Class 17, 5/25/15: Syllable Quantity in English

1. Readings and assignments

- For this topic (on course web site)
  - Bruce Hayes and Claire Moore-Cantwell. Gerard Manley Hopkins's sprung rhythm: corpus study and stochastic grammar. *Phonology* 28:235 282
  - Ryan, Kevin M. (2011). Gradient syllable weight and weight universals in quantitative metrics. *Phonology* 28.3: 413-454.
- Class presentations scheduled for 10th week, following the Course Summary and Evaluations.
- Talk with us about research project.

2. Outline

- Ryan's Law of Syllable Weight
- English syllable weight
  - in phonology
  - in folk song
  - Gerard Manley Hopkins
  - Tennyson

RYAN'S LAW OF SYLLABLE WEIGHT

3. Stating the Law

- When a language makes reference to syllable quantity in gradient/stochastic fashion, then all typologically known weight criteria enter in, producing statistical effects.

4. What things make syllables categorically heavy in various languages?

- Having at least two segments in the syllable rhyme (Hausa)
- Having a long vowel (Yidiɲ)
- Having a lower vowel (Nganasan)
- Having a sonorant coda (Kwakwala)
- Being superheavy (Arabic, English verbs)

5. How are all these factors relevant?

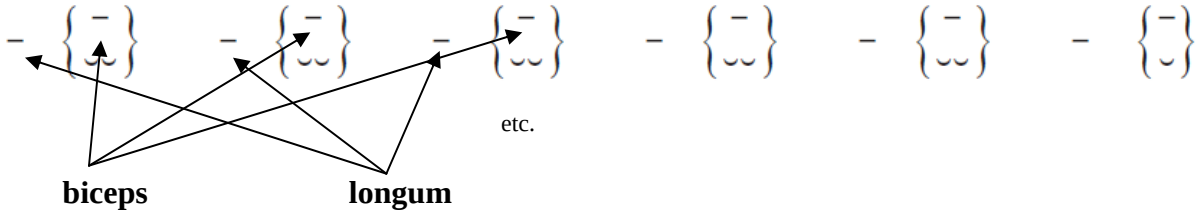
- Matthew Gordon suggests some sort of perceptual integration of acoustic energy.
- He has written extensively about the phonetics of weight:
  - Vowel and consonant sonority and coda weight: a cross-linguistic study, 2008, West Coast Conference on Formal Linguistics 26, 208-216. [co-authored with Carmen Jany, Carlos Nash, and Nobutaka Takara] (pdf)

- A perceptually-driven account of onset-sensitive stress, 2005, Natural Language and Linguistic Theory 23, 595-653 (pdf)
- Syllable weight: phonetics, phonology, typology, 2006, Routledge. (http://www.routledge.com/shopping_cart/products/product_detail.asp?sku=&isbn=9780415976091&parent_id=&pc=/shopping_cart/search/search.asp?search%3Dmatthew%2Bgordon)
- Positional weight constraints in Optimality Theory, 2004, Linguistic Inquiry 35, 692-703 (pdf)
- Syllable weight, 2004, in Bruce Hayes, Robert Kirchner, and Donca Steriade (eds.), Phonetic Bases for Phonological Markedness, pp. 277-312. Cambridge: Cambridge University Press (pdf)
- A phonetically-driven account of syllable weight, 2002, Language 78, 51-80
- The tonal basis of final weight criteria, 2000,Chicago Linguistics Society 36 (Main Session), 141-56
- The process specific nature of weight: the case of contour tone restrictions, 1998, West Coast Conference on Formal Linguistics 17, 235-49

6. Ryan's study

- Go to various quantitative meters
- Compare different locations that require heavy syllables.
- Some appear to be "weightier" than others.

7. Example of a preference: Greek dactylic hexameter



biceps these — are stronger

longum these — are weaker

8. We are in trouble re. our theory of quantitative-meter-with-grids

- We must use Strong is Long to get the non-alternation of - with vv in even metrical positions.
- Yet per Ryan the positions that alternate with vv are the stronger ones!
- Cf. also the schoolboy recitation of the meter, evidently is wrong.

9. Evidence for the Ryanian strength difference

	VV rhyme	VC rhyme	VV:VC ratio
longum	75,931	58,862	1·290
biceps	19,143	8,946	2·140

- The corpus is huge, so the difference here is vastly significant.

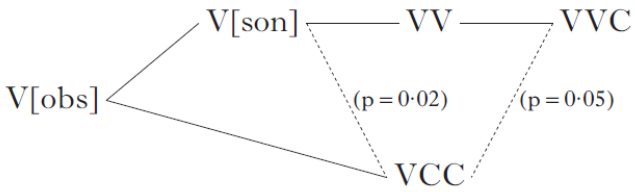
10. Making the argument more sophisticated

- Ryan is *very* careful, covering a variety of Russian-method-like procedures to make sure his generalizations are not true by accident.

11. Expanding the syllable types tested

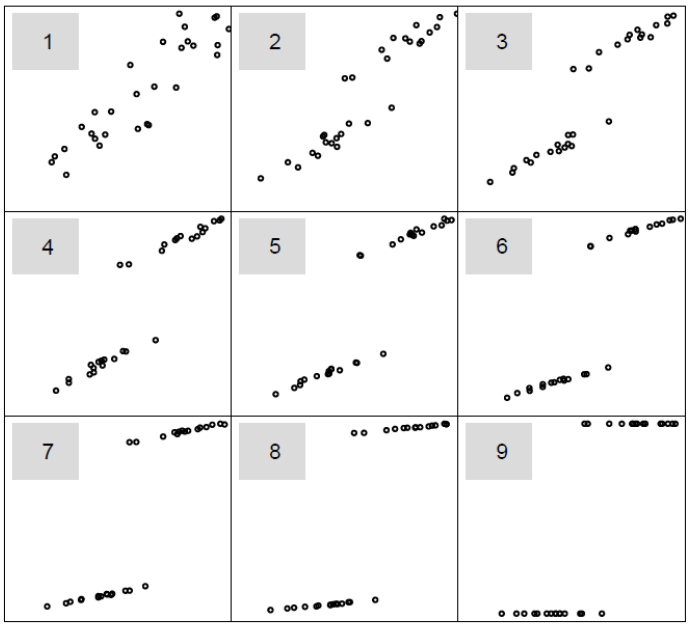
- Method: linear mixed effects model with phonological context (defined by weight) as a random effect.
- Solid arrows are p <= .0001

Hasse diagram for five rhyme types



12. Formal modeling

- Ryan suggests some constraints are Flemmingian: penalize appearance in a weakish position according to how much a syllable is phonetically heavy (e.g., energy integral, duration).
- Other constraints are categorical, of the character we have been using for Hausa.
- Depending on how you weight them, you get different predicted scatterplots.
  - These nine are from Ryan UCLA dissertation, 2011 *Gradient Weight in Phonology*



  - What sort of weighting gives 1? 9?

13. Etc.

- More languages, more criteria, like vowel height

WEIGHT PHENOMENA OF ENGLISH PHONOLOGY

14. Sources

- e.g.
  - *SPE*
  - Hayes (1981, *LI*)
  - Selkirk "The role of prosodic categories in English word stress," *LI* (1980)

15. Heavy penults attract stress when final is stressless

- Especially true when final vowel is schwa
  - *Daytóna*, *agenda* [oʊ], [ɛn]
  - occasional exceptions when final is not schwa: *calendar*, *galaxy*

16. Superheavy finals attract stress in verbs

- Superheavy: *colléct*, *manifest* [ɛkt], [ɛst]
- merely heavy: *édit*, *open* [ɪt], [ən]

17. Light syllables (by Hausa criterion) are too short to be words

- *[bɛ], *[gɪ], *[mʊ]
- with odd not-quite-word forms like *nah*, *yeah*, *duh*, Seuss's letter *Nuh*
  - None of these have a high vowel, i.e. [ɪ] or [ʊ]!
- Compare *bet*, *bow* [ɛt], [oʊ]

18. Light syllables do not tolerate initial pretonic position

- heavy with long: *Daytona*, *donation*, *idolatry*, *powhatan*[1] [eɪ], [oʊ], [aɪ], [aʊ]
- heavy with closed: *Montana*, *factorial*, *quintessence* [ɑn], [æk], [ɪn]
- light: *[dɛ]tona, *[dʌ]nation, *[ɪ]dolotry, *[pʌ]hatan, *[ma]tana, *[fæ]torial, *[kwɪ]tessence

[1] Hard to find examples with iː and uː!

19. Syllabic consonants seem to count as light, somewhat

- See Kiparsky (1979, *LI*) on "Sonorant Destressing"; extended to all nouns by Hayes (LI 1982)

a.			b.		
	Hóttentòt	Jáckendòff		dávenpòrt	Áppelbàum
	bálderdàsh	ámpersànd		cávalcàde	pálindròme
	Háckensàck	Árkansàs		mérchandìse	mísanthròpe
	Álgernòn	máckintòsh		Áberdèen	níghtingàle

- Most such words have a final secondary stress, but there are also a few that have pure antepenultimate stress with a skipped penult: *cavernous*, *chivalrous*
- Compare syllables closed by obstruents, which cannot be treated as syllabic sonorants:

Monádnòck	delíctì
Hopátcòng	Òjíbwày
Aquídnèck	decáthlòn
Penóbscòt	Aróostòok

SYLLABLE QUANTITY IN ENGLISH FOLK SONG

20. We covered this

- …in the discussion of textsetting.
- Light syllables take fewer metrical positions than heavy.
- There are hints of Ryanian vowel height effects, though more data are needed.

SYLLABLE QUANTITY IN SELF-CONSCIOUS ART VERSE

21. Occasional Experiments

- Renaissance poets
- Tennyson
- Always the result of highly educated poets who knew their classical languages and felt them prestigious.
- Never greatly admired as English poetry — the stress gets in the way!
- Here is a 19th century example, Alfred Tennyson's "Hendecasyllabics"

22. Text

O you chorus of indolent reviewers,
Irresponsible, indolent reviewers,
Look, I come to the test, a tiny poem
All composed in a metre of Catullus
All in quantity, careful of my motion,
Like a skater on ice that hardly bears him,
Lest I fall unawares before the people,

Waking laughter in indolent reviewers.

23. Greco-Latin model

The Phalacian hendecasyllable

H	**H**	**H**	**L**	**L**	**H**	**L**	**H**	**L**	**H**	**A**
H	**L**	**less common but possible line beginning**								
L	**H**	**less common but possible line beginning**								

24. Scansion[2]

H	**H**	**H**	**L**	**L**	**H**	**L**	**H**	**L**	**H**	**A**
H	**L**	**less common but possible line beginning**								
L	**H**	**less common but possible line beginning**								
O	*you*	*cho*	*rus*	*of*	*in*	*do*	*lent*	*re*	*view*	*ers*
əʊ	juː	kɔː	rə	sə	vɪn	də	lənt	rɨ	vjuː	əz
Ir	*res*	*pon*	*si*	*ble*	*in*	*do*	*lent*	*re*	*view*	*ers*
ɪ	rɪs	pɒn	sɪ	bə	lɪn	də	lənt	rɨ	vjuː	əz
Look,	*I*	*come*	*to*	*the*	*tes.t,*	*a*	*ti*	*ny*	*po*	*em*
lʊk	aɪ	kʌm	tə	ðə	tɛst	ə	taɪ	nɪ	pəʊ	əm
All	*com*	*posed*	*i.n*	*a*	*me*	*te.r*	*of*	*Ca*	***tul***	*lus*
ɔːl	kəm	pəʊz	dɪ	nə	miː	tə	rəv	kə	**tʌ**	ləs
All	*in*	*quan*	*ti*	*ty*	*care*	*fu.l*	*of*	*my*	*mo*	*tion*
ɔː	lɪn	kwɒn	tɨ	tɪ	kɛə	fʊ	ləv	maɪ	məʊ	ʃən
Li.ke	***a***	*ska*	*te.r*	*o.n*	*ice*	*tha.t*	*hard*	*ly*	*bears*	*him*
laɪ	**kə**	skeɪ	tə	ɹɒ	naɪs	ðə	t(h)ɑːd	lɪ	bɛə	z(h)ɪm
Lest	*I*	*fall*	*u.n*	*a*	*wares*	*be*	*fore*	*the*	*peo*	*ple*
lɛs	taɪ	fɔː	lʌ	nə	wɛəz	bɪ	fɔə	ðə	piː	pəl

[2] I did this for my review of Fabb and Halle's book on metrics.

Wa	*king*	*laugh*	*te.r*	*i.n*	*in*	*do*	*lent*	*re*	*view*	*ers*
weɪ	kɪŋ	lɑːf	tə	ɹɪ	nɪn	də	lənt	ɾɨ	vjuː	əz
Shoul.d	*I*	*floun*	*de.r*	*a*	*while*	*wi.*	*thout*	*a*	*tum*	*ble*
ʃʊ	daɪ	flaʊn	də	ɹə	waɪl	wɪ	ðaʊ	tə	tʌm	bəl
Through	*this*	***me.***	*tri*	*fi*	*ca*	*tio.n*	*of*	*Ca*	***tul***	*lus*
θruː	ðɪs	**mɛ**	tɹɨ	fɨ	keɪ	ʃə	nəv	kə	**tʌ**	ləs
They	*should*	*speak*	*to*	*me*	*not*	*wi.*	*thout*	*a*	*wel*	*come*
ðeɪ	ʃʊd	spiːk	tə	mɪ	nɒt	wɪ	ðaʊ	tə	wɛl	kəm
All	*that*	*cho*	*rus*	*of*	*in*	*do*	*lent*	*re*	*view*	*ers*
ɔːl	ðæt	kɔː	rə	sə	vɪn	də	lənt	ɾɨ	vjuː	əz
Har.d,	*har.d,*	*hard*	*i.s*	*i.t*	*on*	*ly*	*not*	*to*	*tum*	*ble*
hɑː	d(h)ɑː	d(h)ɑː	dɪ	zɪ	təʊn	lɪ	nɒt	tə	tʌm	bəl
So	*fan*	*tas*	*ti*	*ca.l*	*is*	*the*	*dain*	*ty*	*me*	*tre*
səʊ	fæn	tæs	tɪ	kə	lɪz	ðə	deɪn	tɪ	miː	tə
Where	*fore*	*slight*	*me*	*not*	*who*	*lly*	*nor*	*be*	*lieve*	*me*
wɛə	fɔː	slaɪt	mɪ	nɒ	t(h)əʊ	lɪ	nɔː	bɪ	liːv	mɪ
Too	*pre*	*sump*	*tu*	*ou.s*	*in*	*do*	*lent*	*re*	*view*	*ers*
tuː	pɹɨ	zʌm	tʃʊ	ə	sɪn	də	lənt	ɾɨ	vjuː	əz
O	*bla*	*tant*	*Ma*	*ga*	*zines,*	*re*	*gard*	*me*	*ra*	*ther*
əʊ	bleɪ	tənt	mæ	gə	ziːnz	ɾɨ	gɑːd	mɪ	rɑː	ðə
Since	*I*	*blush*	*to*	*be*	*laud*	*my*	*self*	*a*	*mo*	*ment*
sɪns	aɪ	blʌʃ	tə	bɪ	lɔːd	maɪ	sɛl	fə	məʊ	mənt
As	*some*	*rare*	*lit*	*tle*	*rose*	*a*	*piece*	*o.f*	*in*	*most*
æz	səm	ɹɛə	lɪ	tl̩	rəʊ	zə	piː	sə	vɪn	məʊst

Hor	*ti*	*cul*	*tu*	*ral*	*art,*	*or*	*half*	*co*	*quette*	*like*
hɔː	tɪ	kʌl	tʃə	ɹə	lɑː	tɔ	hɑː	kəʊ	kɛt	laɪk

Mai	*den*	*not*	*to*	*be*	*gree*	*te.d*	*un*	*be*	*nign*	*ly.*
meɪ	dən	nɒt	tə	bɪ	gɹiː	tə	dʌn	bɪ	naɪn	lɪ

25. Remarks

- *Catullus*Is -tul- heavy by orthography? Or simply because it is stressed?
- *metrification* Ditto, with the additional possibility of the syllabification met.ri, apparently sometimes attested in Latin verse.
- *myself* There are dialects in which the first syllable here is light; not clear how Tennyson would have pronounced it.

26. Roman Jakobson's dictum

- I think he says this in his book *On Czech Verse*
- The meter of a language is heavily constrained by its phonology (cf. Czech, with vowel length and no phonemic stress, vs. Russian)
- Pure-quantitative meter in English seems to be a foppish flop.

27. So how to incorporate quantity into English poetry?

- Do it *nicely*, as an addition to a fundamentally stress-based system.
- You can see Tennyson doing it above, actually: the meter seldom deviates from an "ordinary" stress-based Phalacian hendecasyllable.

GERARD MANLEY HOPKINS'S SPRING RHYTHM

28. Hopkins

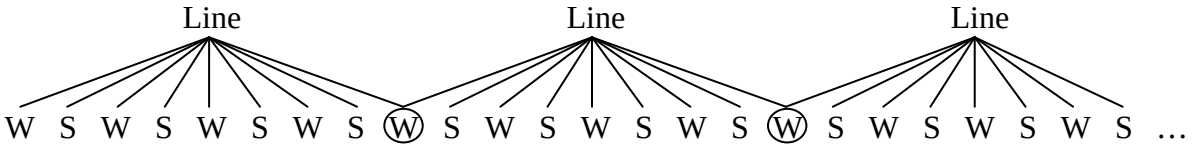
- Lived in Victorian times
- (Bruce gives brief riff on his life)
- Patronized a bit by his few poet friends, who also posthumously ill-edited his work (taking out his diacritics)
- Verse is always pushing the edge, occasionally seems just nutty but always brave.
- He is appreciated much more now than during his own lifetime.

29. The "slot-filling" system

- Reference for the general approach:
  - Hanson, Kristin & Paul Kiparsky (1996). A parametric theory of poetic meter. *Lg* 72: 287-335.
- Procedure:
  - specify a meter as an alternating sequence of S and W
  - select from a universal inventory the ways that S and W can be filled
- Comment:
  - Works great for Hopkins, various other systems
  - Perhaps dubious for stuff like phrasal stress differences (two syllables, both stressed, one stronger); dipodic meters

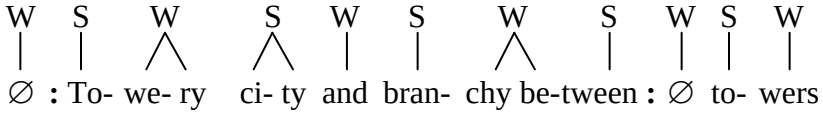
30. The meters

- The peripheral W positions are "ambistichic"
- Here is tetrameter:



- The break (such as it is) between lines must fall before, after, or within the ambistichic W.
- So every tetrameter line contains four S positions
- But the W between lines *is just one W* and must obey the rules for W.

31. Sample scansion of a line



32. Ways to fill W

a. A single stressless syllable
b. A sequence of stressless light syllables (see below for weight criterion)
c. A stressed monosyllable
d. A resolved sequence (defined below)
e. Null ("sprung")

33. A rather long W

/$_w$ As a /$_s$ dare- /$_w$ gale /$_s$ sky- /$_w$ lark /$_s$ scan- /$_w$ *ted in a* /$_s$ dull **:** /$_w$ ∅ /$_s$ cage *CS 1*

[təd ɪn ə]

34. Stressed monosyllable in W

/$_s$ March, /$_w$ *kind* /$_s$ com- /$_w$ rade, a- /$_s$ breast /$_w$ him;
BC 30

compare unmetrical:

*/$_s$ March, /$_w$ *com-* /$_s$ rade, /$_w$ a- /$_s$ breast /$_w$ him; *(construct)*
*/$_s$ March, /$_w$ *faithful* /$_s$ com- /$_w$ rade, a- /$_s$ breast /$_w$ him; *(construct)*

- We've seen this before in Shakespeare and Milton

35. W as resolved sequence.

- Definition: stressed light followed by a stressless non-heavy syllable in the same word.
- Resolved sequences behave like stressed monosyllables.
- The idea is fruitful for the *Beowulf* meter, Chaucer, occasionally Shakespeare
- Hopkins:

/$_w$ Her /$_s$ fond /$_w$ *yellow* /$_s$ horn- /$_w$ light /$_s$ wound /$_w$ to the /$_s$ west, *SS 3, first hemistich*
[ˈjɛloʊ]

- Compare the line above with *faithful*.

36. A very "sprung" line

My aspens dear, whose airy cages quelled
Quélled or quenched in leaves the leaping sun,
/$_w$ ∅ /$_s$ Áll /$_w$ ∅ /$_s$ félled, /$_w$ ∅ /$_s$ félled, /$_w$ are /$_s$ áll /$_w$ ∅ /$_s$ félled; *BP 1-3*

37. Legal sequences filling S positions

a. A single stressed syllable
b. A resolved sequence
c. A single stressless syllable, provided it is not light.

38. S filled by a resolved sequence.

/$_w$ This /$_s$ *very* /$_w$ very /$_s$ day /$_w$ came /$_s$ down /$_w$ to us /$_s$ af- /$_w$ ter a /$_s$ boon /$_w$ he on *BC 5*
[ˈvɛrɪ]

39. S filled by single non-light syllable.

/$_w$ Till a /$_s$ life- /$_w$ belt /$_s$ and /$_w$ God's /$_s$ will *LE 16.3*
[ənd]

40. Lines unmetrical because S is filled with light

a. */$_w$ Till it /$_s$ streng- /$_w$ then /$_s$ a /$_w$ man's /$_s$ will *(construct)*
[ə]

b. */$_w$ To An- /$_s$ dro- /$_w$ me- /$_s$ da /$_w$ the /$_s$ will[3] *(construct)*
[də]

41. Weight assignment

- Vowel inventory: ([ɪ, ɛ, æ, ɒ, ʌ, ʊ, ə]) or long (all others, including diphthongs)
  - ɒ is the "Harry Potter" vowel, spelled *o* and not used by Americans.
- Light: open and short-voweled and
- Heavy: closed or contains a long vowel or diphthong.
- Final stressless CV̆C may optionally count as short.
- Unstressed nonlow long vowels and diphthongs ([iː, uː, eɪ, əʊ]) also may count as short when final.

42. Rules that alter weight

- Vowel-Sonorant Merger merges a stressless vowel with a following coda sonorant
  - *can* /kən/ → [kn̩]
  - *and* /ənd/ → [n̩d], optionally light
- **Correption**
  - V → [− long] __ (#) V
  - *how he: how* can be light; ditto for *lion*

43. Examples of weight assignment

	Example	*IPA*	*Weight*
a.	*dapple*	[ˈdæ.pəl]	◡ ⩵
b.	*ample*	[ˈæm.pəl]	– ⩵
c.	*maple*	[ˈmeɪ.pəl]	– ⩵
d.	*havoc*	[ˈhæ.vək]	◡ ⩵
e.	*dandled*	[ˈdæn.dəld]	– ⩵
f.	*the*	[ðə]	◡
g.	*they*	[ðeɪ]	⩵

[3] Compare "Now time's Andromeda on this rock rude", from "Andromeda," a poem written by Hopkins in conventional iambic pentameter; the latter meter imposes no quantitative restrictions on S position (Kiparsky 1989, 319).

h.	*day*	[ˈdeɪ]	–
i.	*by*	[baɪ]	–
j.	*its*	[ɪts]	–
k.	*damask*	[ˈdæməsk]	◡ –

44. “The Windhover”1-8 scanned

a. /$_w$ I /$_s$ caught /$_w$ this /$_s$ mór- /$_w$ ning /$_s$ mor- /$_w$ ning’s /$_s$ mí- /$_w$ nion, /$_s$ king-

aɪ	ˈkɔːt	ðɪs	ˈmɔː	nɪŋ	ˈmɔː	nɪŋz	ˈmɪ	ŋjən	ˈkɪŋ
–	–	⏝	–	⏝	–	⏝	◡	⏝	–

b. /$_w$ dom of /$_s$ day- /$_w$ light’s /$_s$ dau- /$_o$ phin, /$_w$ dap- ple- /$_s$ dáwn- /$_w$ drawn /$_s$ Fal- /$_w$ con, in his /$_s$ rid- /$_w$ ing

dəm	əv	ˈdeɪ	ˌlaɪts	ˈdɔː	fɪn	ˈdæ	pəl	ˈdɔːn	ˌdrɔːn	ˈfɔː	kən	ɪn	hɪz
⏝	⏝	–	–	–	⏝	◡	⏝	–	–	–	⏝	⏝	⏝

ˈraɪ	dɪŋ
–	⏝

c. Of the /$_s$ ról- /$_o$ ling /$_w$ level /$_s$ ún- /$_w$ der- /$_s$ néath /$_o$ him /$_w$ stea- dy /$_s$ áir, /$_w$ and /$_s$ stríd- /$_w$ ing

əv	ðə	ˈrəʊ	lɪŋ	ˈlɛ vəl	ˌʌn	də	ˈniːθ	hɪm	ˌstɛ	dɪ	ˈɛː(r)	ənd	ˈstraɪ	dɪŋ
⏝	◡	–	⏝	◡ ⏝	–	⏝	–	⏝	◡	◡	–	⏝	–	⏝

d. /$_s$ High /$_o$ there, /$_w$ how he /$_s$ rung /$_w$ upon the /$_s$ rein /$_w$ of a /$_s$ wim- /$_w$ pling /$_s$ wing

ˈhaɪ	ðɛə	haʊ	hɪ	ˈrʌŋ	ə	pɒn	ðə	ˈreɪn	əv	ə	ˈwɪm	plɪŋ	ˈwɪŋ
–	–	⏝	⏝	–	◡	⏝	◡	–	⏝	◡	–	⏝	–

e. /$_w$ In his /$_s$ ec- /$_w$ sta- sy! then /$_s$ off, **:** /$_w$ ∅ /$_s$ off /$_w$ ∅ /$_s$ forth /$_w$ on /$_s$ swing,

ɪn	hɪz	ˈɛk	stə	sɪ	ðɛn	ˈɒf	ˈɒf	ˈfɔəθ	ɒn	ˈswɪŋ
⏝	⏝	–	◡	◡	⏝	–	–	–	⏝	–

f. /$_w$ As a /$_s$ skate’s /$_o$ heel /$_w$ sweeps /$_s$ smooth /$_w$ on a /$_s$ bow- /$_w$ bend: /$_s$ the ⁀hurl /$_w$ and /$_s$ glid- /$_w$ ing

əz	ə	ˈskeɪts	ˌhiːl	ˌswiːps	ˈsmuːð	ɒn	ə	ˈbəʊ	ˌbɛnd	ðə	ˈhɜːl	ənd	ˈglaɪ
⏝	◡	–	–	–	–	⏝	◡	–	–	–		⏝	–

dɪŋ
⏝

g. Re- /$_s$ buffed /$_w$ the /$_s$ big **:** /$_w$ ∅ /$_s$ wind. /$_w$ My /$_s$ heart /$_w$ in /$_s$ hid- /$_w$ ing

rɪ	ˈbʌft	ðə	ˈbɪg		ˈwɪnd	maɪ	ˈhɑːt	ɪn	ˈhaɪ	dɪŋ
◡	–	◡	–	∅	–	⏝	–	⏝	–	⏝

h. /$_s$ Stírred /$_w$ for a /$_s$ bird,— /$_w$ the a- /$_s$ chieve /$_o$ of, /$_w$ the /$_s$ más- /$_w$ te- ry of the /$_s$ thing!

ˈstɜːd	fə(r) ə	ˈbɜːd	ði	ə	ˈtʃiːv	ɒv	ðə	ˈmɑːs	tə	rɪ	əv	ðə	ˈθɪŋ
–	⏝ ◡	–	◡	◡	–	⏝	◡	–	◡	◡	⏝	◡	–

TENNYSON'S MIXED IAMBIC-ANAPESTIC METER

45. Source

- Kristin Hanson (1991) *Resolution in modern meters*, Stanford dissertation
- Posted on course web site

46. Tennyson "The Voyage of Maeldune" (extract)

And we came to the Silent Isle that we never had touch'd at before,
Where a silent ocean always broke on a silent shore,
And the brooks glitter'd on in the light without sound, and the long waterfall,
Pour'd in a thunderless plunge to the base of the mountain walls,
And the poplar and cypress unshaken by storm flourish'd up beyond sight,
And the pine shot aloft from the crag to an unbelievable height,
And high in the heaven above it there flicker'd a songless lark,
And the cock couldn't crow, and the bull couldn't low, and the dog couldn't bark.

47. Meter - iambic/anapaestic hexameter

WSWSWSWSWSWS

48. Filling S

- No light stressless syllables like *the* or *a* —just like in Hopkins

*And setting, when Even descended, so beautifully aflame,
s s s

*And setting the marina with blazing sunset aflame
s s s

- stressless CVC must count as light (stricter than Hopkins)
- You can put a resolved sequence in S, so long as you don't create a three-syllable stressless sequence.

Our voices were thinner and fainter than any flittermouse-shriek; (22)
s s s s s s

And the men dropt dead in the valleys and half of the cattle went lame, (31)
s s s s s s

For the Spring and the middle Summer sat each on the lap of the breeze; (38)
s s s s s s

And each was as dry as a cricket, with thirst in the middle-day heat. (50)
s s s s s s

- So line 3 with *winter* for *summer* should be bad

49. Filling W

- Single stressless syllables fine.

  And the warm melon lay like a little sun on the tawny sand, (57)
  s s s s s s

  And we took to playing at battle, but that was a perilous play, (95)
  s s s s s s

- Stressed monosyllables are ok:

  And the fig ran up from the beach and rioted over the land, (58)
  s s s s s s

  And a hundred ranged on the rock like white sea-birds in a row, (101)
  s s s s s s

- Resolved sequences also allowed:

  And the red passion-flower to the cliffs, and the dark -blue clematis, clung. (39)
  s s s s s s

  And the lilies like glaciers winded down, running out below (42)
  s s s s s s

  And the whole isle-side flashing down from the peak without evera tree (45)
  s s s s s s

  And the warm melon lay like a little sun on the tawny sand, (57)
  s s s s s s

- Shortening via Correption:

  But a sudden blast blew us out and away through the boundless sea. (10)
  s s s s s s

  Over that undersea isle, where the water is clearer than air: (77)
  s s s s s s

- Rarely: Resolution across word boundaries (not possible for Hopkins)

And the pine shot aloft from the crag to an unbelievable height, (16)
s s s s s s

And we came to the Isle of Flowers: their breath met us out on the seas, (37)
s s s s s s

For a wild witch naked as heaven stood on each of the loftiest capes, (100)
s s s s s s

Bread enough for his need till the labourless day dipt under the West; (86)
s s s s s s

- Tennyson is far less fastidious than Hopkins in defining syllable quantity, since all stressless function words count as light:

And high in the heaven above it there flickered a songless lark (16)
s s s s s s

And we left the dead to the birds and we sailed with our wounded away. (36)
s s s s s s

And the men that were mighty of tongue and could raise such a battle-cry (23)
s s s s s s

Till they shouted along with the shouting and seized one another and slew (34)
s s s s s s

And we stayed three days, and we gorged and we maddened, till every one
s s s s s

drew (67)
s

50. Upshot

- Ryan shows us that quantity is a **great phonetic vat** from which languages pull both ladles of soup and also crystallized weight criteria of various kinds.
- Hopkins and Tennyson show that the sensitive English poet, giving due heed to stress, can likewise pull crystallized criteria from the phonetic vat — each in his own way.