix I, "A Note on the Printing of Prose and Verse in Shakespeare," pp. 197-202.
- E1130 Crannell, Kenneth C. "A Metrical Analysis of Robert Frost's 'The Hill Wife.'" *Studies in Interpretation, Volume 2*. Ed. Esther M. Doyle and V. H. Floyd. Amsterdam: Rodopi, 1977. pp. 99-114.  
Complete line-by-line scansion and discussion, employing the Trager-Smith 4-level numerical notation. The norm is iambic, with considerable substitution; Crannell allows spondees and pyrrhics.
- E1131 Craven, Dorothy H. "Cowper's Use of 'Slight Connection' in *The Task*: A Study of Structure and Style." Diss., University of Colorado, 1954.
- E1132 Creizenach, Wilhelm. "Verskunst und Stil." In his *Geschichte des neueren Dramas*. 4 vols. Halle, 1909. Vol. 4, pp. 358-400. Translated by Cécile Hugon (with author's revisions) in 1916 as
- E1133 *The English Drama in the Age of Shakespeare*; rpt New York: Haskell House, 1964.  
Book VII, "Versification and Style," pp. 315-52, treats of metrical polish, use of rhyme, alliteration, use of differing verseforms to mark characters or style, use of prose, and rhetorical figures.
- E1134 Daiches, David. "The Opening of *Paradise Lost*." *The Living Milton: Essays by Various Hands*. Ed. Frank Kermode. London: Routledge & Kegan Paul, 1960. pp. 55-69.  
An explication--primarily prosodic in method but rather mechanical in execution--of the first twenty-six lines. As the author himself observes, "it is not difficult to discuss Milton's sound patterns and his handling of verbal cadence."
- E1135 Dam, B. A. P. van, and C. Stoffel. *Chapters on English Printing, Prosody, and Pronunciation (1550-1700)*. Anglistische Forschungen, vol. 9. Heidelberg, 1902; rpt New York: AMS Press, 1973. 206 pp.  
Contents: 1. "High-handed Ways of Elizabethan and Jacobean Printers." 2. "The Dogma of the 'Extra Syllables' in the Heroic and Blank Verse Line (16th and 17th Century)." 3. "An Inquiry into the Use of the Synzesis in Shakespearean and Miltonic Verse."
- E1136 ----- . *William Shakespeare: Prosody and Text*. Leyden: E. J. Brill, 1900.  
Rev: in *Anglia Beiblatt* 13 (1902): 322-25.  
Part One, "Prosody," has chapters on Additional Syllables, Aphaeresis, Synzesis, Syncope, Dropping of Consonants, Apocope, Synalepha, Coalition, Dropping of an Entire Word, Syllabic Accent, the Heroic Line, and *Structure and History of the Blank Verse Line* (pp. 209-68). (The text is the 1895 Globe edition.) Part Two is "Criticism of the Text of Shakespeare."
- E1137 Daniels, Edgar F. "Climactic Rhythms in 'Lycidas.'" *American Notes & Queries* 6 (1968): 100-1.  
The meter of the two climactic lines, 82-171, is identical.

- E1138 David, Richard. *The Janus of Poets: Being an Essay on the Dramatic Value of Shakespeare's Poetry, Both Good and Bad*. Cambridge: Cambridge University Press, 1935.  
A prize-essay on Shakespeare's versecraft, arranged chronologically.
- E1139 Dawson, Benjamin. "Shakespeare's Metre." *Englische Studien* 11 (1888): 174-76.  
Defends the existence of the pyrrhic foot against Elze.
- E1140 Delius, Nikolaus. "Die Prosa in Shakespeares Dramen." *Shakespeare Jahrbuch* 5 (1870): 227-73.
- E1141 Diekhoff, John S. "Milton's Prosody in the Poems of the Trinity Manuscript." *PMLA* 54 (1939): 153-83.  
The description of later Miltonic blank verse given by Bridges in *Milton's Prosody* (E491) is here confirmed for Milton's early poetry as well: it is "regularly iambic and decasyllabic," and Milton definitely "scanned his verse in one way and read it in another." Thus, throughout all his pentameter verse, whether blank or rhymed, Milton scrupulously insures by the strategy of *elision* that his lines shall contain ten and only ten syllables. (The tetrameter verse however is frequently heptasyllabic.) There is a regular inverse correlation between date of composition and strictness of verse design in Milton; the latest verses are the freest, the earliest the tightest. Rhyming and stanza in *Lycidas* are also examined by Diekhoff.
- E1142 ----- "The Punctuation of *Comus*." *PMLA* 51 (1936): 757-68.  
Milton punctuated for three purposes--rhetorical/elocutionary, grammatical, and rhythmical--and when, in the superimposition of verse pattern on syntactic pattern, he had to make a choice, pointing (or absence thereof) for the sake of versification was generally given preference.
- E1143 ----- "Terminal Pause in Milton's Verse." *SP* 32 (1935): 235-39.  
A reply to Banks (E1091). "Milton considered the line as a more or less isolated unit of verse to be indicated as such by some sort of breath pause or lingering at the end." Diekhoff's view emphasizes the integrity of the line as opposed to the "verse-paragraph" or sentence--i.e. the meter as opposed to the syntax. See also Treip (E1327).
- E1144 Dobrée, Bonamy. *Histriophone*. London: The Hogarth Press, 1925. 40 pp.  
The interlocutors in Professor Dobrée's essay on dramatic poesis survey the whole tradition of blank verse, interpreting its development "histriophonically"--as a dramatic instrument, that is--rather more than "prosodically"--in terms of rules and permissible substitutions--though the essence of that interpretation is a theory of three principal stresses to the line and "breath-groups." More engaging still is the larger argument that blank verse (the dramatic effect of which is speed and fluidity) and dramatic prose (the effect of which is rhythmic deceleration and delay) were evolving, in the later Shakespeare, and could still evolve into a higher form of "stage-prose," more stylized than common speech, yet more supple than the blank-verse line, than even the dramatic medium of *The Tempest*, which was "too subtle . . . too fine for the stage."
- E1145 Doleschal, A. "Der Versbau in Thomas Kyd's Dramen: Ein Beitrag zur Geschichte der englischen Metrik." Programm Steyr, 1892. 23 pp.
- E1146 Donow, Herbert S. "Linear Word Count as a Function of Rhythm: An Analysis of Shakespeare's Sonnets." *Hephaistos* 1 (1970): 1-27.

Interested in the rhythmic effects of trivial monosyllabic function words, Donow sorts the 2,155 lines of the sonnets first by number of words, then also by function-word appearance. These 136 words represent only 4% of the total vocabulary used in the Sonnets (3,211 words) but account for a surprising 55 % of the actual words used. Since the stressing of polysyllables is relatively rigid compared to that of monosyllables, lines heavy in the latter will show greater metrical variety. The author invites further analysis of the data presented in this typology. Based on the Rollins variorum text.

- E1147 Draper, John W. "King James and Shakespeare's Literary Style." *Archiv* 171 (1937): 36-48.  
 Would a worldly-wise dramatist adapt his style to the interests of a new, language-conscious king? The evidence of meter, rhyme, and alliteration is discussed on pp. 38-40.
- E1148 Dunbar, Georgia. "The Verse Rhythms of *Antony and Cleopatra*." *Style* 5 (1971): 231-45.  
 The author's tactic of working through the play citing statistics on metrical variation (syntactic and pausal) without a single illustration leaves the unfortunate impression that the *statistics* not the variations are the source of meaning in characterization, making the essay virtually useless to the reader and also unpleasant to read.
- E1149 Eckert, Charles W. "The Poetry of Henry Howard, Earl of Surrey." *DAI* 21 (1961): 1939A (Washington).  
 A critical text and notes for fifty-four poems, with discussion of musical settings, which Eckert believes the poems were intended for. "Surrey's prosody . . . is shown to be heavily influenced by the humanist reaction against rhyme, intricate stanza forms, and short line, and less regular than it has been believed to be."
- E1150 Ehrl, Charlotte. *Sprachstil und Charakter bei Shakespeare*. Heidelberg, 1957. 194 pp.  
 The differentiation of characters is effected by means which are linguistic, of course, and to a much lesser extent prosodic, as in the alternation of prose, blank verse, and couplets.
- E1151 Eichhorn, Traudl. *Prosa und Verse im Vorshakespeareschen Drama: Ein Beitrag zum Formproblem des Englischen Renaissancedramas*. Diss., Munich, 1949. 173 pp. Rpt in *Shakespeare Jahrbuch* 86 (1950): 140-98.
- E1152 Ekwall, Eilbert. "Die Shakespeare-Chronologie." *GRM* 3 (1911): 90-108.  
 Bibliographical-review essay.
- E1153 Eliot, T. S. "A Note on the Verse of John Milton." *Essays and Studies* 21 (1936): 32-40.  
 Eliot's famous censure of Milton: his language is "*artificial* and *conventional*," his verse is nothing but "mazes of sound" detached from sense: "the inner meaning is separated from the surface." Eliot here explores the Miltonic branch of the "dissociation of sensibility" theory he had earlier proposed.  
 This essay, and also Eliot's "Milton" in *Proceedings of the British Academy* 33 (1947): 61-79, were cut considerably when reprinted as "Milton I" and "Milton II" in his *On Poetry and Poets*. New York: Noonday Press, 1961. pp. 156-64, 165-83.  
 Discussed in
- E1155 P. F. Armin, "Eliot on Milton: Tone as Criticism." *Miscellanea Anglo-Americana: Festschrift für Helmut Viebrock*. Ed. Kuno Schuhmann et al. Munich:



Based on his dissertation, "The Theory and Practice of Poetic Elision From Chaucer to Milton with Special Emphasis on Milton," at Florida in 1954.  
 Rev: in *Studia Neophilologica* 39 (1967): 184-86; in *Seventeenth-Century News* 26 (1968): 3-4; in *South Atlantic Bulletin* 32 (1967): 11-12.  
 An analysis of Milton's command of the traditional practice of elision, with tables and summaries.

- E1163 Fest, Otto. *Über Surrey's Virgilübersetzung, nebst Neuausgabe des vierten Buches nach Tottel's Originaldruck und der bisher ungedruckten Hs. Hargrave 205 (Brit. Mus.)*. Palaestra, no. 34. Berlin: Mayer & Müller, 1903.  
 A complete study of Surrey's translation of the Fourth Book of the *Aeneid*, including text, comparison of earlier translations, sources, style, meter, diction, syntax, etc. Blank verse and metrical variation are discussed on pp. 3-8, 40-45, and 91-94. See the critique by Immelmann (E1213).
- E1164 Finkenstaedt, Thomas. *Die Verskunst des jungen Shakespeare: "Richard III," "Richard II," "King John."* Diss., Munich, 1955. 154 pp.
- E1165 ----- . "Zur Methodik der Versuntersuchungen bei Shakespeare." *Shakespeare Jahrbuch* 90 (1954): 82-107.
- E1166 Flatter, Richard. *Shakespeare's Producing Hand: A Study of his Marks of Expression to be Found in the First Folio*. London: New York: W. W. Norton, 1948.  
 A curious little book by a working translator on the line-structure, versification, and accident of Shakespeare's plays. The main thesis seems to be that any supposed "irregularities" of meter or punctuation are actually intentional, semantically significant directives for stage-business (pauses, emphases). The argument rests virtually entirely on the Folio punctuation.
- E1167 ----- . "Some Instances of Line-Division in the First Folio." *Shakespeare Jahrbuch* 92 (1956): 184-96.  
 Asserts more succinctly the author's theory that while some lines were halved or divided in the First Folio because they were too long for the frame (these broken lines will be restored as full long-lines by modern editors), other lines were divided in two which *would* have fitted as one. These must have been divided in manuscript, Flatter argues, and so the break in versification and white space on the page must be understood as denoting a silence on stage during some significant action or gesture. One wonders how verse-time could be so precisely equated with stage-time.
- E1168 Fleay, F[rederick] G[ard]. "On Metrical Tests as Applied to Dramatic Poetry."  
 E1169 *Transactions of the New Shakspeare Society*, Series 1, Part 1, 1874. pp. 1-50, 51-84 (two papers).  
 The first paper applies the metrical tests to Shakespeare, the second to Beaumont, Fletcher, and Massinger. Both include Notes, Tables, and extended discussion by other members present. In fact, the entire volume for 1874 (Series 1, Parts 1 and 2) is of interest, with many papers and convoluted discussions on the dating of the plays in the canon by means of linguistic and metrical evidence. Notice the extract from Roderick (E1288) and also Ingram's article (E1214). Fleay was the leader of the English scholars using Metrical Tests to order the Shakespearean plays. For further discussion of the validity of Fleay's and Furnivall's work on the meter and authorship of *The Taming of the Shrew*, see (E1326).  
 The two papers cited are revised and rpt as Chapters 1 and  
 E1170 3 of Part II of Fleay's *Shakespeare Manual*. London: n.p.,  
 E1171 1876; 2nd ed. 1878; rpt New York: AMS Press, 1970.

Since a convenient reprint exists, I may reasonably say that the entire volume merits a leisurely examination: Part II, "Original Investigations," offers much technical information (statistics based on the Globe edition) on Shakespeare and others, though one would not wish to take the precise statistics as accurate. Part I also includes a brief chapter (5) on "Pronunciation and Metre" (pp. 66-72) and an even briefer one (12, pp. 106-9) "On the Tests By which Chronology and Authorship can be Determined."

See now pp. 69-72, 108, 135, 153, and 239 ff. in Fleay's *Manual* on the sequence of tests: Spedding, the first, tested for feminine endings. Fleay tests for that, prose, rhyme against blank verse, short lines. Ingram tested for weak and light endings.

[\[König is 1888, over a decade later.\]](#)

- E1172 The first of the two chief papers, on Shakespeare alone, is revised and rpt as "Metrical Tests Applied to Shakespeare" in *Shakespeare: The Man and the Book*. Ed. C. M. Ingleby. 2 vols. London: n.p., 1877, 2nd ed. 1881. Vol. 2, p. 50 ff. See also König (E1229), Browne (E1113), Bayfield (E1093), and Spedding (E1311).

- E1173 Fletcher, Harris. "A Possible Origin of Milton's 'Counterpoint' or Double Rhythm." *JEGP* 54 (1955): 521-25.  
Using Hopkins' terminology, Fletcher argues that the sources for the reversed stresses in Milton's verse--i.e., one rhythm counterpointed against another--were Greek, Latin, and Hebrew metrics.

- E1174 Fletcher, Priscilla. *A Study of English Blank Verse 1558-1632*. Colorado College Publications, Language Series, vol. 2, no. 19, pp. 41-65. Colorado Springs, 1907.

This Master's thesis provides a succinct literary history of the form from Surrey's Aeneid to Middleton, paying special attention to caesura placement. Tables based on fifty-line samples from twenty major texts present the corroborating statistical evidence on caesuras, end-stopping, and several devices of *metrical variation*.

- E1175 Forde, William. *The True Spirit of Milton's Versification developed in a new systematic arrangement of the First Book of "Paradise Lost," with an introductory essay on Blank-Verse*. London: Hurst, Chance, 1831.

The "new arrangement" is to divide the pentameter lines into semantic units or phrases--Paradise Lost in free verse, as it were. How utterly odd, to obliterate all that grand metrical counterpoint on the grounds that "the difficulties arising from the complicated nature of the language, are increased by its distribution into Lines or Verses of ten syllables in each." Only unmitigated eccentricity--or ignorance--could hold that the great poem is "no more a succession of distinct portions of ten syllables, than if it were ordinary Prose." Forde identifies Metrical Verse with solely that which is rhymed. Sixty-two pages of introduction and thirty-six pages of sample text.

- E1176 [Fowler](#), Roger. "[Three Blank Verse Textures](#)." Fowler (A12), pp. 184-99.  
Starting from a critique of Traditional prosody as "an extremely blunt instrument" for analyzing verse, Fowler examines very closely the metrical style--"texture"--of extracts from Tamburlaine, The Tempest, and The Prelude, so as to anatomize and discuss the immensely complex fabric of syntax-and-meter. "A distinctive verse texture or metrical style is created. . . where patterns of syntax and morphology are interwoven with patterns of minor metrical irregularities, and the scheme so established is repeated to give a cumulative effect." Fowler's exposition of "grammetrics" (i.e., syntacti-metrics) is provocative and, in a way, traditional.

- E1177 Franz, Wilhelm. "Metrische-Grammatisches zu Shakespeares King Lear." *Anglia* 59 (1935): 391-93.  
 Grammarian-turned-critic, Franz opines that the great attraction of the plays lies in their highly sophisticated rhythms of emotion, which create unconscious movements in our souls and an atmosphere of sympathy around the subject-matter. The iambic verse-movement helps to convey emotion, but in Lear the common meters were not enough, and we note the disappearance of the caesura, the appearance of long runs of stresses. It is oppressive to watch grammarians rhapsodizing.
- E1178 -----. *Shakespeare's Blankvers, mit Nachträgen zu des Verfasser's Shakespeare-Grammatik*. Tübingen: Verlag des englischen Seminars in Tübingen, 1932; 2nd rev. ed. 1935. 104 pp.  
 Rev: in *Anglia Beiblatt* 44 (1933): 113-14; 47 (1936): 108-9.  
 Franz's monumental study of Shakespearean syntax (F66) led naturally to the consideration of the verse-frame across which the syntax is stretched; hence, this full-scale study was published separately though intended as ancillary to the larger work. But the whole study was thereafter added to the last revised edition of the grammar, retitled *Die Sprache Shakespeares* (F67). Along with Chambers (E1118), Franz is still an authority to be consulted on the mechanism of the meter. Also contains a good bibliography.
- E1179 Freedman, Morris. "Dryden's 'Memorable Visit' to Milton." *Huntington Library Quarterly* 18 (1855): 99-108.  
 Very cautious detective work here to find out precisely what is known (on whose authority, against what external evidence) about Dryden's visit to Milton "to have leave to put his *Paradise Lost* into a Drama in Rhyme," in order to judge what inference may reasonably be drawn. See also:
- E1180 Swaim, Donna E. "Milton's Immediate Influence on Dryden." *DAI* 39 (1978): 904A (Arizona).
- E1181 -----. "Dryden's Reported Reaction to *Paradise Lost*." *Notes & Queries* 203 (1958): 14-16.  
 Despite some anecdotal evidence to the contrary, Dryden seems not to have changed radically his views in favor of rhyme over the course of his career.
- E1182 -----. "Milton and Dryden on Rhyme." *Huntington Library Quarterly* 24 (1961): 337-44.  
 A suggestion that Milton's opinion of rhyme was intended to reconcile the contemporary dispute between Dryden (defending rhyme) and Sir Robert Howard (blank verse).
- E1183 Freeman, Donald C. "'Brave to Be a King': A Stylistic Analysis of Christopher Marlowe's Dramatic Poetry." *DA* 26 (1966): 5411A (Connecticut).  
 Analysis of meter and syntax in the four major plays. In Tamburlaine, for example, Marlowe strengthens the line as metrical unit by placing major syntactic (constituent) cuts at line-end, and by matching metrical with linguistic stress.
- E1184 Furnivall, F. J. "The Stopped-Line Test." In *New Shakspeare Society Prospectus*; also in *The Leopold Shakespeare*. London: Cassell, Petter & Galpin, 1873. pp. xix-xxii, retitled "Metrical Tests."
- E1185 -----. *The Succession of Shakespeare's Works and the use of the metrical tests in settling it, & . . .* London: Smith, Elder, 1874; rpt New York: AMS Press, 1972.  
 A useful review of the whole body of work on meter and chronology done by the members of the New Shakespeare Society. Originally appeared as the in-

roduction to the English translation of Gervinus's *Commentaries on Shakspeare* (1874).

Interested persons will find a photograph of Furnivall in *Shakespeare Jahrbuch* 47 (1911).

- E1186 Goldstein, Leonard. "The Good Old Cause and Milton's Blank Verse." *Zeitschrift für Anglistik und Amerikanistik* 23 (1975): 133-42.  
Examines the connections between Milton's "bourgeois revolutionary attitude" and his versification.
- E1187 ----- . "Some Suggestions on the Social Aspects of Changes in Dramatic Blank Verse in Elizabethan and Post Elizabethan Theatre." *Cahiers Elisabethains*, no. 12 (1977), pp. 59-64.  
Marxist explanation of the increasing prosiness of dramatic blank verse from Marlowe to Shirley; this tendency is "the result of the tendency of prose to replace poetry as the characteristic form of expression or capitalist society," prose being "the form most suitable for secular rational analysis" by the bourgeoisie.
- E1187a Gordon, Ralph. "Shelley's Alastor: A Study in the Technique of Blank Verse." Diss.; Cornell University, 1924.
- E1188 Granville-Barker, Harley. "Shakespeare's Progress." *On Dramatic Method*. London: Sidgwick & Jackson, 1931. pp. 63-112.  
Hardly technical, of course--the chapter traces Shakespeare's developing control of the line. The preceding chapter sketches "The Making of Blank Verse Drama," defending the necessity of "the artifice of form."
- E1189 Griffith, Hubert. "Antony, Cleopatra, and Others." *New English Review* 14 (1947): 162-65.  
Brief remarks on Shakespeare's developing control of his blank-verse instrument, particularly in the late period, as a standard for judging actors' deliveries.
- E1190 Hall, William C. "Blank Verse." *Manchester Quarterly* 44 (1925): 151-66.  
Capsule history, Surrey to Tennyson, at the end: Hall emphasizes the flexibility of the form. The only opinion worthy of note is Hall's remark that Surrey's blank-verse line is only a rhymeless heroic; the true form originated, mightily, in Marlowe.
- E1191 Halliday, F[rank] E. *The Poetry of Shakespeare's Plays*. London: Gerald Duckworth, 1954. 193 pp.  
A readable book on an essential subject. Since it proceeds chronologically and discusses every play, though, its treatment is necessarily light at times. The long Introduction devotes considerable time to onomatopoeia, alliteration and assonance, and the development of rhythms against the iambic metrical base; Halliday uses a numerical scansion-notation of 1-5.
- E1192 Halsey, Joan. "Quantitative Meter and the Development of Blank Verse." *DAI* 31 (1971): 655OA (Claremont, 1968).  
Argues, curiously, that it was Marlowe, in his translation of Book I of Lacan's *Pharsalia* (ca. 1585), who first wrote the truly "mature" (i.e. flexible, rich, varied) English blank verse, under the influence of Sidney and the hexametrists (imitators of classical meters). The techniques learned from Latin were "enjambement, foot-substitution, syllaba anceps, variety of caesura, and avoidance of diaeresis."
- E1193 Hampsten, Richard F. "Studies in Milton's Blank Verse." *DA* 25 (1964): 1210A (Washington).

A statistical analysis of pause in the Miltonic line, chiefly in *Samson Agonistes*. Extends the work of Oras (E1269) and Sprott (E1314). The conclusions discussed in the Abstract are quite complicated.

- E1194 Hanford, James Holly. "Milton's Style and Versification." *A Milton Handbook*. New York: F. S. Crofts, 1929; 4th ed. 1946. pp. 292-326. Includes Bibliography.
- E1195 Hannemann, Eduard. *Metrische Untersuchungen zu John Ford*. Diss., Halle, 1988. 62 pp.
- E1196 Harrison, J., J. Goodlet, and R. Boyle. "Report of the Tests Committee of the St. Petersburg Shakespeare Circle." *Englische Studien* 3 (1880): 473-504.  
Part I defines "run-on lines," gives copious examples of varieties, produces an analysis of Act 5 of *The Tempest* and one scene of *Henry VIII*, and rejects Furnivall's tallies. Part II adjusts the figures and principles of Ingram (E1214) on the "Light and Weak Endings" in the same manner, making very careful distinctions of varieties. The Committee concludes that verse-tests may never stand as primary arguments for chronology--only corroborative ones.
- E1197 Hart, Alfred. "The Number of Lines in Shakespeare's Plays." *Review of English Studies* 8 (1857): 22-31.  
Hart complains about the statistics which Fleay compiled on verse and prose in Shakespeare based on the Globe edition and shows plainly that the "line" in prose varies widely with editions, making such statistics problematic at best. Hart's own tabulations on the canon show that Shakespeare consistently used about eight words to the blank-verse line, and Hart recommends this figure as a standard for prose "lines."
- E1198 Hart, Walter M. "Shakespeare's Use of Verse and Prose." *Five Gayley Lectures, 1947-1954*. Berkeley: University of California Press, 1954. pp. 1-17.  
Believes that Shakespeare used prose to indicate states of extreme mental agitation.
- E1199 Hauptvogel, Karl. *Der Wechsel Zwischen Vers und Prosa in Shakespeare's Komödien*. Diss., Innsbruck, 1923.
- E1200 Havens, Raymond D. *The Influence of Milton on English Poetry*. Cambridge, Mass.: Harvard University Press, 1922; rpt New York: Russell & Russell, 1961.  
Rev: in *PQ* 2 (1923): 75-76; in *JEGP* 22 (1923): 457-61; in *MLR* 18 (1923): 345-46; in *The Nation* 116 (1923): 575-76. Contains:  
["The Attitude of the Eighteenth Century Toward Milton"](#)  
["Blank Verse and Rime"](#)  
["Prosody and Diction"](#)  
["The Influence of Paradise Lost"](#)  
["The Characteristics of Paradise Lost and Their Relation to Eighteenth-Century Blank Verse"](#)  
["Wordsworth"](#)  
["Keats"](#)  
["The Influence Outside of Blank Verse: Ossian, Blake, Shelley, Byron"](#)  
["The Influence of Paradise Lost as Shown in the More Important Types of Blank-Verse Poetry"](#)  
["Milton and the Sonnet"](#)  
 An immensely useful work: Havens surveys exhaustively the effects of Miltonic blank verse, themes, and forms on all the major English poetry from 1660-1837.
- E1201 Hazlitt, William. "On Milton's Versification." In *The Round Table*. Edinburgh:

Archibald Constable, 1817; rpt in *The Complete Works of William Hazlitt*. Ed. P. P. Howe. 21 vols. London: J. M. Dent and Sons, 1930. Vol. 4, pp. 36-41. Hazlitt's encomium allows itself but a single restraint: "Milton's blank verse is the only blank verse in the language (except Shakespeare's) which is readable. . . there are more perfect examples in Milton . . . of an adaptation of the sound and movement of the verse to the meaning of the passage, than in all our other writers, whether of rhyme or blank verse, put together (with the exception already mentioned)."

- E1202 Hensley, Don H. "Wordsworth and a New Mythology: A Stylistic Analysis of The Excursion." *DAI* 25 (1964): 1914A (Wisconsin). Though mainly on the processive rhythms of imagery, some attention is given to meter and syntax.
- E1203 Hertzberg, W. "Metrisches, Grammatisches, und Chronologisches zu Shakespeares Dramen." *Shakespeare Jahrbuch* 13 (1878): 248-66.  
Suggests analyzing (1) "lax" blank-verse lines, (2) feminine endings, and (3) Alexandrines for determining chronology.
- E1204 Hickey, Emily. "On the Making of English Blank Verse." *The Nineteenth Century and After* 88 (1920): 1002-19.  
On the foreign sources and English users, chiefly in the Renaissance.
- E1205 Hickson, Samuel. "The Shares of Shakespeare and Fletcher in Two Noble Kinsmen." *Westminster and Foreign Quarterly* 47 (1847): 59-88; rpt in *Transactions of the New Shakespeare Society Series 1, Part 1, 25* (1874): 25\*-61\*.  
See also his other brief article reprinted in this latter source
- E1206 on pp. 18\*-20\*. Both of these articles are suffixed by metrical confirmations by Fleay and Furnivall.  
Hickson's view is that the "entire plan and general arrangement" of the play are Shakespeare's.
- E1207 Hilgers, Theodor J. *Der dramatische Verse Shakspeare's*. Programm der Realschule erste Ordnung in Aachen, 1868-69. 45 pp. (in two parts).  
Professor Hilgers was the distinguished scholar who translated all of S's plays into Latin, doubtless to spare his students the pain of having to read a vulgar language. (There is a jeering review in *Shakespeare Jahrbuch* 7 (1872): 350-52.) The present essay discusses the nature of S's meter.
- E1208 Howe, M. L. "Anapestic Feet in *Paradise Lost*." *MLN* 45 (1930): 311-12.  
Of which, he concludes, there are none: all are disyllabic feet with elision.
- E1209 Hubbard, Frank G. "A Type of Blank Verse Line Found in the Earlier Elizabethan Drama." *PMLA* 32 (1917): 68-80.  
A thorough discussion of an interesting feature in Renaissance drama, especially in Marlowe--the "symmetrical line" (Article + Preposition + Adjective + Noun + Conjunction + Article + Adjective + Noun). Examples and statistics. The line apparently does not occur in nondramatic blank verse.
- E1210 Hungerford, Edward B. *Recovering the Rhythms of Poetry: The Elements of Versification*. Chicago: Scott, Foresman, 1964. 117 pp.  
The third word in the title should be "Metrics," the final one "Blank Verse." Along with McAuley, this is the best available introduction to the metrical structures and textures of the iambic pentameter line (chiefly in Shakespeare). The format is "half-worksheet, half programmed instruction," with self-correcting exercises. Chapters on "The Pattern," "Modulations of the Pattern," "Pauses," "Line Lengths." An excellent student's manual of meter.

- E1211 Hunter, William B., Jr. "The Sources of Milton's Prosody." *PQ* 28 (1849): 125-44.  
These are two: Sylvester and the metrical psalters.
- E1212 ----- . "Two Milton Notes." *MLR* 44 (1949): 89-91.
- E1213 Imelmann, Rudolph. "Zu den Anfängen des Blankverses: Surrey's Aeneis IV in ursprunünglicher Gestalt." *Shakespeare Jahrbuch* 41 (1905): 81-123.  
A critique of Fest (E1163); section 5 treats six metrical aspects of Tottel's revisions of Surrey's pentameters.
- E1214 Ingram, John K. "On the 'Weak Endings' of Shakespeare, With Some Account of the Verse-Tests in General." *Transactions of the New Shakspeare Society Series 1, Part 2, vol. 25* (1874): 442-64.  
The article commences with a short (and to us very useful) history of eighteenth- and nineteenth-century work on metrical tests in Shakespeare; Ingram then presents his analysis of "light" and "weak" (lighter) endings: these bear secondary rather than primary stress. Table of results on p. 450.
- E1215 [Johnson, Dr. Samuel](#). *The Rambler*. Vols. 3, 4, and 5 of *The Yale Edition of the Works of Samuel Johnson*. Ed. W. J. Bate and A. B. Straus. New Haven: Yale University Press, 1969. Vol. 4, p. 87 ff.  
Three numbers--86, 88, and 90--discuss Milton's versification, specifically inversions, elision, and pause-placement (the caesura after the sixth syllable produced in Dr. Johnson "strong emotions of delight or admiration"). Nos. 92 and 94 treat "representative meter" or sonal-metrical mimesis, which Dr. Johnson terms "imagery of sound" and generally depreciates, on the grounds "that on many occasions we make the music which we imagine ourselves to hear; that we modulate the poem by our own disposition, and ascribe to the numbers the effects of the sense. . . . Sound can resemble nothing but sound, and time can measure nothing but motion and duration."
- E1216 Jones, Frederick L. "An Experiment with Massinger's Verse." *PMLA* 47 (1932): 727-40.  
Notices Massinger's stylistic idiosyncrasy of frequently ending verse-lines with *of* or *to*, a practice which turns out to have been abhorrent to most of his contemporaries (172 plays by 33 playwrights are examined). These prepositions either end phrases or split phrases across the line-end. Detailed analysis of Massinger's plays.
- E1217 Judd, William E. "The Metrics of Wallace Stevens." *DAI* 35 (1975): 6717A (Columbia, 1972).  
On the "rhythms" of walking, jazz, and dance in Stevens' poetry, and also his exploration of the iambic pentameter. His blank verse shows "great variety" and "a tendency toward diversity." Computerized sorting of metrical patterns.
- E1218 Kahler, Rigobert. *Das Verhältnis von Verse und Prosa in Shakespeares Schauspielen*. Diss., Innsbruck. 1924.
- E1219 Keightley, Thomas. "The Verse." *An Account of the Life, Opinions, and Writings of John Milton*. London: Chapman and Hall, 1855, 1859. pp. 440-50.  
Criticized in Mayor (E592), pp. 76-77. See also the short chapter in "Milton As a Writer," pp. 382-87, which touches on rhyming.
- E1220 Kermode, Frank. "Adam Unparadised." *The Living Milton: Essays by Various Hands*. Ed. Frank Kermode. London: Routledge & Kegan Paul, 1960. pp. 85-123.  
See "Counterlogical Elements," pp. 94-99. "Milton in the poem is not aiming directly at the truth, but at the perturbed senses by means of delight; the plan-

ning of this circuitous route to the mind of the reader is an elaborate exercise in counterlogic." Why then eschew rhyme, the most counterlogical device of all? (1) Other devices were available, such as dislocation in syntax. (2) Milton does occasionally rhyme. (3) There is a kind of "pseudo-rhyme" as well-- semantically contrasting word-pairs. Milton had "more refined ideas about the way to achieve musical delight; his counterlogic is a vastly more subtle affair than a mere tagging of verses."

- E1221 ----- . "Samson Agonistes and Hebrew Poetry." *Durham University Journal* 14 (1953): 59-63.  
Milton's imitations of Hebrew prosodic forms.
- E1222 Kerrl, Anna. *Die metrischen Unterschiede von Shakespeare's King John und Julius Caesar: Eine chronologische Untersuchung*. Bonner Studien zur englischen Philologie, vo. 10. Bonn: Peter Hanstein, 1913. 189 pp.  
Rev: in *Anglia Beiblatt* 25 (1914): 109-13.  
Summary table of metrical statistics, pp. 188-89.
- E1223 Kim, Joo-Hyon. "Reconsideration of Shakespeare's Prosody." *The English Language and Literature* 15 (1964): 111-25. (In Korean; summary in English on pp. 167-69.)  
Claims that understanding of Shakespeare's pronunciation and use of pauses will regularize any seeming irregular lines.
- E1224 Kiran, Hartvig. "Ritmekunst in *Macbeth*." *Syn og Segn* 67 (1961): 418-28.
- E1225 Kirkconnel, Watson. *Awake the Courteous Echo: The Themes and Prosody of 'Comus,' 'Lycidas,' and 'Paradise Regained' in World Literature with Translations of the Major Analogues*. Toronto: University of Toronto Press, 1973.  
Rev: in *Renaissance Quarterly* 27 (1974): 601-2.  
Lists 166 Analogues for the three poems, with discussion for each and a translated sample text; references to prosody are intermittent throughout except for a two-page "Appendix A: On Metre" at the end, which unfortunately discusses not the character of the original meters of the analogues but rather the most suitable meters for translating the analogues.
- E1226 Knaut, C. *Über die Metrik Robert Greenes*. Diss., Halle, 1890. 63 pp.
- E1227 Koehler, G. Stanley. "Milton on 'Numbers,' 'Quantity,' and Rime." *SP* 55 (1958): 201-17.  
A search of the recorded statements of Milton's contemporaries and the Elizabethan prosodists about "number" and "quantity" in verse; Koehler concludes (though without any clear consensus as support) that "apt Numbers" refers to the use of the metrical foot (not merely the count of syllables), and "fit quantity" to syllabic length, implying thereby Milton's awareness of the available resources of syllabic "weight" in the line, yet without implying that he intended to write in a quantitative metric. Since the final syllable in his lines is frequently "weighted," and since rhymes do occur in *PL*, Koehler judges that Milton objected not so much to the concept of *rime* as to the narrower, more tediously monotonous *couplet rime*.
- E1228 Kökeritz, Helge. "Elizabethan Prosody and Historical Phonology." *Annales Academiae Regiae Scientiarum Upsaliensis* 5 (1961): 79-102.  
A stinging rebuke to Bayfield, Saintsbury, Omond, and all those others who upheld the dubious doctrine of "trissyllabic substitution": "those who have written most extensively on Shakespeare's versification have been linguistically least qualified to express their views on the subtle problems involved." Their

error was not to see that elision has been normal in both common speech and written prose as well as poetry since Middle English. K. cites extensive examples of "doublets" (alternative forms of a word used to normalize the meter). Cf. Sipe (E1304).

- E1229 [König](#), Goswin. *Der Vers in Shaksperes Dramen*. Quellen und Forschungen, no. 61. Strassburg: Karl Truübner, 1888. 138 pp. Based on his dissertation, "Zu Shaksperes Metrik," at Strassburg in 1888.  
This classic work devised metrical tests to apply to the verse as a tool for dating the plays, based on an assumption of orderly and discernible changes in versification. Conclusions on the chronology of the Shakespearean canon are given in Chapter 7, p. 130 ff.
- E1230 Kolbe, Heinrich. *Metrische Untersuchungen über die Gedichte der "Uncertain Authors" in "Tottel's Miscellany."* Diss., Marburg, 1902. 90 pp.
- E1231 Kozlenko, Eva. [Robert Frost's Metrics]. *Literatura* 19,3 (1977): 79-92.  
In Russian; English summary at end. Statistical analysis of metrical style in both "classic" and "traditional" meters.
- E1232 Kupka, P. *Über den dramatischen Vers Thomas Dekkers*. Diss., Halle, 1893. 37 pp.
- E1233 Lacy, John. "A Sixth Letter to the Dramatists of the Day." *London Magazine* 8 (1823): 645-52.  
Berates the author of *Mirandola* for using "the vicious principles of metre patronized by Lord Byron," the versification of "Prose-poetry," i.e. blank verse. The first salvo had been fired in the previous number; see pp. 530-38, esp. 535 ff.
- E1234 [Langworthy](#), Charles A. "A Verse-Sentence Analysis of Shakespeare's Plays." *PMLA* 46 (1931): 738-51. Based on the author's dissertation work, "A Determination of the Authorship of *Henry the Eighth* and *The Two Noble Kinsmen* by a Comparative Study of Verse-Sentence Patterns."  
Here L. applies his method for assessing the relations of line to sentence (see E572) to the dating of the Shakespearean canon (earlier plays show congruence, later plays divergence), but even though he can show that the four commonest metrical tests are widely inconsistent, his own chronology for the canon is erratic too, placing *Pericles* too early and *Macbeth* too late, among other misses. Still, his analytic method is a useful tool for other purposes.
- E1235 Lanier, Sidney. *Music and Poetry: Essays Upon Some Aspects and Inter-Relations of the Two Arts*. New York: Charles Scribner's Sons, 1898; rpt New York: AMS Press, 1969.  
Despite the suggestive title, there is nothing of technical interest in this collection of essays except a section on the development of Shakespeare's versecraft, pp. 171-89. There we do find this author's equivalent of Metrical Tests being used to date the plays.
- E1236 ----- . *Shakespeare and his Forerunners*. 2 vols. New York: Doubleday, Page 1902.  
Chapter 1 summarizes the main prosodic concepts of *The Science of English Verse* (E364), and Chapters 11 and 12 treat pronunciation. Chapters 20 and 21 discuss "The Metrical Tests."
- E1237 Larkins, G. L. "The Scansion of the Heroic Verse." *The Academy* 38 (1890): 616-17 (Abstract).  
A long report on his paper read before the Philological Society, which explores the origin of the English iambic pentameter, finding it to be not the

French *décasyllable* but the Italian *endecasillabo*.

- E1238 Leavis, F. R. "Milton's Verse." *Scrutiny* 2 (1934): 123-36; rpt in his *Revaluation: Tradition and Development in English Poetry*. London: Chatto & Windus, 1936; 1953; 1959.
- E1239 (A response to Allen Tate's essay in *The New Republic*, 21 (Oct. 1931, pp. 42-67.) Professor Leavis's famous piece of iconoclasm attacks not the myth but the meter of *Paradise Lost*, charging it with the ultimate and irredeemable fault, *Monotony*; he protests (too much) "against the routine gesture, the heavy fall of the verse . . . the foreseen thud that comes so inevitably, and, at last, irresistibly . . . in the end our resistance is worn down; we surrender at last to the inescapable monotony of the ritual."
- E1240 Littschwager, Felix. *Alexandriener in den Dramen Shakespeares*. Normannia: Germanische-Romanische Bücherei, vol. 11. Berlin: Emil Felber, 1912. 77 pp. Lists of types.
- E1241 Lloyd, W. Watkiss. "Miltoniana." *Notes & Queries* 12 (1891): 5.  
Argues that Milton used Greek (quantitative) accent for proper names in certain lines, so that we are to reproduce that pattern in stress accent. Very brief.
- E1242 McCutcheon, R. P. "Notes on the Occurrence of the Sonnet and Blank Verse." *MLN* 40 (1925: 513-14.  
Additions of obscure periodical verse of the two forms, 1660-1700, to Havens's *The Influence of Milton* (E1200).
- E1243 Marshall, Donald G. "The Development of Blank Verse Poetry from Milton to Wordsworth." *DAI* 32 (1971): 1480A (Yale).  
Blank verse poetry prefers Jakobson's "metaphoric" pole in language: its style is characterized "by repetition at varying intervals, by succession, and by continuity." So, in Milton, repetition provides cohesion over clauses, and enjambement "carries the reader strongly forward" into the next line. The result is "forward contiguous movement." Marshall examines all of the eighteenth-century writers of blank verse, showing in a striking manner how each fashioned a prosodic instrument in his verse for his themes and mood. Wordsworth "re-assimilates" the Miltonic style.
- E1244 Masson, David. "Milton's Versification and His Place in the History of English Verse." In his edition of *The Poetical Works of John Milton*. 3 vols. London: Macmillan, 1874; 1877-1882; many times reprinted. Vol. 3, pp. 206-32.  
Adopting Latham's *x a* system of scansion (E573), Masson briefly reviews the versification of Milton's poems in their chronological order then takes up seriatim Milton's metrical craft and rhyme craft. The meter is of course iambic and decasyllabic, *5 x a*, but variations are "equivalent," Masson says, to the ideal form, and he will allow "a Trochee, a Spondee, or a Pyrrhic, for the Iambus, in almost any place of the line." Trisyllabic substitutions in the meter are allowed too, in preference to any elision in pronunciation. Alexandrines, feminine endings, and caesura placement are also examined. On rhymes, the most novel conclusion is that Milton freely used imperfect (off, near) rhymes and dialectal forms. As perhaps the best statement of the traditional view of Milton's prosody (on the old principles of *equivalence* and *substitution*), Masson's essay still bears examination.
- E1245 Maveety, Stanley R. "Versification in *The Steele Glas*." *SP* 60 (1963): 166-73.  
Gascoigne's long 1576 poem of social criticism, the first instance of non-dramatic blank verse, is medieval in meter as in matter, resembling very closely

the line of *Piers Plowman* in regard to: four major stresses, heavy medial caesura, heavy end-stopping, absence of rhyme (of course), and overt alliteration. The author gauges that fully 50% of Gascoigne's 1200 lines fit one of the eight alliterative patterns of *Piers Plowman*. It seems Gascoigne did not entirely know what he was doing, or the nature of his metric.

- E1246 Maxwell, J. C. "Vergilian Half-Lines in Shakespeare's 'Heroic Narrative.'" *Notes & Queries* 198 (1953): 100.  
Short and incomplete lines in Shakespearean blank verse, particularly in "heroic" passages, seem to be modelled on a Virgilian practice in the Aeneid.
- E1247 [Mayor](#), Joseph B. "English Metre"; "Mr. Alexander J. Ellis's Remarks on Mr. Mayor's Two Papers on Rhythm"; "Appendix" [by Mayor]; "Additional Observations" [by Ellis]. *Transactions of the Philological Society*, 1875-76, pp. 397-469.
- E1248 ----- "English Metre." *Ibid.*, 1877-78, pp. 257-82.  
The two principle essays, Mayor's studies of Blank verse in Shakespeare and Tennyson, along with his exchange with Ellis, are revised, expanded, and commented upon in retrospect in chapters 8-13 and 5 (respectively) of Mayor's *Chapters on English Metre* (E592).
- E1249 Meiners, J. *Metrische Untersuchungen über den Dramatiker John Webster*. Diss., Halle, 1893. 40 pp.
- E1250 Meyer, Paul. *Metrische Untersuchungen über den Blankvers John Dryden's*. Diss., Halle, 1897. 84 pp.  
Merely list examples of varieties of syllabification, word-stressing, and verse rhythm (caesura, trochaic substitutions, extra syllables, feminine endings, missing syllables, Alexandrines, tetrameters and short lines, rhyme, use of prose, broken lines, mislineation, diaeresis, enjambement, and alliteration). Cf. Speerschneider (E1418).
- E1251 [Milton](#), John. "The Verse." Preface to *Paradise Lost*. London. 1668, 1674. Many modern editions.  
Milton's decision to employ blank verse for his Epic seems based in part on the example of "both *Italian* and *Spanish* Poets of prime note" (for discussion of possible candidates, see E1121), and in part on his own repugnance to Rhyme, it being "no necessary Adjunct or Ornament of Poem or good Verse." The "true musical delight" consists only in "apt Numbers, fit Quantity of Syllables, and the sense variously drawn out from one Verse into another," not in any "jingling sound of like endings." The tone of this brief Preface is more strident than one might have expected.
- E1252 Moloney, Michael F. "The Prosody of Milton's 'Epitaph,' 'L-Allegro,' and 'Il Penseroso.'" *MLN* 72 (1957): 174-78.  
An argument that the rhythm of the "Epitaph" should be distinguished from that of the two later companion-pieces, as having its origin not in Shakespearean aestival songs but in Jonson, who showed that octosyllabics could be written in falling rhythm (Moloney thinks them iambic nevertheless) yet weighty and somber in effect, not light or tripping. The critical uncertainty about the meter of the "Epitaph's" tetrameters is natural since "Milton mingled octosyllables and heptasyllables with uncertain results."
- E1253 Mommsen, Tycho, ed. *Shakespeare's Romeo und Julia*. Oldenberg: G. Stalling; London: Williams & Norgate, 1859.  
Sections 2-4 of the textual introduction (pp. 94-156) treat matters of versifica-

tion, especially syncope and synzesis, caesura-placement, and the use of blank verse and rhyme by Shakespeare and his contemporaries.

- E1254 Montgomery, Lyna L. "The Prosodic Techniques of Edward Young and John Keats in Heroic Couplets and Blank Verse." *DA* 28 (1967): 199A (Arkansas). Keats shows a clear pattern of technical growth inot a "mature severity and sparseness of style," while Young shows none. Keats relies more heavily on enjambement and couplets, whereas Young uses caesural placement more effectively and often. Substituted feet are more common in Keats. Trisyllabic feet, entirely absent in Young, occur in the early Keats but not the later. "Keats's technical development was toward an increasing use of monosyllables." Alexandrines and triplets occur only in *Lamia*. Conclusion: Young seems intent on restraining his verse, whereas Keats seems to enjoy rhythmic and melodic variety for its own sake.
- E1255 Moore, Charles L. "The Lost Art of Blank Verse." *The Dial* 33 (1902): 317-19. "Measured motion and ordered repetition' being the basis for all metered verse, blank verse has suffered greatly the loss of classical quantity. Its advantages however are "freedom and fluidity within limits."
- E1256 Morsbach, Lorenz. *Shakespeares dramatische Kunst und ihre Voraussetzungen*. Abhandlungen der Gesellschaft der Wissenschaften zu Göttingen, Philologisch-historische Klasse, vol. 3, no. 25. Göttingen: Vanderhoek & Ruprecht, 1940. Chapter 2, section 5 discusses the use of prose and verse.
- E1257 Morton, Edward P. *The Technique of English Nondramatic Blank Verse*. Chicago: R. R. Donnelley & Sons, 1910; rpt Folcroft, Pa.: Folcroft Library Editions, 1970; rpt Norwood, Pa.: Norwood Editions, 1975. His dissertation at Chicago in 1910.
- E1258 Mott, Emma P. "Shakespeare and Rhythm." *Poet-Lore* 4 (1892): 212-17. Insignificant.
- E1259 Munday, Mildred B. "The Influence of Shakespeare's Predecessors on his Early Blank Verse: A Study of Metrical Structure with Special Attention to Rhetoric and Syntax." Diss.; University of Wisconsin, 1953. Abstracted in *Shakespeare Newsletter* 6 (1956): 2. Munday denies that Shakespeare learned his metrical craft from Marlowe and denies that early Elizabethan dramatic blank verse is in any way wooden or stiff, claiming that even the earliest efforts were complex, supple, and sophisticated. Analyzes six Histories and two Tragedies of Shakespeare's.
- E1260 Nearing, Homer, Jr. "Shakespeare as a Nondramatic Poet: Sonnet 29." *Shakespeare Quarterly* 13 (1952): 15-20. Metrical analysis and interpretation. The author scans with four markers denoting stress and non-stress and ictus and non-ictus.
- E1261 Nomachi, S. "Shakespeare's Blank Verse." *Shakespeare Studies* (Tokyo) 1 (1962): 33-45.
- E1262 Norpoth, Hugo. *Metrisch-Chronologische Untersuchung von Shakespeares "Two Gentlemen of Verona"*. Diss., Dülmen, 1916. 86 pp.
- E1263 Nott, George Frederick, ed. *The Works of Henry Howard Earl of Surrey and of Sir Thomas Wyatt the Elder*. 2 vols. London: Longman, Hurst, Rees, Orme, and Brown, 1815-16. See, in vol. 1, the prefatory "Dissertation on the State of English Poetry before the Sixteenth Century," pp. cxxxvii-cclxxxvi. Sections 1-6 (5 is misnumbered

as 7 in the Texas copy] treat Chaucer and fifteenth-century versification; sections 7-11 and 17 treat Surrey and Blank Verse.

- E1264 Nowotny, Winifred. "Some Aspects of the Style of *King Lear*." *Shakespeare Studies* 13 (1960): 49-57.  
Ms. Nowotny faces squarely the difficulties of the plain style of *Lear*, and asks why and how "the language of *Lear* compensates for its apparent limitations?" The answer includes some incandescent remarks on prosody at the end (pp. 56-57).
- E1265 Omond, T. S. "Milton and Syllabism." *MLR* 4 (1909): 93-101.  
Responds to Walter Thomas on Milton's line (E1322), quarreling with his claim that every Miltonic line is a decasyllable. Omond will not allow extra syllables to be totally dropped in uttering the line--a position easily congenial with his prior one that only time-periods count in verse--nor will he allow them full weight: a light, rapid slurring is urged. He questions the historical veracity of full elision.  
Rejoinder by Thomas in "Milton's Heroic Line," 5 (1910): 107-11; Omond replies briefly, pp. 111-12. R. A. Williams then joins the argument, focusing on the definitions of "syllable" and "elision," in "Syllables of Verse and Speech," 5 (1910): 208-10, to which Omond takes exception again at pp. 505-6.
- E1266 Oras, Ants. *Blank Verse and Chronology in Milton*. University of Florida Monographs, Humanities, no. 20. Gainesville: University of Florida Press, 1966. 81 pp.  
Rev: in *Studia Neophilologica* 39 (1967): 184-86; in *Seventeenth Century News* 25 (1967): 27-28; in *South Atlantic Bulletin* 32 (1967): 11-12; in *Notes & Queries* 212 (1967): 319-20.  
A study of participles, metrical pauses, word-length, and feminine endings. Extensive tables and charts.
- E1267 ----- "Extra Monosyllables' in Henry VIII and the Problem of Authorship." *JEGP* 52 (1953): 198-213.  
Attacking Alexander (E1087), Oras argues for a Shakespeare-Fletcher collaboration in this play, based on the high incidence of heavy monosyllables in feminine endings. Shakespeare's own practice in the late plays was toward frequent use of feminine endings, but the last syllable was rarely a monosyllable. The argument is complex and minute.
- E1268 ----- "Metre and Chronology in Milton's 'Epitaph on the Marchioness of Winchester,' 'L'Allegro' and 'Il Penseroso.'" *Notes & Queries* 198 (1953): 332-33.  
Metrical evidence from *Comus*, a closer scrutiny of the prosodic parallelisms between "L'Allegro" and "Il Penseroso," and a wider perspective on their *Gestalt* than the statistical suggest that Sprott's (E1314) chronology for these three poems is erroneous. The "Epitaph" seems clearly earlier than, and separable from, the companion poems.
- E1269 ----- *Pause Patterns in Elizabethan and Jacobean Drama: An Experiment in Prosody*. University of Florida Monographs, Humanities, no. 3. Gainesville: University of Florida Press, 1960. 90 pp.  
Rev: in *Studia Neophilologica* 33 (1962): 340-42.  
The first thirty-two pages summarize the results of the remaining tables and charts. Oras examines only a single metrical phenomenon--pauses denoted by some mark of punctuation in the line--over virtually the whole corpus of Renaissance drama, with selected additional authors for comparison. The

graphs present the frequencies (in percentages) of occurrence of pause in each of the nine possible positions in the pentameter line; three types of pauses are distinguished: (*A-pattern*) all pauses marked by punctuation. (*B-pattern*) "strong pauses," marked by punctuation stronger than the comma; and (*C-pattern*) pauses created by a "line-split" between two characters.

- E1270 Parker, William Riley. "Milton's Meter: A Note." *Seventeenth Century News* 2 (1943): 6.  
"Upon the Circumcision" is perfectly regular in meter and rhyme.
- E1271 Partridge, A. C. *Orthography in Shakespeare and Elizabethan Drama: A Study of Colloquial Constructions, Elisions, Prosody and Punctuation*. Lincoln: University of Nebraska Press; London: Edward Arnold, 1964.  
The study of Shakespeare's meter is of course bound up with the reliability of the texts, printers' practices, authorial idiosyncrasies of style, and the pronunciation and orthographic conventions of the day. Chapters 9 through 11 here are devoted to these problems: "Shakespeare's Versification and the Editing of the First Folio," "Italian Prosodists and Types of Dramatic Elision in the English Drama," and "Syllabic Variation in the Quarto and Folio Texts of Shakespeare: Its Effects upon Prosody in *Hamlet* and *Troilus and Cressida*."
- E1272 ----- . *The Problem of "Henry VIII" Re-Opened: Some Linguistic Criteria for the Two Styles Apparent in the Play*. Cambridge: Bowes & Bowes, 1949. 35 pp.  
Examination of lexical and syntactic usages in the play, particularly contractions, corroborates the metrical evidence for a collaboration with Fletcher.
- E1273 Pasternack, Boris. "Shakespeare's Imagery and Rhythm." Translated by Peter Meadows. *Arena* 1 (1950): 33-37.  
Shakespeare's rhythm, which Pasternack calls "irrepressible and gusty," is used (1) for characterization, (2) to "materialize in sound" various themes and moods, and (3) to soften, smooth out, and conjoin the weaker parts of the play to the stronger.
- E1274 Penner, Emil. *Metrische Untersuchungen zu George Peele*. Diss., Halle, 1890. 40 pp.  
Rpt in *Archiv* 85 (1890): 269-308.
- E1275 Perry, Jeannette B. "Is Blank Verse Lawless?" *Poet-Lore* 8 (1896): 528-35.  
Traces the development of the dramatic line up through Shakespeare and notices the nondramatic line of Milton, Tennyson, and Browning thereafter.
- E1276 Philbin, Joan H. "A Metrical Analysis of the Blank Verse of Henry Howard, Earl of Surrey." Diss., Yale University, 1963.
- E1277 Price, Hereward T. "Author, Compositor, and Metre: Copy-Spellings in *Titus Andronicus* and Other Elizabethan Printings." *Publications of the Bibliographical Society of America* 53 (1959): 160-87.  
A very vigorous and extended defense of the presence of metrical spelling in Elizabethan texts--chiefly *Orlando Furioso* and *T. A.* No matter what vagaries of compositor idiosyncrasy, textual corruption, or house-styling seem to have occurred, there is clear evidence of spelling variations intended to denote clipped (elided) or full pronunciation. Copious examples.
- E1278 Price, Thomas R. "The Construction and Types of Shakespeare's Verse as Seen in the *Othello*." *Papers of the New York Shakespeare Society* no. 8, 1888; rpt New York: AMS Press, 1971. 69 pp.  
Rev: in *Anglia* 11 (1889): 550.  
So far as I know, this is the only work ever to employ the scansion-system of

Dr. Guest (E543) based on *staves* (hemistichs). Explanation, pp. 14-19; list of the twenty-two types, pp. 20-21.

- 1279 [Prince](#), F. T. *The Italian Element in Milton's Verse*. Oxford: Clarendon Press, 1954. 183 pp. Chapter 7, "Milton's Blank Verse: The Diction," is rpt in *Milton: A Collection of Critical Essays*. Ed. Louis L. Martz. Englewood Cliffs, N.J.: Prentice-Hall, 1966. pp. 61-76.  
The well-known demonstration of Milton's debt in diction and in prosody to the sonnets of Della Casa and the verse and dramas of Tasso, besides Spenser. For the versification of his great epic Milton learned to forge a weighty but seamless meld of diction, syntax, and meter from the sixteenth-century *versi sciolti*, especially in Tasso. But Prince disagrees sharply with Bridges (E491) over the mechanism of the prosody, denying that Milton thought of his verses in *feet* at all. The whole concept of the metrical foot was a product of the late Renaissance Humanist revival of learning; Dante and Tasso, earlier, speak only of length of line and rhyme as the elements of verse. The rhyme-patterns of the choruses of *Samson Agonistes* take their origin, Prince concludes, in the dramas of Tasso, Guarini, and Andreini, the rhythms, in elaborations and extensions of analogues to the Italian hendecasyllable, in Spenser's *November* eclogue, and in the self-confidence and virtuosity Milton had gained in writing *Paradise Lost*. Altogether the prosody of *PL* is based on rhyme even though it dispenses with rhyme, in that Milton preserves in the final word in the line a gravity, a full measure, a weightiness which remains even though the sounds no longer jingle.
- E1280 Pulling, F. S. "The 'Speech-Ending' Test Applied to Twenty of Shakespeare's Plays." *Transactions of the New Shakespeare Society*, 1879, pp. 457-58.  
The information he reports is in one large table.
- E1281 [Ramsey](#), Paul. "The Metrical Rules of the Sonnets." *The Fickle Glass: A Study of Shakespeare's Sonnets*. New York: AMS Press, 1979. pp. 65-98. Summary on pp. 97-98; Tables, 209-14.  
A thorough metrical analysis of the 2155 lines of the Sonnets produces useful generalizations about (1) trochaic substitutions [that is what metrical variation in Shakespeare comes down to, finally] and (2) rhyme and sound-patterning, these conclusions being weakened only by some arguable scansion and a notation system deserving one more sweep of Occam's Razor. Findings: trochees (5% of the 10,761 feet here) occur in all five feet in the pentameter line (under constraints set by five Metrical Rules which Ramsey stipulates), even split across the caesura; there are 56 "pyrrhic-spondee combinations" and 21 unmetrical feet in the Sonnets; 7-12% of the lines have feminine endings; both discrepancies in terminal consonants of rhyming syllables and also identical rhymes were quite acceptable to the age; many off-rhymes occur; and the sheer amount of internal rhymes and general sound patterning is astonishing. See also the Appendix (E1282) and Index (*passim*).
- E1282 ----- "The Syllables of Shakespeare's Sonnets." *New Essays on Shakespeare's Sonnets*. Ed. Hilton Landry. New York: AMS Press, 1976. pp. 193-215; rpt as the Appendix to his *The Fickle Glass* (E1281); pp. 191-208.  
Had Robert Bridges written on Shakespeare instead of Milton (E491), he would have produced something like this study of pronunciation, meter, and elision in the pentameter line. The problem is extra syllables and three positions have been taken: (1) they count both for pronunciation and in the meter; (2) they should be pronounced but not counted metrically; and (3) they do not exist and deserve neither. Making some telling points against the prevalent second ("semielision") position, Ramsey concludes, from textual evidence,

remarks by Puttenham and others, and doublets, that Shakespeare intended "a strict disyllabism" in his metrical feet.

- E1283 ----- "Shakespeare and *Sir Thomas More* Revisited: Or, A Mounty on the Trail." *Papers of the Bibliographic Society of America* 70 (1976): 333-46.  
The ambiguous metrical evidence for Shakespeare's authorship is examined on pp. 343-44.
- E1284 Reeves, W. P. "The So-called Prose Version of *Guy of Warwick*." *MLN* 11 (1896): cols. 404-8.  
If such a version ever existed it would have a bearing on the early history of blank verse.
- E1285 Reimer, Hans. *Die Vers in Shakespeares nichtdramatischen Werken*. Diss., Bonn, 1908. 60 pp.  
Classification and illustration of syllabification, word-stressing, and versification in "Venus and Adonis," "Lucrece," "A Lover's Complaint," and the *Sonnets*, leading to a chronology. He follows Zitelmann (L661) in distinguishing the two or three essential stresses of the line a "higher rhythm." He finds single and double alliteration common but off-rhyme and assonance rare.
- E1286 Reinhold, Heinz. "Die metrische Verzahnung als Kriterium für Fragen der Chronologie und Authentizität im Drama Shakespeares und einiger Zeitgenossen und Nachfolger." *Archiv* 181 (1942): 83-96; 182 (1943): 7-24.  
Follows Conrad (E1125). R. suggests the better term "dove-tailing" for the line split between two dramatic characters, in preference to "broken verse" or "shared verse." He gives a critical review of the methods of earlier workers using this characteristic to date the plays: Conrad's original study simply counted occurrences; Pulling analyzed the types of breaking without specific attention to this type; König was interested only in where the end of the first speech fell in the line; Hereford misunderstood König; and Chambers treated only the pentameter. Reinhold's method is to set the total number of broken verses over the number of dovetailings (change-in-speaker), giving a percentage. Application to all the major Renaissance dramatists.
- E1287 Robertson, J. M. "The Evolution of English Blank Verse." *Criterion* 2 (1924): 171-87.  
Renaissance dramatic and nondramatic.
- E1288 Roderick, R. "The Metre of *Henry VIII*." In Thomas Edward's *Canons of Criticism*. 6th ed. London: C. Bathurst, 1758.  
This edition is exceedingly rare, but the essay is conveniently reprinted in *Transactions of the New Shakspeare Society*, Series 1, Part 1, vol. 25 (1874): 66\*-68\*.  
Roderick notices an exceedingly high number of feminine endings in the play, curious caesura-placement after the seventh syllable, and frequent clashing of normal stress with metrical ictus.
- E1289 Ronniger, Lisbeth. *Die Kunstform der Dichtung Robert Frosts*. Diss., Vienna, 1939.
- E1290 Scherer, Bernhard. *Vers und Prosa bei den jüngeren dramatischen Zeitgenossen Shakespeares: Ein Beitrag zum Studium der Formtechnik im englischen Renaissancedrama*. Diss., Munich, 1932. Bottrop: Postberg, 1932.  
Primarily on Jonson.
- E1291 [Schipper](#), Jakob. *De Versu Marlovii*. Diss., Bonn, 1967. 43 pp.  
Analysis of metrical variety in the plays. In Latin.

- E1292 Schröer, [Michel Martin] Arnold. "Ueber die anfaenge des Blankverses in England." *Anglia* 4 (1881): 1-72.  
A study of the metrical characteristics (metrical treatment of syllables, word-stressing, and verse-rhythm) in the early Renaissance blank verse up to Marlowe (Surrey, Grimald, Sackville and Norton, Turberville, Spenser, Gascoigne, Rich, Lyly, Peele, Greene, and Hughes). Though Schröer's study appeared slightly before volume 1 of Schipper's monumental study (A9), he had been a student of Schipper's previously. Apparently he subsequently had an illustrious career, to judge by the memorial essay in *Englische Studien* 62 (1927): 1-16 (includes a photograph). See also K341.
- E1293 -----. *Über Titus Andronicus: Zur Kritik der neuesten Shakesperforschung*. Marburg: N. G. Elwart, 1891. 140 pp.  
Fleay's arguments for authorship (Marlowe) and dating on the basis of metrical evidence are taken up on pp. 24-49 and set against Schröer's own statistical analysis.
- E1294 Schulz, O. *Über den Blankvers in den Dramen Thomas Middletons*. Diss., Hall, 1892. 48 pp.
- E1295 Schweinbach, Berta. *Syntaktisch-metrische Untersuchungen zu Milton*. Diss., Innsbruck, 1922.
- E1296 Sedlack, Werner. *Blankversveränderungen in Shakespeares späteren Tragödien: eine Interpretation von "Othello," "King Lear," "Macbeth," und "Antony and Cleopatra."* Diss., Munich, 1971. 253 pp.  
Not a strict metrical analysis but rather a broader approach to rhythmic play in the verse. Sedlak adopts some of the terminology of Wolfgang Kayser and John Draper in order to differentiate between an earlier "linear style" and a later "overflowing style" in "flowing" and "rushing" rhythms. He also treats of the relation of meter to syntax (or colon to line) and of the variations of meter against the iambic pentameter norm for rhythmic effect: hovering stresses, overweighting, and endstopping retard the tempo of the verse, while slurring, extra slacks, enjambements, feminine endings, and short cola accelerate its tempo.
- E1297 -----. "Typen des Blankverses bei Shakespeare." *Jahrbuch der Deutsche Shakespeare-Gesellschaft West*, 1969, pp. 122-42.  
The types are: rhetorical, witty, epic, lyric, and poetic, especially in *King Lear* and *Othello*.
- E1298 Seigler, Milledge B. "Milton's Prosody." Diss., Duke University, 1942.
- E1299 "Shakespeare's Rhythms." *Bulletin* (Sydney) 69 (1948): 2.
- E1300 Shawcross, John T. "One Aspect of Milton's Spelling: Idle Final 'E.'" *PMLA* 78 (1963): 501-10.  
The metrical relevance of this study of Milton's spelling practices lies in its conclusion that Milton did *not* add an extra *-e* to such words as *he*, *she* (i.e. *hee*, *shee*) in order to mark them as stressed.
- E1301 -----. "What We Can Learn from Milton's Spelling." *Huntington Library Quarterly* 26 (1963): 351-61. See also his "Orthography and the Text of
- E1302 *Paradise Lost*." In *The Language and Style of Milton*. Ed. Ronald D. Emma and John R. Shawcross. New York: Frederick Ungar, 1967. pp. 120-53.  
Both of these studies conclude that Milton's orthography (spelling and punc-

tuation) are *not* crucially relevant to his metrics.

- E1303 Simpson, Percy. "Shakespeare's Versification: A Study of Development." *Studies in Elizabethan Drama*. Oxford: Clarendon Press, 1955. pp. 64-88.  
A strictly historical progression through the plays, showing many varieties of verseform with very many examples. Criticized by Borinski in *Shakespeare Jahrbuch* for 1956.
- E1304 Sipe, Dorothy L. *Shakespeare's Metrics*. Yale Studies in English, vol. 166. New Haven: Yale University Press, 1968. 266 pp. [Typescript]. Based on her dissertation, "Meter and Word-Choice in Shakespeare's Verse," directed by Kökeritz at Yale in 1963.  
Rev: in *Shakespeare Studies* 6 (1972): 385-87; in *Yearbook of English Studies* 1 (1971): 241-43.  
A study somewhat narrow in scope but very, very rigorous in method, leading to one narrow but irrefragable conclusion and several others, by implication, much more important. Sipe, in an effort to discriminate purely lexical from metrically influenced lexical choices in Shakespeare's lines, searches the 74,817 lines of the canon for "syllabic variants" (i.e. doublets, words etymologically related or synonymous, varying only in number of syllables, e.g. *against* vs. *'gainst*). Such variants appear in 12,814 lines, of these only 63 % (.5%) show a usage *in spite of* the meter. Conclusion: "Shakespeare was in fact greatly concerned about preserving the regularity of his verse. . . . [and] chose particular word-forms with metrics in mind." Even neologism seem to have been formed partly so as to fit the meter. This study should be the complete antidote to those turn-of-the-century aberrations about Shakespearean trochaic meter, trisyllabic substitutions, and unreliable orthography. See also Kökeritz (E1228).
- E1305 Sitwell, Edith, comp. *The Pleasures of Poetry: A Critical Anthology. First Series. Milton and the Augustan Age*. London: Duckworth, 1930.  
The Introduction (pp. 3-80) has much to say of the prosody of Milton, Herrick, Dryden, and Pope; on Milton, particularly, Dame Sitwell prefers the theory of "equivalence" to any "'pretended' elision" of syllables.
- E1306 Smart, George K. "English Non-dramatic Blank Verse in the Sixteenth Century." *Anglia* 61 (1937): 370-97.  
In this careful historical and conceptual survey, Smart criticizes the treatments of blank verse by Alden and Courthope, approving Saintsbury, E. P. Morton, and Symonds. There are sections here on Surrey, Grimald, Turberville, Spenser, Higgins, Gascoigne, Mundy, Rich, Peele, Greene, Lyly, and Marlowe. And he insists that "dramatic blank verse is quite different from non-dramatic, and the two ought not to be considered as one form."
- E1307 Smith, J. C. "Feminine Endings in Milton's Blank Verse." *TLS*, 5 December 1936, p. 1016.  
Statistics: from *PL* to *SA*, the incidence of feminine endings rises from 1 to 17 %. Smith is seeking a correlation between feminine endings and particularly emotive passages.
- E1308 Smith, Lewis W. "Chronology and Verse in Shakespeare." *English Journal* [College Edition] 21 (1932): 58-66.  
Identifies three types of blank-verse line: a "balanced" form (having primary stress in ictic positions 2, 4, and 5 of the regular iambic pentameter), a "lyrical" form (stresses in 1, 3, and 5), and a third form (3, 5), citing frequencies of occurrence in the first acts of eight plays selected at random (text not identified).

Unfortunately the results contradict the Chambers chronology, placing *All's Well* and *Troilus* fairly early, between *Love's Labors* and *Romeo and Juliet*.

- E1309 ----- "Shakespeare and the Speaking Line." *Poet-Lore* 48 (1842): 61-70.  
 In the course of this brief purview of the blank-verse line up to Shakespeare (note the novel quotation, top of p. 62), Smith distinguishes the "dramatic" from the "lyric" line in terms of stress-patterns.
- E1310 Sonnenschein, E. A. "What is 'Blank Verse'?" *Contemporary Review* 126 (1924): 756-60.  
 Criticism of the term as being useless for revealing the *nature* of this verseform. Suggested replacement: "the five-foot iambic."
- E1311 Spedding, James. "Who Wrote Shakespere's *Henry VIII*?" *The Gentleman's Magazine*, 1850, pp. 115-23; revised and rpt as "On the Several Shares of Shakespeare and Fletcher in the Play of Henry VIII" in the *Transactions of the New Shakspeare Society*, Series 1, Part 1, vol. 25 (1874): 1\*-18\*.  
 E1312 See also his letter in the latter location on pp. 21\*-22\* and his letter "On the Pause-Test" on pp. 26-31 (Text not Appendix). This last-mentioned letter is a critique of the refinement of the pause-test and bears reading; the other essay argues for both hands in the play; the Table on p. 14\* in *TNSS* shows his division of authorship attributions.
- E1313 Spenser, Hazelton. "A Nice Derangement: the Irregular Verse-Lining in *A Midsummer Night's Dream*, Act 5, Scene 1, Lines 1-84." *MLR* 25 (1930): 23-29.  
 Reply by J. Dover Wilson, pp. 29-31.  
 Spenser argues--against Wilson--that the irregular lining in the passage is the result of reductions for stage production rather than a manifestation of authorial revisions or additions.
- E1314 Sprott, S. Ernest. *Milton's Art of Prosody*. Oxford: Basil Blackwell, 1953. 147 pp.  
 Rev: in *TLS*, 15 May 1953, p. 318; by Oras in *Seventeenth Century News* 11 (1953): 30; in *Études Anglaises* 7 (1954): 232; by Prince in *Review of English Studies* 5 (1954): 292-94; in *Anglia* 73 (1955): 229-39.  
 Along with Bridges' 1921 *Milton's Prosody* (E491) (which Sprott cites in his Preface as the "archetype" of his work), Sprott is the standard source for Milton's metrics in his blank verse. A very extensive survey of the metrical devices available to Milton's hand for enriching his verse, including "supernumerary syllables and elision," "inversion of feet," "loss of speech accent," "'paragraph fingering' and the break," and couplets. Also included are short sections on Milton's Sonnets and Stanzas.
- E1315 Stevick, Robert D. "The Metrical Style of E. A. Robinson." *Edwin Arlington Robinson: Centenary Essays*. Ed. Ellsworth Barnard. Athens: University of Georgia Press, 1970. pp. 54-67.  
 After an extended metrical contrast of "Eros Turranos" and "The Unforgiven," Stevick argues that E. A. R.'s verse has been slighted because it has been misunderstood: his long blank-verse narratives have *two* metrical bases (norms, types) not one. One of these is the traditional foot-system; the other employs syntax, frequent feminine endings, and "bulk" (syllabicity?) as the elements of its metering.
- E1316 Stewart, George R. "A Note on the Sleep-Walking Scene." *MLN* 42 (1927): 235-37.  
 Finds one dipodic long line in the prose, possibly a snatch of an old ballad, which perhaps ought to be set:  
 The Thane of Fife / Had a wife. / Where is she now?

- E1317 Stolwitzer, Thomas. *Das Verhältnis zwischen Vers und Prosa in den Tragodien Shakespeares*. Diss., Innsbruck, 1923.
- E1318 Strachey, J. St. Loe. "The Vicissitudes of Blank Verse." *London Mercury* 6 (1922): 45-60. Correspondence follows, chiefly by T. S. Omond, pp. 190-92, 305-6, 423, 531.  
Noting that the greatest English measure has had only one form (the iambic pentameter) rather than many, Strachey looks briefly at the unsuccessful attempts to diversify: iambic blank verse lyrics, hexameters, dactyls, trochaics, and sapphics.
- E1319 Stroheker, Friedrich. *Doppelformer und Rhythmus bei Marlowe und Kyd*. Diss., Heidelberg, 1913. Tübingen: H. Laupp, 1913. 105 pp.  
Rev: *Anglia Beiblatt* 25 (1914): 135-37; in *Shakespeare Jahrbuch* 50 (1914): 235.  
"Doppelformen" ("doublets" in English) are words which are syllabically ambivalent and may be pronounced as either one syllable or two, or two or three, depending on what is required for the meter. Cf. Sipe (E1304) and Ziesenis (E1085). Stroheker also treats word-stress, metrical treatment of syllables, syntax, etc.
- E1320 Symonds, John Addington. *Blank Verse*. London: John C. Nimmo, New York: Charles Scribner's Sons, 1895; rpt Folcroft, Pa.: Folcroft Library Editions, 1969; rpt New York: AMS Press, 1970.  
From his *Sketches and Studies in Italy* (Appendix), and *Fortnightly Review* 22 (1874): 767-81. Contains three chapters: "Prefatory Note," "The History of Blank Verse," and "The Blank Verse of Milton."  
Symonds has been sometimes dismissed if not damned by later prosodists for adopting the "intuitive" approach, since prosodists, fanatical about precision of statement and detail, abhor anything that smacks of impressionism; Omond's virulent characterization of Symonds' methods as amounting, "practically, to a negation of prosody," is both spiteful and undeserved. In fact Symonds' slim little volume has been continuously quoted and approved, due mainly I think to the surprisingly fresh yet acute discussion of Accent and Quantity in the first chapter. His critics were foolish to believe that "non-technical" means "not accurate" or even "not useful." The historical survey of B. V. extends from Sackville & Norton to Tennyson. See Mayor (E592), Chapter 4; Omond (A5), p. 186, and Saintsbury (A8), vol. 3, pp. 446-47.
- E1321 Tannenbaum, Samuel A. "Shakespeare's Verse Prepared for Students." *Shakespeare Association Bulletin* 14 (1939): 60-61.  
Trivial: examples of feminine endings, enjambement, etc.
- E1322 Thomas, Walter. "Milton's Heroic Line Viewed from an Historical Viewpoint." *MLR* 2 (1907): 289-315; 3 (1908): 16-39, 232-56.  
Attacking critics such as David Masson and Charles Witcomb for refusing elisions in the Miltonic line, Thomas frames an argument that Milton consistently wrote absolute decasyllabic lines on the foundations of that line in Old French, Italian, Middle English, and Renaissance versification and on known seventeenth-century conventions of pronunciation and stressing. Fixity of syllable-count, in short, Thomas claims to be the sole inviolable law of Milton's versification; Milton did not conceive of his decasyllable as an *iambic* one, since he often has more than five stresses, sometimes contiguous stresses, or frequently two inversions in a line, but it was a *five-stress* line, since Milton also followed "the law of a minimum quantity of accents." The third installment takes up variation in pause-placement both at mid- and end-of-line, and phonetic harmonies. See replies by Omond and others at E1265.

- E1323 Thompson, John. "Blank Verse." *Princeton* (A18), pp. 78-79.  
An informatively elegant summary, Surrey to Eliot. "Blank verse has no inherent tone. Except for free verse, it is the form closest to the form of our speech." The article is concluded by S. Lyngstad's "Blank Verse in Other Languages," pp. 79-81. Bibliographies.
- E1324 Till, Hermann. *Metrische Untersuchungen zu Blankversdichtungen P. B. Shelley's*. Diss., Rostocker. Frankfurt, 1902. 62 pp.  
Rev: in *Englische Studien* 32 (1903): 249-51.
- E1325 Timberlake, Philip W. *The Feminine Ending in English Blank Verse: A Study of Its Use by Early Writers in the Measure and Its Development in the Drama up to the Year 1595, with Full Tables of Percentages*. Menasha, Wis.: Printed for the Author by the George Banta Publishing Co., 1931. 131 pp. Based on his dissertation at Princeton in 1926.  
Rev: by Baum in *JEGP* 31 (1932): 291-93; in *Anglia Beiblatt* 44 (1933): 73-74.
- E1326 Tolman, Albert H. "Shakespeare's Part in *The Taming of the Shrew*." *PMLA* 5 (1890): 201-78; rpt with revisions in his *The Views About Hamlet and Other Essays*. Boston: Houghton Mifflin, 1904. pp. 205-42.  
Along the way Tolman scrutinizes critically the metrical tests and conclusions of assigned authorship produced by Fleay and Furnivall.
- E1327 Treip, Mindele. *Milton's Punctuation and Changing English Usage 1582-1676*. London: Methuen, 1970.  
Rev: by Diekhoff in *JEGP* 70 (1971): 553-55.  
"Rhythmical Punctuation," pp. 56-60, and "Prosody," pp. 61-64. The latter section suggests that stops and pauses may affect metrical scansion. Cf. Banks (E1091) and Diekhoff (E1143).
- E1328 Tschopp, Elisabeth. *Zur Verteilung von Vers und Prosa in Shakespeares Dramen*. Swiss Studies in English, no. 41. Bern: Francke, 1956. 117 pp.  
Rev: in *English Studies* 41 (1960): 270-72; in *Anglia* 78 (1960): 96-97.  
Worth being aware of, even though her interest is the distribution of verse-forms *vis à vis* the characters in ten selected plays.
- E1329 Turner, Richard M. "A Study of Robert Browning's Blank Verse Technique." *DA* 28 (1968): 4650A (Colorado).  
Nondramatic blank verse in a random sample from Browning's whole canon is analyzed, with a method which is a "reconciliation of traditional metrical scansion and current linguistic techniques for analyzing prose." Conclusion: "available descriptions exaggerate the irregularities of Browning's metrics."
- E1330 Ulreich, John C., Jr. "By Gradual Scale Sublimed: Ideas of Form in Milton's Poetry." Diss., Harvard University, 1969.
- E1331 Verity, A. W. *The Influence of Christopher Marlowe on Shakespeare's Earlier Style*. Cambridge: Macmillan and Bowes, 1886. Especially pp. 53-73.
- E1332 Von Scholten, W. *Metrische Untersuchungen zu John Marston's Trauerspielen*. Diss., Halle, 1886. 55 pp.
- E1333 Vos, Erik. "Ritmische Aspecten bij het Vertalen." *De Gids* 127 (1964): 420-36.  
On *The Taming of the Shrew* in translation.
- E1334 Wagner, Albrecht. "Metrische Bemerkungen zu Shakespeares *MacBeth*." *Anglia* 13

(1891): 352-57.

Instances of metrical mis-lineation, lines with one missing syllable, and lines with a double feminine ending (i.e. two extra syllables) resulting in apparent Alexandrines.

- E1335 Wagner, Max. *The English Dramatic Blank Verse before Marlowe*. Programm Abhandlung der städtischen höheren bürgerschule zur Osterode in Ostpreussen, no. 15. Ostern, 1881.  
Rev: by Schipper in *Englische Studien* 5 (1882): 457-58.  
Wagner's study is inferior to that of Schröer (E1292) in that it is narrower in scope (he fails to recognize Chaucer's line behind that of Sackville and Norton) and takes no account of recent scholarship (Fleay, Furnivall, etc.). It was obsolete before it was published.
- E1346 Walker, William Sidney. *A Critical Examination of the Text of Shakespeare with Remarks on his Language and That of his Contemporaries, Together with Notes on his Plays and Poems*. 3 vols. London: John Russell Smith, 1860.  
Vols. 1 and 2 collect short notices of spelling, pronunciation, and accentuation (essentially the whole of vol. 2), rhyme-usage (vol. 1, nos. 14, 15, 16, 20; vol. 2, no. 81), and the metrical treatment of syllables (vol. 1, no. 40 on final *-ion*).
- E1337 ----- . *Shakespeare's Versification and its apparent irregularity explained by examples from early and late English writers*. London: John Russell Smith, 1854. 296 pp.  
Unfinished and published posthumously (edited by W. W. Lettsom). A series of philological notes on spelling, pronunciation, and metre. See Bathurst (E1092) and Walker (above).
- E1338 Waller, Frederick O. "The Use of Linguistic Criteria in Determining the Copy and Dates for Shakespeare's Plays." *Pacific Coast Studies in Shakespeare*. Ed. W. F. McNeir and T. N. Greenfield. Eugene: University of Oregon, 1966. pp. 1-19.  
Should be considered augmentation of the metrical tests: lists tables of frequencies for certain verb forms, modals, and contractions.
- E1339 Watkins, Ronald. "Only Shake-Scene." *PQ* 54 (1975): 47-67.  
Observations on Shakespeare's evolving poetical craft in the early *Henry VIII* tetralogy, most particularly the metrical variation of the blank-verse line and the differentiation of verse and prose for characterization.
- E1340 Webb, Daniel. *Remarks on the Beauties of Poetry*. London: R. and J. Dodsley, 1762; rpt New York: Garland, 1970. 123 pp.  
In Dialogue 1, Eugenio upholds the advantages of blank verse over rhyme, then turns to censure excessive sound-patterning in verse, stopping along the way to praise and illustrate Shakespeare's versification, the sweetness of which lies in its making high artifice seem nothing but natural; yet, Shakespeare "intended it to be nothing more than a measured or musical prose; except, when he meant to rise to his Subject, or give a distinction to a thought; and then we shall always trace in his numbers the influence of his feelings." Of sound: it is a fault "to suffer any one letter . . . to govern entirely" a passage of verse. it is equally a fault to believe too literally that the sound must seem an echo to the sense: "the sounds should be always in accord with the sense, but they should accompany, not mimic it." See also E696.
- E1341 [Weismiller](#), Edward R. "The 'Dry' and 'Rugged' Verse." In *The Lyric and Dramatic Milton*. Ed. Joseph H. Summers. New York: Columbia University Press, 1965. pp. 115-52.

Distinguishes between the metrical styles of *PL*, and *PR* and *SA*.

- E1342 ----- . *The Prosody of Milton's English Poems*. Vol. 7 of *A Variorum Commentary on the Poems of John Milton*. Ed. Merritt Y. Hughes. New York: Columbia University Press, forthcoming.  
The final volume of the series still in preparation. Should be the successor to Bridges (E491).
- E1343 ----- . "[Studies of Verse Form in the Minor English Poems](#)." In *The Minor English Poems*. Vol. 2 of *A Variorum Commentary on the Poems of John Milton*. Ed. Merritt Y. Hughes. London: Routledge and Kegan Paul, 1972. pp. 1007-87.
- E1344 ----- . "The Versification of *Paradise Lost* and *Paradise Regained*: A study of Movement and Structure in Milton's Nondramatic Blank Verse." Diss., Oxford University, 1951.
- E1345 Wentersdort, Karl. "Shakespearean Chronology and the Metrical Tests." *Shakespeare-Studien: Ecstschrift für Heinrich Mutschmann*. Ed. Walther Fischer and Karl Wentersdort. Marburg: N. G. Elwert, 1951. pp. 161-93.  
A detailed review of the evidence on dating uncovered since Chambers, followed by a review (beginning on p. 182) of the four major metrical tests and their reception by scholars. Individually they show little validity, but the author demonstrates that by totalling them (no. of variations against no. of possible variations), a "Metrical Index" can be devised which shows a reasonably steady and smoothly curved progression over Shakespeare's career, and which agrees with the other types of external evidence.
- E1346 Whaler, James. *Counterpoint and Symbol: An Inquiry into the Rhythm of Milton's Epic Style*. Anglistica, vol. 6. Copenhagen: Rosenkilde and Bagger, 1956. 225 pp.  
Rev: by Weismiller in *MLN* 72 (1957): 612-18; by R. O. Evans in *JEGP* 56 (1957): 487-90; by F. T. Prince in *Review of English Studies* n.s. 9 (1958): 320-22; in *MLR* 53 (1958): 244-45; in *Anglia* 76 (1958): 329-33.  
"Rhythm" is here used in its widest sense: though Whaler speaks to enjambement, his main interest is the larger architectonic, "mathematical" patterns created by Milton ("intensely interested in mathematics") across his verse. Takes "the Miltonic paragraph as a rhythmic analogue to a piece of contrapuntal music."
- E1347 [Whiteley](#), M. "Verse and Its Feet." *Review of English Studies* n.s. 9 (1958): 268-78.  
A critique of F. T. Prince's "Italian" scansion of Miltonic pentameters. Prince replies, pp. 278-79. The argument is then joined by Ernest Schanzer in 10 (1959): 292-93; Mrs. Whiteley answers, in 11 (1960): 191-92; reply by Schanzer, p. 192. J. Buxton closes the exchange, 11 (1960): 305. The original sally by Mrs. Whiteley is vigorous and cogent: she defends the concepts of the "foot" and "rising rhythm," and she rejects altogether Prince's two rules for the meter of the Miltonic line (which are derived from those for the Italian hendecasyllable), but only after examining all the arguments on both sides and many examples very closely. Prince demurs.
- E1348 Whiting, George W. "Milton's Rules for *-ed*." *MLN* 49 (1934): 166-68.  
Milton spelled *-ed* to denote a metrically stressed suffix; if the syllable was metrically weak, he used *'d* or *d* (without apostrophe) indiscriminately.
- E1349 Wiehl, K. *Thomas Kyd und sein Vers: Ein Beitrag zur Geschichte des englischen Dramas*. Diss., Munich, 1910. 58 pp.
- E1350 Wolff, Lucien. *An Essay on Keats's Treatment of the Heroic Rhythm and Blank Verse*.

Paris: Hachette, 1909. 154 pp.

The Table of Contents page, with summary notes at the bottom, may well be the most useful part of the book. Wolff examines variations of the iambic pentameter norm in Keats's major poems vis à vis the influences of Hunt, Dryden, and Milton. But (in the German manner) over half the book is given over to tables of scansion.

E1351 Wood, James O. "A Special Cadence in *King Lear*." *Shakespeare Quarterly* 12 (1961): 465-67.

Notices a metrical-stylistic idiosyncrasy of Lear's in a number of lines before his regeneration--four syllables at the beginning of the line, followed by a caesura, all of virtually equal weight (not quite spondaic but nearly so).

E1352 Wright, B. A. "Stressing of the Preposition *Without* in the Verse of *Paradise Lost*." *Notes and Queries* 203 (1958): 202-3.

E1353 Yardi, M. R. "A Statistical Approach to the Problem of Chronology of Shakespeare's Plays." *Sankhya: The Indian Journal of Statistics* 7 (1946): 263-67. Yardi tries to improve upon the nineteenth-century work on metrical tests by a rigorous statistical analysis, but--astoundingly--he takes his data on feminine endings, split lines, and pauses directly from Fleay and Chambers (and thus their outdated editions). The conclusions confirm the accepted order. Such work generally fails because the researcher must be expert in (1) Elizabethan theatrical practice; (2) the textual history of the Folio; (3) statistics; and (4) metrics. Work based on faulty texts is worthless *a priori*.

See also: B40, B44, C3, C8-9, C17, C27, C200, C206-7, C236, C263, C271-72, D243, D274, D294, D304, E44, E56, E65, E72-73, E91, E450, E452, E524, E605, E621, E687-88, E692, E707, E753, E766, E800, E818, E912, E964, E1391, E1393, E1431, F2, F13, F28, F40, F43, F52-53, F66-67, F70, F74, F99, F137, F155, F168, F177, F197, F219, G109, G134, I32, L151, L368, L1174, N113.

### COUPLET VERSE

Primarily Jacobean and Augustan, of course. See also the section on Rhyme in Chapter 4 on Sound. Given the fuzziness of the traditional categories and terms, it has been very difficult to preserve a distinction between studies of the metrical structure of couplet verse and its rhyme structure. Both are enmeshed, though not inextricably, but authors commonly treat them together or as one. Yet, given the obvious syntactic dislocations which are entailed by couplet rhyming, a very close comparative study of metrical structure ought to be very revealing: I suspect that blank and couplet verse differ far more than in syntax or the presence or absence of a rhyme. The place to go to would be a single writer familiar with both forms, such as Thomson. I believe that no such study has yet been made.

E1354 Adler, Jacob H. "Notes on the Prosody of *The Vanity of Human Wishes*." *Studies in the Literary Imagination* 5 (1972): 101-17.

Comparing Johnson's actual prosodic practice in the poem to his stated opinion, Adler finds that the former is "more liberal than the more liberal side" of the latter. Dr. Johnson's pronouncements give the impression that he only valued Regularity in verse, but in fact Variety also counted: only 57% of the lines in this poem are perfectly regular pentameters, 8% have initial trochees, and 26% have only four prominent stresses. Other features analyzed: caesura-placement, end-of-line pauses and stops, "representative meter," monosyllabic lines, hiatus, alliteration, and rhyme.

E1355 ----- "Pope and the Rules of Prosody." *PMLA* 76 (1961): 218-26.

Compares Pope's actual practice in versification to (1) his statements on the matter (seven rules given in a 1710 letter to Henry Cromwell), concluding that the rules "cannot be accepted as anything like an accurate reflection of his own practice" and to (2) general eighteenth-century critical views, concluding that Pope's divergence from these views increased as his career advanced.

- E1356 ----- *The Reach of Art: A Study in the Prosody of Pope*. University of Florida Monographs, Humanities, no. 16. Gainesville: University of Florida Press, 1964. Based on his dissertation at Harvard in 1951.  
Rev: in *JEGP* 64 (1965): 738-40; by D. I. Masson in *MLR* 61 (1966): 110; in *English Studies* 48 (1967): 453-60.  
A survey of Pope's handling of metrics, caesura-placement, line-structure, monosyllables, devices of repetition, inversion, rhyme, alliteration, and "representative meter" in the major poems throughout his career.
- E1357 Allison, Alexander W. "The Reform of Our Numbers." *Toward an Augustan Poetic: Edmund Waller's "Reform" of English Poetry*. Lexington: University of Kentucky Press, 1962. pp. 62-87.  
Waller adapted the resources of the old native "two by two" line with strong caesura, molding from it a pentameter line with a consistent, precise "formulaary balance" of caesura after the fifth syllable (see Appendix A). He "strength and sweetness joined," melding the Donne-Jonson school of strong lines with the Spenser-Fairfax school of mellifluousness, by controlling his diction (speech cadences disrupt meter) and employing syntactic inversion.
- E1358 Alssid, Michael W. "Rhyme the Usurper" and "Dryden's Versification." In his *Dryden's Rhymed Heroic Tragedies: A Critical Study of the Plays and of their Place in Dryden's Poetry*. 2 vols. Salzburg Studies in English Literature, no. 7. Salzburg: Universität Salzburg Institut für englische Sprache und Literatur, 1974, Vol. 2, pp. 256-64, 315-54. Based on his dissertation at Syracuse University.  
In the first section Alssid defends Dryden's use of rhyme in drama from the criticisms of Harley Granville-Barker by adapting a political analogy: rhyme, as monarch, gives order and law to the verse and rivets ("usurps") the attention of the audience, reminding them of the fictiveness of the aesthetic artifact. In the second he shows how Dryden derived, from the early nondramatic couplets of "Upon the Death of Lord Hastings," "Astrea Redux," and "Verses to Her Highness the Duchess," a dramatic couplet that was (1) more varied in meter, (2) simplified in syntax and rhetoric, and (3) mitigated in repetitiveness by triplets, Alexandrines, etc. The three poems receive very close analysis.
- E1359 Amis, George T. "The Structure of the Augustan Couplet." *Genre* 9 (1976): 37-58.  
Statistical analysis of features in over 13,000 lines allows more precise description (including frequencies of occurrence) of the structure of the "modules of sense" in Dryden and Pope, with *The Rape of the Lock* serving as model; summary on p. 46. Of particular interest is the correlation of caesura to weighting of stresses. The last half of the article turns to broader implications, and sections iii, vii, and viii discuss rhyme.
- E1360 ----- "Style and Sense in Three Augustan Satires: *MacFlecknoe*, Book I of *The Dunciad Variorum*, *The Vanity of Human Wishes*." *DA* 29 (1968): 558A (Yale).  
An examination of the joint effects of stress-placement, caesura-placement, endstopping, syntax, and rhyme in each.
- E1361 ----- "The Style of *The Vanity of Human Wishes*." *MLQ* 35 (1974): 16-29.  
Shows specific features of meter and diction responsible for the discontinuity

of structure and compression of statement which critics have found most striking about the poem.

- E1362 Balliet, Conrad A. "The History and Rhetoric of the Triplet." *PMLA* 80 (1965): 528-34.  
Appendix table shows frequency of occurrence in poets, Grimald through Dr. Johnson. The device was used chiefly by Dryden; Pope employed it only about 75 times in 3000 lines.
- E1363 Barron, Joseph M. "Stylistic Development in the Poetry of Charles Churchill." *DAI* 30 (1970): 3900A (Case Western Reserve).  
Chapter 3 discusses meter.
- E1364 Beatty, J. M. "Charles Churchill's Treatment of the Couplet." *PMLA* 34 (1919): 60-69.  
Churchill's position as satirist of Classicism demanded that he imitate Pope's verses in order to parody them, yet his verses were considerably freer: their heavy enjambement in consecutive couplets and variation of pause influenced later pre-romantic poets considerably and also seemed to return to Dryden's ampler verse-structure, in preference to Pope's. Churchill's run-on couplet was further loosened by the influence of the rhythms of Shakespearean blank verse.
- E1365 Beeching, Henry C. "A Note Upon Waller's Distich." *An English Miscellany Presented to Dr. Furnivall In Honour of His 75th Birthday*. Oxford: Clarendon Press, 1901. pp. 4-9.  
Some minute particulars of the Wallerian Style, mainly negative: his pauses at couplet-end represent no new device in English poetry; he uses aureate diction and polysyllables but has monosyllabic lines as well, though never in clusters so as to be conspicuous; the line never exceeds five accents; he matches sense-pauses to breath-points, often ends with strong verbs, adopts the "epithetic" style of giving every noun an adjective; he allows himself an "uncompensated, unemphatic accent" at times in the third foot (otherwise termed "pyrrhic" by some; he rarely elides vowels, and he frequently uses the modal *do*.
- E1366 Blount, Thomas P. "Concerning Rhyme, and Blank Verse." *De Re Poetica: or, Remarks upon Poetry*. London, 1964; rpt in facsimile: Menston, Yorkshire: Scolar Press, 1972; rpt New York: Garland, 1974. pp. 102-6.  
Merely repeats the opinions of Dryden on heroic verse as the most suitable medium for drama.
- E1367 Brown, Wallace Cable. "Churchill's Mastery of the Heroic Couplet." *JEGP* 44 (1945): 12-23.  
Concentrates on inter-linear more than intra-linear devices, mainly syntactic and structural.
- E1368 ----- "Gay's Mastery of the Heroic Couplet." *PMLA* 61 (1946): 114-25; rpt as chapter 2 of his *The Triumph of Form* (below).  
One of the most underrated poets in the English language, John Gay was second only to Pope in the correctness of his meter, use of expressive sound, balance and antithesis, verbal rhymes, verse paragraphing, and satire.
- E1369 ----- The Triumph of Form: A Study of the Later Masters of the Heroic Couplet. Chapel Hill: University of North Carolina Press, 1948.  
Rev: in *MLQ* 11 (1950): 110-12; in *MLN* 66 (1950): 61-62; in *Review of English Studies* n.s. 1 (1950): 366-67.  
Stemming from the author's earlier studies, this work studies both (1) technical mastery of versecraft and (2) "synthesis of style and content" in Gay, Johnson,

Cowper, Young, Churchill, Goldsmith, and Crabbe.

- E1370 Carruth, Hayden. "Three Notes on the Versewriting of Alexander Pope." *Michigan Quarterly Review* 15 (1976): 371-81.  
 Iconoclasm: Carruth argues that Pope "did everything he could, within the strict couplet, to relieve the jig-jog of standard pentameter"--i.e. (1) he used the apostrophe for all sorts of stylistic effects, and quite inconsistently, but *never* for mere metrical elision, because hiatus *does* occur in Pope's verse; (2) he used weak syllables in ictic position and, later, runs of up to three stresses followed by three slacks to break the iambic drone; and (3) he considered the couplet *not* as an "artificial" verseform but as "nearest prose," hence exhibiting, more than anything else, *naturalness* and "freedom from padding." In the early Pope, as Carruth shows in a brilliant demonstration, pentameters can be easily "translated" into tetrameters, but in the mature Pope no padding is allowed at all: every word pulls its weight.
- E1371 Catlett, Larue S. "'An Odde Promiscuous Tone': A Study of the Prosody of *Hudibras*." *DAI* 32 (1971): 3244A (Wisconsin).  
 Butler's satiric intent is undercut by his own metrical incompetence. He apparently accepted "the restrictions of conservative theories" of prosody for his own verse-making, while he "repeatedly and violently" attacked them through his narrator. There are clear prosodic indications that Butler was "pretending to metrical regularity," yet his counterpointing of the metrical and rhythmic stresses is consistently incompetent. The result is "a prosodic situation that is awkward, grotesque, and bathetic." And thus the polarizing of readers' responses to *Hudibras* is explained: readers who recognize the stumbling rhythm find it "jolting"; those who cannot, but hear only the metrical norm underneath, find it "jogging."
- E1372 Chase, Lewis N. *The English Heroic Play: A Critical Description of the Rhymed Tragedy of the Restoration*. New York: Columbia University Press, 1903.  
 Appendix D lists plays written partly or wholly in heroic verse, 1656-1703. Additions in *MLN* 19 (1904): 152.
- E1373 Clark, Arthur M. "Thomas Heywood's *Art of Love* Lost and Found." *The Library*, 4th series, 3 (1922): 210-22. See the final page.
- E1374 Dickinson-Brown, Roger M. "The Art of Edmund Waller: A Technical and Prosodic Analysis." *DAI* 38 (1977): 2802A (Syracuse).  
 Metrical analysis shows what we expected--that Waller's regularity in meter increases over time. But it also shows that he assimilated and perfected a number of other prosodic techniques besides meter, especially alliteration (having "accidental, musical, emphatic, and grammatical" functions), off-rhyme, grammatical figuration, and enjambement. His metrical range was wider than we assume.
- E1375 Diller, Hans-Jürgen. "Linguistic Observations on the Heroic Couplet in English Poetry." *Applications of Linguistics: Papers of the Second International Congress of Applied Linguistics*. Ed. G. E. Perren and J. L. M. Trim. London: Cambridge University Press, 1971. pp. 181-88.  
 An optimistic prospectus for the application of generative phonology and its methods to the study of versification. Diller suggests a number of intriguing areas for further inquiry, specifically emphatic and contrastive stress, intonational nuclei, parallelism, and enjambement. Heuristic. Examples from Pope.
- E1376 Dixon, Peter. "'Talking Upon Paper'" Pope and Eighteenth Century Conversa-

tion." *English Studies* 46 (1965): 36-44.

The first two pages admire Pope's remarkable skill at capturing the cadences of common contemporary speech in his meters, mainly by employment of elision and elimination of modals (*do*) as metrical fillers.

E1377 [Dryden](#), John. *Essays of John Dryden*. Ed. W. P. Ker. 2 vols. Oxford: Clarendon Press, 1900; 1926.

The "Epistle Dedicatory of *The Rival Ladies*" [1664] defends the use of rhyme, taking Waller as authority and precedent (see vol. 1, pp. 5-8). This was answered by Sir Robert Howard, in the Preface to his *Plays* [1665]; Dryden countered with the indomitable *Of Dramatick Poesie, an Essay* [1668] (see vol. 1, pp. 89-107); Howard tried to rally in the Preface to his *The Great Favorite, or, The Duke of Lerma* [1668]; Dryden fired the final volley in "A Defense of an Essay of Dramatic Poesy," prefixed to the second edition of his *The Indian Emperor* [1668] (vol. 2, pp. 113-18). *Aureng-zebe* [1676]; by the way, was the last play Dryden wrote in rhyme (couplets).

From the *Rival Ladies* preface comes the famous remark that the verse must serve as the "clogs" for the "high-ranging Spaniel" of the imagination. "The great easiness of blank verse renders the poet too luxuriant; he is tempted to say many things, which might better be omitted, or at least shut up in fewer words; but when the difficulty of artful rhyming is interposed . . . the fancy then gives leisure to the judgment to come in, which, seeing so heavy a tax imposed, is ready to cut off all unnecessary expense." This is Dryden's reply to those who think rhyme "only an embroidery of sense."

In the *Essay of Dramatick Poesie*, Crites attacks the use of rhyme in plays (though he will allow them in poetry) on the grounds that the drama follows Nature, and of course there is no natural rhyming in Speech. Neander (Dryden) replies on a variety of fronts: dramatic language, he observes, is heightened over that of everyday speech, so rhyme is appropriate to the stage. And the pressure of the formal constraints forces the verse-making poet to think ahead, thereby sharpening his wits. Rhyme is equally proper for plays as for poetry; it "might be made as natural as blank verse by the well placing of the words, etc. All the difference between them when they are both correct, is, the sound in one, which the other wants."

From the Preface to *Albion and Albanus* [1685]: while the recitative part of opera "requires a more masculine beauty of expression and sound," the music "must abound in the softness and variety of numbers." "And yet there are rules . . . and as great a certainty of quantity in our syllables, as either in the Greek or Latin. . . ." Double rhymes and a syntax especially formed "for the sweetness of the voice" are the "main hinges" on which opera turns.

The 1697 Dedication of *Aeneis* (vol. 2, esp. pp. 214-34) defends the use of triplets and Alexandrines, on the authority of Spenser and Cowley, mentioning also diction in translations. The great difficulty for the imitator of Virgil is "his numbers, his choice of words, and his placing them for the sweetness of the sound." Dryden recommends avoidance of caesura (needed in Latin to temper the lusciousness of over-abundant vowels), hiatus, and monosyllabic lines. More vexingly: "I have long had by me the materials of an English *Proso-dia*, containing all the mechanical rules of versification, wherein I have treated, with some exactness, of the feet, the quantities, and the pauses." Yet, "the evil of false quantities is difficult to be cured in any modern language" (pp. 217-18).

In the Preface to *Fables Ancient & Modern* [1700] (vol. 2, esp. pp. 258-59), Dryden compares Homer to Virgil, then asserts (mistakenly) that Chaucer's meter is often rugged: his verse "is not harmonius to us" (though Dryden recognizes that it was not found so in Chaucer's own age).

See also Dryden's poem "To the Earl of Roscommon," 11. 5-25.

- E1378 English, Hubert M., Jr. "Prosody and Meaning in Ben Jonson's Poems." Diss.; Yale University, 1955.
- E1379 Erlich, Richard D., and James Harner. "Pope's Annotations in his Copy of Dryden's *Comedies, Tragedies, and Operas*: An Exercise in Cryptography." *Restoration and 18th Century Theatre Research* 10 (1971): 14-24.  
The authors think that Pope's cryptic marginal symbols refer to aspects of Dryden's versification particularly worthy of note, though they have no proof and indeed account for several of the symbols on other grounds. In fact, the article *appeals for* a study of the matter.
- E1380 Greenblatt, Daniel. "Ben Jonson's Prosody." *Rackham Literary Studies* (Michigan), no. 3 (1972), pp. 77-92.  
Not broad or statistical characterization of prosodic style but rather close explanation of prosodic expressiveness in four poems.
- E1381 Grübner, Willy. *Der Einfluss des Reimes auf den Satzbau der englischen "Heroic Plays."* Diss., Königsberg, 1912. 69 pp.  
A study of the distortion which the rhyme in couplet verse wreaks upon the syntax, especially in the Restoration dramas of Dryden, Lee, Otway, and Crowne. Since rhyme words are frequently verbs, and since the most useful form of the verb is the infinitive, present- and past-tense verbs are often supplanted by *do/did* + infinitive. The rhyme may also necessitate splitting an otherwise-integral phrase, dropping syllables, adding proclitics or enclitics to fill out the line, or dumping excess material into the beginning of the following line ("bad enjambement").
- E1382 Haswell, Richard E. "The Heroic Couplet Before Dryden (1550-1675)." Diss., University of Illinois, 1932.
- E1383 Havens, Raymond D. "Changing Taste in the Eighteenth Century: Dryden's and Dodsley's Miscellanies." *PMLA* 44 (1929): 501-36.  
The considerable variation in the content of the five complex editions of "Dryden's Miscellany" from 1684 to 1727 furnishes valuable and reliable information on the hegemony of the couplet over other metrical forms, and the nine editions of "Dodsley's Miscellany" between 1748 and 1758 show striking contrast. See pp. 504-7 and 522-25.
- E1384 ----- "Romantic Aspects of the Age of Pope." *PMLA* 27 (1912): 297-324.  
Pages 320-22 offer some useful facts on the number of non-couplets being written in the Age of the Couplet.
- E1385 Heuser, Julius. *Der Coupletreim in Shakespeare's Dramen.* Diss., Marburg, 1893. Rpt in *Shakespeare Jahrbuch* 28 (1893): 177-272; 29 (1894): 235-45.  
Lists the couplets in each of the plays (Globe Edition) with some discussion. Criticized by Ness (C260).
- E1386 Holder, Kenneth R. "Some Linguistic Aspects of the Heroic Couplet in the Poetry of Phillis Wheatley." *DAI* 34 (1974): 5144A (North Texas State).  
On the complexity scale established by the Halle-Keyser theory of generative metrics, this eighteenth-century American poet scores rather low. Only about 85% of her rhymes are phonetically exact. And (transformational) syntactic analysis shows most of her sentences to be declarative.
- E1387 Holzhausen, P. "Dryden's heroisches Drama." *Englische Studien* 16 (1892): 201-29.

See the section on "Metrik" in this concluding installment of H's serial study, pp. 221-26.

- E1388 Jack, Ian. "Pope and "The Weighty Bullion of Dr. Donne's Satires.'" *PMLA* 66 (1951): 1009-22.  
There are observations on pp. 1011-15 on Pope's smoothing of the "harshness" of Donne's meters when he came to imitate his *Satires*. Cf. Chatman (E709).
- E1389 Jones, Evan. "Verse, Prose, and Pope: A Form of Sensibility." *Melbourne Critical Review*, no. 4 (1961), pp. 30-40.  
Admitting the well-known metrical, syntactic, and rhetorical accomplishments of the closed couplet, Jones suggests, radically, that in the larger context of the poem the couplet form accentually *impoverishes* the coherence of the whole, by the attenuations of elaboration and by reliance on only a single effective mode of development--logic. The "play of sensibility" in the verse is thus constrained. Comparing Donne's version of his *Satires* to Pope's reveals how Donne was able to create an "interplay of verse and prose structure," the prose syntax having maximum play within the metrical form, whereas in Pope the verse-structure (*pace* Matthew Arnold) entirely subsumes and compels the prose statement. Extraordinary insight here.
- E1390 Jones, John A. *Pope's Couplet Art*. Athens: Ohio University Press, 1969; 217 pp.  
Based on his dissertation, "Line Structure and Sentence Form in Pope's Couplets," *DA* 29 (1968): 872A (Florida).  
Rev: in *Style* 6 (1972): 198-202; in *English Studies* 53 (1972): 258-63.  
A stylish non-technical study of Pope's handling of his in eight representative, major poems. Over the course of Pope's career his verse decreased slightly its reliance on balance for structure, increased slightly its use of the open couplet, and shifted from an early tendency to compose in terms of the line to a late tendency to compose by the sentence. In many respects the most distinguished example of Pope's versecraft is *The Rape of the Lock*. But balance and closure are primary concerns in his verse-architecture throughout.
- E1391 Kaul, R. K. "Rhyme and Blank Verse in Drama: A Note on Eliot." *English* 15 (1964): 96-99.  
Contrasts the opinions of Johnson (disapproving) and Eliot (approving) on the suitability of rhymed verse as the medium of drama.
- E1392 Kermode, Frank, and J. C. Maxwell. "Marvell." *Notes & Queries* 197 (1952): 136-37, 218 (see also p. 317 on the meter of the "Horatian Ode"); 206 (1961): 309.  
Marvell found a model for the meter of "The Mower Against Gardens" (pentameter/tetrameter couplets) in Randolph, and there are instances also in Jonson (*Epode II*), the ultimate source of the meter being Horace's *Epodes* rather than the Latin elegiac.
- E1393 Kirsch, Arthur C. "Dryden's Theory of the Rhymed Heroic Play." In his *Dryden's Heroic Drama*. Princeton University Press, 1965. pp. 3-33. Based on his dissertation, *DA* 22 (1961): 1979A (Princeton).  
Section 4, "Rhyme" discusses Dryden's context and technique; compare this with p. 126 ff on his later shift to blank verse.
- E1394 Cf. B. J. Pendlebury, *Dryden's Heroic Plays* (New York: Russell & Russell, 1923; rpt 1967), p. 62 ff.
- E1395 Krischel, Violet. "Prosodic Similarities to Pope in Five of Byron's Satires." *DAI* 37 (1976): 2897A (Arkansas).

- E1396 Kulisheck, Clarence L. "Swift's Octosyllabics and the Hudibrastic Tradition." *JEGP* 53 (1954): 361-68.  
 "Swift's octosyllabics are to be Hudibrastic tradition as the blank verse of *Tamburlaine* was to *Gorboduc*."
- E1397 Low, Anthony. "A Metrical Device in 'The Exeguy.'" *MLR* 63 (1968): 7-12.  
 This is the device of the "extended couplet"--a couplet "relatively separate from what goes before, [followed by] an extra half-line, divided by a caesura from [the other half-line that] follows." That is, the sense-group is two-and-a-half lines long. The effect is one either of unexpected expansion or of unnatural incompleteness.
- E1398 Mahony, Patrick J. "the Heroic Couplet in Donne's *Anniversaries*." *Style* 4 (1970): 107-17.  
 Donne's couplets do not show the symmetrical, balanced, antithetical style of the Augustans; he allows himself considerable freedom in caesura-placement, enjambement, feminine endings, and chiasmic and punning rhymes. Perhaps the "looser structure and softly focused endings" of his verse were influenced by the looser Baroque prose.
- E1399 Mead, William Edward. *The Versification of Pope in its Relation to the Seven-teeth Century*. Diss., Leipzig. Leipzig: Frankenstein and Wagner, 1889. 143pp.  
 Old, but still very useful: the study surveys the 15,000 lines of Pope's verse (excluding translations from Homer) and concludes that (1) Pope exercised care in matching verse-ictus with word-stress; (2) he was unsurpassed in use of (mainly end-of-line) pauses; (3) he learned from Waller what devices to avoid; (4) he surpassed Dryden in artistic self-control and craftsmanship in satire; (5) he repeated rhymes monotonously, used false rhymes, avoided polysyllables, and relied on conventionalized seventeenth-century rhymes too heavily, availing himself of the further convenience of the newer eighteenth-century changes in pronunciation.  
 Part 1 on verse-structure covers forty pages, Part 2 on rhymes, the remaining hundred.
- E1400 Meyer, H. *Studien zur Verkunst Alexander Popes*. Diss., Göttingen, 1930. 123 pp.
- E1401 Miller, Clarence H. "The Styles of 'The Hind and the Panther.'" *JEGP* 61 (1962): 511-27.  
 Versification on pp. 523-26. This "most flexible poem of an eminently flexible poet" does indeed employ three distinct styles (respectively, high, plain, and mixed/familiar) for its three parts. Metrically, the first part is high in medial caesuras and enjambement, while caesuras are more scattered and run-ons less frequent in the other two parts; the number of Alexandrine, triplets, complexes of both these, and "pyrrhic substitutions" declines steadily as the poem progresses. Sample passages of a dozen or so lines from each part are scanned and compared.
- E1402 Parfitt, George A. E. "Compromise Classicism: Language and Rhythm in Ben Jonson's Poetry." *Studies in English Literature 1500-1900* 11 (1971): 109-23.  
 Analysis of meter and language shows that Jonson owed less to the Classics than to the contemporary "plain style" tradition. "With Jonson the tension between speech and verse-rhythm is unusually strong and the pattern of emphasis very varied. . . the total result is that our attention is directed less to the line or couplet than to particular words or phrases emphasized at various points within these units."

- E1403 Partridge, A. C. "Form and Language in English Neo-Classical Poetry." *An English Miscellany Presented to W. S. Mackie*. Ed. Brian S. Lee. Cape Town: Oxford University Press, 1977. pp. 131-48.  
A thick packet of remarks on nearly all the familiarly-known features of the Augustan "refinement of language" in poetry, including purification of syntax in couplets, strategic placement and weighting of verbs, appropriate and urbane diction, restraint in figures, parallelism, and metrical elision and modulation. Versification, pp. 140-46.
- E1404 [Piper](#), William Bowman. *The Heroic Couplet*. Cleveland: Case Western Reserve University Press, 1969; 465 pp.  
Rev: by Wimsatt in *JEGP* 70 (1971): 312-15.  
Part 1 gives the history and structure of the form; Part 2 provides forty-eight short summaries of the style of specific authors, Chaucer to Keats.
- E1405 ----- . "The Inception of the Closed Heroic Couplet." *MP* 66 (1969): 306-21; rpt as chapter 3 of his *The Heroic Couplet* (above).  
A study of the two forces which led to the rise of the couplet form in the Renaissance--the standard iambic pentameter line with caesura which was "the staple of English versification by the time the history of the English closed couplet began," and the Renaissance interest in translating and imitating the Latin elegaic distich. Close study of Marlowe's translations of Ovid and Jonson's of Martial show their efforts to refine devices of pausing, balance and antithesis, a dynamics between meter and speech rhythm, zeugma and other figures, and a conversational tone, all of which they found in their Latin sources.
- E1406 Provost, Foster. "Pope's Pastorals: An Exercise in Poetical Technique." *Contributions to the Humanities, 1954*. Louisiana State University Studies, Humanistic Series, no. 5. Baton Rouge: LSU Press, 1954. pp. 25-37.  
See Section B, "Experiments in Versification," pp. 30-35.
- E1407 Quivey, James. "Marvell's Couplet Art: 'Last Instructions to a Painter.'" *Essays in Literature* (Western Illinois University) 1 (1974): 28-36.  
Should one speak of expressive metrical *modulations* when the tone created is one of "brash, bawdy burlesquerie"? Close prosodic analysis of a long and obscure poem.
- E1408 Riley, Joseph R. "George Crabbe's Prosodic Theory and Practice." *DA* 23 (1962): 1370A (Vanderbilt).  
On the whole Crabbe's prosodic practice was conventional, conforming closely to Bysshe's rules, and it was liberalized only modestly over the course of his career.
- E1409 Rymer, Thomas. *The Critical Works of Thomas Rymer*. Ed. Curt A. Zimansky. New Haven: Yale University Press, 1956.  
At various times Rymer both defended (pp. 3-7, 76, 77) and castigated (p. 118) the use of Ryme (couplets). He used that meter for his 1677 tragedy *Edgar*--on the grounds that the play ended happily--but by the 1692 *Short View of Tragedy* could reject it as entirely inappropriate for Tragedy: "Our Ear shou'd not be hankering after the Ryme, when the business should wholly take us up, and fill our Head. The words must be all free, independant, and disengag'd, no entanglement of Ryme to be in our way."
- E1410 Sackton, Alexander H. "The Rhymed Couplet in Ben Jonson's Plays." *University of Texas Studies in English* 30 (1951): 86-106.  
A review of the uses of the couplet in each of Jonson's plays, in chronological

order. Even more than for epigrams or for scene-ending in plays Jonson's use of rhyme is significant for consecutive runs of couplets in the speeches of serious plays, as Dryden recognized.

- E1411 Schelling, Felix E. "Ben Jonson and the Classical School." *PMLA* 13 (1898): 221-49; also published as an offprint with an Index. See pp. 234-40. It was Jonson who first established the precise form of the couplet (strictly hemistichic and stopped) which, through Waller, Dryden, and Pope, was to dominate English poetry for the next century and a half, as can be seen by a statistical comparison of the metrical features of the couplets of the major Augustan poets. Those poets using the form before Jonson, together with Sandys, all adhere to the somewhat different model established by Spenser.
- E1412 *Sentimental Fables. translated from the French with the original and notes. To which is prefixed, an essay on English versification by a country curate.* Brentford: P. Norbury for the Author, 1775.  
The Preface (pp. iii-xx) defends the use of heroic measure for Fables, examines Pope's letter to Walsh on rhyming, criticizes imperfect rhymes and the same rhyme sound used (in different words) too frequently too close together, approves of variety in caesura-placement, defends Dryden from Pope's criticism concerning elision, and emphasizes the virtue of making the sound "seem an echo to the sense."
- E1413 Shannon, George P. "The Heroic Couplet in the Sixteenth and Early Seventeenth Centuries, with Special Reference to the Influence of Ovid and the Latin Elegaic Distich." *Leland Stanford University Abstracts of Dissertations* 2 (1926-27): 127-34.  
The argument for the Latin elegaic couplet as the source for the "classical" English closed couplet rests on a high degree of similarity between the two in end-stopping, metrical regularity, and balance/antithesis. A full survey of the couplets written from Chaucer to the 1630's shows that the major development began with Tottel (1557) in translations of Ovid and reached its zenith, in 1590-1610, in satire and the epigram; after 1610 the incidence of the open couplet increases under the influence of the Tribe of Ben and John Donne.
- E1414 ----- "Nicholas Grimald's Heroic Couplet and the Latin Elegaic Distich." *PMLA* 45 (1930): 532-42.  
Based on his dissertation (above). Shannon proposes Grimald as the pioneer in the use of the couplet in the early Renaissance. Survey of his works shows that Grimald's couplets--his favorite meter--are used mainly for epigrams, elegies, and occasional verse, maintain good continuity, show a high degree of closure, employ balance and antithesis, and were generally scrupulous about correct rhymes, metrical regularity, and aureate diction. Similar statistical surveying shows these neoclassical features to be very close to those of Latin elegaic verse (Martial and Ovid).
- E1415 Shipley, Joseph T. "Spenserian Prosody: The Couplet Forms." *SP* 21 (1924): 594-615.  
Rejecting the view that Spenser's couplets reveal his ignorance or misunderstanding of the function of final *-e* in the Chaucerian pentameter, Shipley argues from detailed phonological evidence that in fact Spenser must have known it; the mistake derives from an assumption that the Chaucerian *pentameter* rather than the *tetrameter* was Spenser's model for the couplets of the February, May, and September eclogues.
- E1416 Skinner, James L., III. "William Cowper's Use of the Heroic Couplet." *DA* 26 (1966): 4640A (Arkansas).

Metrically Cowper was not influenced by Churchill. His position in terms of metrical style lies midway between Dryden and Pope on the one hand and Churchill and Keats on the other. He varies caesura-placement more than Pope but his end-stopping, rhymes, and stress-variations are more conservative than Pope's.

- E1417 Sparling, Ivan H. "On Writing Couplets." *Missouri English Bulletin* 27 (1970): 4-11. Cited in *MHRA* for 1970 but unlocated by the Library of Congress.
- E1418 Speerschneider, Otto. *Metrische Untersuchungen über den heroischen Vers in John Dryden's Dramen*. Diss., Halle, 1897. 88 pp.  
Merely lists examples of varieties of syllabification, word-stressing, and verse-rhythm (caesura, inversions, hovering stress, extra and missing syllables, feminine endings, Alexandrines and short verses, lineation, rhyme, other meters, enjambement and endstopping, alliteration, and diaeresis). Cf. Meyer (E1250).
- E1419 [Stein](#), Arnold. "Donne and the Couplet." *PMLA* 57 (1942): 676-96.  
On Donne's "chief prosodic innovation," the rhyming of words with feminine and masculine endings, also other devices for facilitating smooth enjambement: stress-shifts, late caesura, line-end polysyllables, following-line anacrusis. Beyond, there are the wider reaches of register and voice--Donne's austere music of monosyllables and consonants, his preferences for strength over smoothness and sense over sound.
- E1420 Swoboda, Wilhelm. "Versbau der Heywood'schen Interludes." *John Heywood also Dramatiker*. Wiener Beiträge zur deutschen und englischen Philologie, no. 3. Vienna: Wilhelm Braumüller, 1888. pp. 83-107.  
Heywood uses two line-forms, the iambic tetrameter (octosyllabic) and a four-stress long line descended from the old alliterative form. Swoboda surveys metrical variation, enjambement, rhyme, and position of alliterations, following Schipper's analysis.
- E1421 Tatlock, J. S. P. "Origin of the Closed Couplet in English." *The Nation* 98 (1 April 1914): 390.  
Candidate: Thomas Heywood, in Epistle XVI and XVII of Ovid's "Heroides" in Heywood's *Britaines Troy* (1609).
- E1422 E. C. Knowlton replies in *The Nation* 99 (30 July 1914): 134, arguing instead for Joseph Hall in his *Virgideniarum* (1597).
- E1423 Thompson, Elbert N. S. "The Octosyllabic Couplet." *PQ* 18 (1939): 257-68.  
History of the modulations of the form in a number of English poets from Chaucer to Milton and Waller. Oddly, though, Thompson derives the octosyllabic couplet from the four-stress Old English line, and "possibly" from the French, whereas he derives the heroic couplet from the Latin elegaic meter.
- E1424 Tillotson, Geoffrey. "Correctness IV. Versification: 'Certain Niceties.'" In his *On the Poetry of Pope*. Oxford: Clarendon Press, 1938, 2nd ed. 1950, 1959. pp. 105-40.  
In comparison with Pope, Dryden was laxer, easier, allowing himself the expansiveness of a triplet or Alexandrine whenever it was convenient; Pope however adopted the rule making "difficulties overcome more admirable than difficulties accommodated." The great advantage of the couplet as a form is its greater control of the reader's attention, since the reader knows the poet is responsible for each one of the twenty syllables in every line. The early Pope concerned himself (in the letter to Walsh) with mimetic sound and modal verbs; the mature Pope preferred monosyllables--usually one of them a verb--as rhymes, emphasized the importance of *balance* as a structural principle, and

perfected the disposition of the weighty and unexpected polysyllable within the line.

- E1425 Wallerstein, Ruth. "The Development of the Rhetoric and Metre of the Heroic Couplet, Especially in 1625-1645." *PMLA* 50 (1935): 166-209.  
Cf. Williamson (E1437); both studies were published in the same year. The present one is a monograph on the metrical development of the couplet in Drayton, Fairfax, Jonson, the occasional verse of Sandys and his circle, Falkland, Waller, and Denham. (Waller's "rhetorical and musical patterns are the perfection and systematization of the basically simple and formal units created by Fairfax and Sandys.") This is a study much richer in scope and discernment than its companion.
- E1426 [Wasserman](#), Earl R. "Elizabethan Poetry 'Improved.'" *MP* 37 (1940): 357-69.  
Eighteenth-century revisionist versions of Renaissance verse, regularizing meter, diction, and syntax.
- E1427 -----. "The Return of the Emjambed Couplet." *ELH* 7 (1940): 239-52.  
The tide of resistance to the Popean closed couplet after the midpoint of the eighteenth century turned primarily to blank verse, of course, taking Milton as its model, but there were some vestiges of interest in the run-on couplet perfected by Dryden--chiefly in the poems and essays of Churchill, William J. Mickle, William Belsham, Joseph Weston, Richard Mant, William Lisle Bowles, and Samuel Rogers.
- E1428 Westcott, Allan F. "Traces of Classical Style in Poetry of the Early Seventeenth Century." *Sewanee Review* 16 (1908): 257-76.  
Metrical analysis of the earlier seventeenth-century satirists--Donne, Rowlands, Marston, Wither, and Hall, as well as Beaumont, Drummond, and Jonson--against the later couplet-writers Dryden and Pope. The "classical" design of the heroic couplet restricted the sense quite rigidly to the distich, strived for internal "smoothness" (absence of stops and pauses), and achieved a "lightness and swiftness" of tempo (frequent pyrrhics). The influence of King James I's *Revlis and Cautelis* (E560) is also surveyed.
- E1429 Weston, Joseph. *Philotoxi Ardenae . . . by John Morfitt . . . With a Translation in Blank Verse, Another in Rhyme, Attempted in the Manner of Dryden . . . and an Essay on the Superiority of Dryden's Versification over that of Pope and of the Moderns, by Joseph Weston*. Birmingham, 1788; rpt in *Records of the Woodmen of Arden from 1785*. Ed. W. K. R. Bedford. Edinburgh: Privately Printed, 1885.
- E1430 Weygant, Peter S. "Oldham's Versification and the Literary Style of the English Enlightenment." *Enlightenment Essays* 3 (1972): 120-25.  
Oldham's major work, the *Satyrs*, is admittedly rough in meter but it is uncharacteristic of his work as a whole: he could vary metrical style with genre when he wished, and his work is in general quite conventionally regular. [In fact, the meter of the *Satyrs* is much less rough than even Weygant believes.]
- E1431 Wheeler, Thomas. "Milton's Blank Verse Couplets." *JEGP* 66 (1967): 359-68.  
On unrhymed couplets (two-line syntactic units) in Milton's epics.
- E1432 Wikelund, Philip R. "Edmund Waller's Fit of Versifying: Deductions from a Holograph Fragment, Folger MS. X.d. 309." *PQ* 49 (1970): 68-91.
- E1433 -----. "The Fettered Muse: Aspects of the Theory of Verse Translation in Augustan English 1640-1750." Diss., U.C.L.A., 1948.

- E1434 Wilke, Wilhelm. *Metrische Untersuchungen zu Ben Jonson*. Diss., Halle, 1888. 70 pp.
- E1435 -----. "Anwendung der Rhyme-Test und Double-Endings Test auf Ben Jonson's Dramen." *Anglia* 10 (1887): 512-21.
- E1436 Williams, Aubrey L. "Alexander Pope's 'Knack' at Versifying." *All These to Teach*. Ed. Robert A. Bryan et al. Gainesville: University of Florida Press, 1965. pp. 171-79.  
Pope's use of the word was ironic; in fact, his verse-making was nothing except dilligently laborious.
- E1437 Williamson, George. "The Rhetorical Pattern of Neo-Classical Wit." *MP* 33 (1935): 55-81.  
A classic study in the development of the couplet form, which resulted from a confluence of a metrical tradition (running from Puttenham to Byssche) favoring rhyme and a rhetorical-syntactic tradition encouraging parallelism, balance, and antithesis. The great linchpin in the line is Ben Jonson; beside him, Waller is a "consolidator" rather than an innovator, whose main achievement was to shift the matter of the couplet from the paradox of (metaphysical )wit to the sharp bite of out-and-out antithesis. It was the joint effort of these two men to weld the proper rhetorical form to its proper metrical frame in the couplet. Cf. Wallerstein (E1425).
- E1438 Wood, Henry. "Beginnings of the 'Classical' Heroic Couplet in England." *American Journal of Philology* 11 (1890) 55-79. Also published separately as an offprint.  
See p. 73 ff. It was Sandys rather than Waller who was the first English poet to write the new French-style stopped couplets. Wood compares the degree of stopping in these two poets particularly but also in Pope, Drummond, and Beaumont.
- E1439 Wyld, H. C. "Observations on Pope's Versification." *MLR* 25 (1930): 274-85.  
A demonstration of the nearly infinite variation of pacing or speed in Pope's lines by the use of consecutive weak syllables, the employment of half-stresses both singly and in combination with the weaks, and of course the disposition of the caesural pause. Wyld also examines the hypothesized retardation of the line by consonants and monosyllables, concluding that (1) short consonants either singly or in groups do not impair speed, whereas (2) long consonants, singly or in pairs, groups of three or more consonants, and any consonantal clusters where rapid shifting of the tongue is required *do* retard the line, though (3) two monosyllables are not *a priori* any harder (slower) to pronounce than a dissyllable--slowness depends not on word-boundaries but on phonetic patterns.

See also: B212, C231, C236, C249, C260, C378, E709, E787, E1254, F155, F181-83, F213, K76.