Levý, Jiří

The development of rhyme-scheme and of syntactic pattern in the English renaissance sonnet

THE DEVELOPMENT OF RHYME-SCHEME AND OF SYNTACTIC PATTERN IN THE ENGLISH RENAISSANCE SONNET

Research in the history of the sonnet has been concerned, for the most part, with the predilection of the single authors for different rhyme-schemes and with the ensuing characteristic grouping of lines by threes or fours (e.g. 4+4+3+3, or 4+4+4+2). Sonnets of the same rhyme-scheme, however, may differ considerably in their inner arrangement, according to the poet's characteristic ways of combining simple ideas into complex thoughts, or according to his specific syntactic patterns and the resulting interplay of cadence and anticadence.

The investigation into the syntactic patterns and arrangement of ideas inside the sonnet may be undertaken from two points of view:

a) An analysis of a single poem, which enables the student to consider the syntactic arrangement of the stanza as an integral part of the architecture and the treatment of the theme; it does not allow, however, to draw any reliable conclusions on the poet's habitual way of arranging the inner structure of the stanza and on his place in the development of the stanza, if the frequency of the analysed type is not taken into account.

b) An analysis of the average syntactic pattern of the poet, which will be illustrative of the relative frequency and predominance of the different types of inner arrangement of the stanza.

Modern prosodic investigations into the characteristic features of a poet's rhythm have preferred the second method of research; statistical analysis of the average allocation of stressed syllables within a line has helped to reveal the specific rhythmical propensities of poets and delicate differences between the rhythmical patterns of different authors. It is surprising that this method has not been used as yet in analysing the inner structure of a stanza. Statistics of the allocation of sentence-limits (signalized by punctuation) will be instructive of the morphology of the stanza, just as statistics of world-limits (signalized by typographical intervals) are instructive of the morphology of a line. It will be the aim of the present investigation to demonstrate the applicability of this method.

The inner structure of a stanza may be analysed on 3 levels:

a) The thought-pattern offers greatest difficulties to any attempt at a summary characterization. It is, of course, impossible to ascertain an

average pattern of thinking, but it is possible to ascertain where the turning-points in the theme and limits between motifs tend to occur with greatest frequency.

b) The s e n t e n c e - p a t t e r n is based on the characteristic distribution of sentence-limits within the stanza. The term sentence-limit will be used to indicate absolute ends of syntactic wholes, marked by a full stop, mark of exclamation, or of interrogation. This is, in most cases, the most reliable symptom of what the author considers as a semantic whole, the nearest objective correlative of the division of thought in the stanza.

c) The c l a u s e - p a t t e r n is most important from the prosodic point of view. The term clause-limit will be used — for lack of a more precise term — to indicate any end of a syntactic whole marked by a conclusive cadence and signalized by colon, semicolon, dash, full stop, mark of exclamation or of interrogation. Unless otherwise stated, our statistics refer to clause-limits.

The thought-pattern characteristic of a poet's way of thinking may dispose him to choose most frequently one or another type of rhyme-scheme, and on the contrary, his habitual division of theme may be influenced by his favourite scheme of rhymes. In the syntactic arrangement of the stanza, the complex interrelations of content and form are operative. An investigation into the syntactic pattern is therefore, in our opinion, a better starting-point for an analysis than both a purely formalist description of rhyme-scheme and a purely impressionist description of the sequence of ideas.

N o t e. It may be objected that the punctuation of Elizabethan sonnets has been influenced by printers. We believe, however, that the percentage of the printers' deviations from their authors' intention will be smaller than the imprecisions of an impressionist division of the stanza according to more or less subjective criteria. And in addition to that, it is not of primary importance to whom the punctuation is due: it is in this form that the sonnets have been preserved to us and became constitutive parts of the development of the stanza, regardless of the agents that took part in their composition. We adhered to the text given by S i d n e y L e e (Elizabethan Sonnets I—II, London 1904) for the minor poets, and to the A r d e n text for Shakespeare.

1

The first sonnet-writer in English, S i r T h o m a s W y a t t, adhered in one case only to the strict Italian form (The Lover for Shamefastness Hideth His Desire), whereas in the remaining 32 sonnets contributed by him to Tottel's Miscellany (1557), the sestets are half-way between the original pattern and the Shakespearean arrangement of rhymes: abba abba cddcee or even abba abba cdcdee and the like. (The exceptional form aba-babababababab is finished by an unrhymed 15th line and is a deviation from the structural conventions of the sonnet). To sum up: Wyatt's sonnets are terminated — with a single exception — with a pair of successive rhymes. If rhyme-scheme only is taken into account, it was Wyatt alredy who effected the change from the Italian pattern $4+4+3+3$ into the English type $4+4+4+2$. The syntactic pattern, however, was more conservative and adhered more closely to the Italian models:

Line	1	2	3	4	5	6	7	8	9	10	11	12	13	14
% of stops:	27	59	41	82	37	48	48	86	41	67	82	59	59	100

a) Clauses tend to come to an end after lines 4 (82 %), 8 (86 %), and 11 (82 %). Not all of the syntactical limits are equivalent; if only absolute ends of sentences are taken into account, the most conspicuous turning-point in thought-pattern is after line 8:

1	2	3	4	5	6	7	8	9	10	11	12	13	14
3	7	7	59	6	13	7	65	3	13	23	19	3	100

The result is a manifest discrepancy between the English rhyme-pattern 4+4+4//2 and the Italian syntactic pattern 4+4//3+3. Cp. the following sonnet:

> Though I myself be bridled of my mind,
> Returning me backward by force express;
> If thou seek honour, to keep thy promess
> Who may thee hold, but thou thyself unbind?
> Sigh then no more, since no way man may find
> Thy virtue to let, though that forwardness
> Of Fortune me holdeth; and yet as I may guess,
> Though other be present thou art not all behind.
> Suffice it then that thou be ready there
> At all hours; still under the defence
> Of Time, Truth, and Love to save thee from offence.
> Crying I burn in a lovely desire,
>   With my dear Mistress that may not follow;
>   Whereby mine absence turneth me to sorrow.

b) There is no marked tendency to further subdivisions of the initial two quatrains; clause-limits are regularly distributed inside them with slight minima on lines 1 and 5 showing a dislike to introduce the quatrain by short clauses. Inside the sestet, there are secondary maxima after lines 10 (67 %) and 12 (59 %) — a statistical witness of the frequent division of the sestet into 2+4 and 4+2 lines. The influence of the English rhyme-scheme is evident in the allocation of absolute ends of sentence only.

In an investigation into the further development of the sonnet-form in English literature, those cases are of special interest where a pattern discrepancy between the 4+2 rhyme-scheme and the 3+3 syntactic pattern takes place. In many cases, line 12 contains a preparatory subsidiary clause stating the circumstances and conditions of the main idea, which is expressed in lines 13 and 14:

> Whereby if that I laugh at any season,
> It is because I have none other way
> To cloke my care, but under sport and play.

> And while with me doth dwell this wearied ghost,
> My word, not I, shall not be variable,
> But always one; your own both firm and stable.

This construction of the second tercet (1+2) opened the way towards the isolation of the final couplet; all that remained to do was to suppress the

initial subsidiary clause (0+2), or to condense the main clause into one line (1+1).

This decisive step towards an uncompromisingly English construction, both in rhyme-scheme and syntactic pattern, was taken by H o w a r d, E a r l o f S u r r e y (Tottel's Miscellany 1557):

Line:	1	2	3	4	5	6	7	8	9	10	11	12	13	14
% of stops:	20	33	27	73	33	40	33	60	40	47	73	80	27	100
Rhymes:	a	b	a	b	c	d	c	d	e	f	e	f	g	g

a) The maximum of limits is after line 12. Surrey definitely abandoned the 8+6 type for the 12+2 type: the first quatrain has a greater independence (73 %) than the whole of the octet (60 %) and also the threefold repetition of an alternately rhymed quatrain (ababcdcdefef) contributes to forming a compact body of the sonnet (lines 1—12) contrasting with the final coda (1.13—14). The independence of quatrains is not so strong as with Wyatt (82:73 %, 86:60%).

b) The second strongest maximum is after line 11. Taken at its face value, this might be interpreted as a witness of Surrey's hesitation between the English and the Italian division of the sestet. When the poems, however, are inspected closely, it will be seen that the syntactic limit after line 11 is generaly followed by a more clear-cut division after line 12:

From Tuskane came my Ladies worthy race:
Faire Florence was sometyme her auncient seate:
The Western yle, whose pleasaunt shore doth face
Wilde Cambers clifs, did geue her liuely heate:
Fostered she was with milke of Irishe brest:
Her sire, an Erle: her dame, of princes blood.
From tender yeres, in Britain she doth rest.
With kinges childe, where she tasteth costly food.
Honsdon did first present her to mine yien:
Bright is her hewe, and Geraldine she hight.
Hampton me taught to wishe her first for mine:
And Windsor, alas, doth chase me from her sight.
Her beauty of kind her virtues from aboue.
Happy is he, that can obtaine her loue.

Thus the maximum after 1. 11 is no sign of a frequent occurrence of the 11+3 type, but a consequence of the broken form 11+1+2, which is an intermediate stage between the pattern 8+3+(1+2) found in Wyatt and the orthodox Shakespearean form 4+4+4+2.

Wyatt and Surrey succeeded in creating the earliest form of the English sonnet and endowing it with its 3 distinctive features:

a) alternate rhymes,
b) change of rhyme-sounds after each quatrain,
c) division 4+4+4+2.

While there was not much left to improve on their rhyme-scheme, the inner composition of the sonnet was still rudimentary:

a) The strophemes (i.e. the single quatrains and the couplet) are neither clearly delimited nor compact: on the average, only 60 %—80 % end in

a stop, and the frequency of stops inside them is so great (20 %—59 %) that the inner coherence of strophemes is impaired by it.

b) The strophemes show no tendency towards a syntactic division into symmetrical halves.

2

A further stage towards the maturity of the inner structure of the strophemes, both in the Italian and the English types of sonnet, was brought about during the second wave of English sonnet writing, in the eighties and nineties of the century. A twofold prosodic development is characteristic of this group of sonnet writers:

a) Tentative revivals of the Italian form accompanied by a variety of individual sonnet-patterns resulting from the tension between the Italian scheme and the English syntactic pattern.

b) A gradual crystallization of the inner architecture of the Surrey-Shakespearean type, consisting in a balanced disposition of sentences inside the strophemes.

The first line of development — the experiments in contrasting the Italian and the English patterns — was both started and brought to perfection by Sir Philip Sidney in Astrophel and Stella (published in 1591, but written probably in the early 80's). Among the 108 sonnets of this cycle, there are:

A. 59 sonnets of the type abbaabbacdcdee, where an Italian octet is followed by an English sestet;

B. 33 sonnets of the English type, i. e. abababcdcdee, or its variants;

C. 19 sonnets of the French type, i.e. abbaabbaccdeed, or its variants (e.g. abababccdeed).

D. 7 irregular sonnets.

These are the statistics of the 3 most frequent types:

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
A.	43	71 |	43	100 ||	36	77 |	38	100 ||	43	55	93 ||	50	57	100
	a	b	b	a |	a	b	b	a ||	c	d	c	d ||	e	e
B.	57	83 |	39	95 |	48	69 |	57	96 ||	35	52	100 ||	48	60 |	100
	a	b	a	b	a	b	a	b ||	c	d	c	d ||	e	e
C.	48	74 |	43	89 |	43	89 |	37	100 ||	26	76 |	100 ||	48	68 |	100
	a	b |	a	b |	a	b |	a	b ||	c	c |	d |	e	e |	d

The statistics may throw some light upon Sidney's prosodic versatility. Though more than 80 % of the sonnets end in the English rhyme-scheme cdcdee (4+2), only 4 out of the 108 poems of the sequence divide the sestet into 4+2 lines; the rest of them follow the Italian division 3+3, though this is in evident disagreement with the rhyme-scheme. Sir Philip Sidney disliked the final couplet, being a notorious master of the one-verse coda: "Mais ce que notre poète a surtout visé a faire, c'est à bien terminer ses

poèmes. Combien de fois son dernier vers — parfois traduit de Petrarque — se détache du sonnet d'une façon inoubliable".[1] Almost any of his sonnets may serve as an example of this mastery:

> If that be sin, which doth the manners frame
> Well stayed with truth in word, and faith of deed;
> Ready of wit, and fearing nought but shame:
>   If that be sin, which in fixt hearts doth breed
> A loathing of all loose unchastity:
> Then love is sin, and let me sinful be!

The dislike of the Shakespearean epigrammatic form is the most probable reason why Sidney could not adopt the orthodox Shakespearean pattern and made various attempts at an intermediate form between the Italian and the English patterns. In the conflict of the two forms, the influence which worked in favour of the Italian division was the thought-pattern (the same as in Wyatt and Surrey), while the English rhyme-scheme must have been introduced for prosodic reasons.[2] A slight influence of the rhyme-scheme is evident in type C only (d/ee/d), where the independence of the last line is greater (68 % : 57—60 %) than with types A and B.

Sidney was not the only sonnet-writter whose clause-pattern was Italian and who only reluctantly adopted the Shakespearean scheme of rhymes. The poems by B a r n a b e B a r n e s (Parthenophil and Parthenope, 1593) are another instance of the tension between rhyme-scheme and syntactic pattern:

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
A. Italian scheme:	49	88 ‖	88 ‖	78	56	67	78	56	78	78	88 ‖	33	78	100
	a	b	b	a	a	b	b	a	c	d	e	c	d	e
B. English scheme:	66	85	45	88	65	75	63	73	58	66	73	83	70	100
	a	b	a	b	c	d	c	d	e	f	e	f	g	g

It is evident, that the inherent clause-pattern is Italian. With type A, the predominant coda is 2+1 (88 % and 78 %), final couplet is carefully avoided: at no point of the stanza are the stops so rare as after line 12 (33 %). Traces of this division persist even in the Shakespearean sonnets. Though the final couplet is relatively independent (83 %), its isolation is not stronger than that of the other distichs inside the quatrains (75 %—88 %). Besides, the final couplet is generally broken into two (70 %), so that most of the sonnets end in two or three separated lines (1+1+1), the last of them containing the points of the poem:

> When I had felt all torture, and had tried all;
> And spent my stock through strain of thy extortion;
> On that, I had but good hopes, for my portion.

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[1] Janet G. S c o t t, *Les sonnets élisabéthains,* Paris 1929, p. 50.
[2] Cp. Jiří L e v ý, *On the Relation of Language and Stanza Pattern in the English Sonnet.* (In: Worte und Werte — Bruno Markwardt zum 60. Geburtstag, Berlin 1961, p. 214—231.)

The structure of the Shakespearean sonnets by Barnes shows a clear tendency to the (2+2)+(2+2)+(2+2)+1+1 type, but the pattern of his Petrarchan sonnets is irregular: in almost half the the poems (44%), thought runs on from the octet into the sestet and is interrupted after the 2nd and the 3rd lines of the quatrains [(2+1+1)+(2+1)+(2+1+1)+(2+1)]. The final impression of anarchy is heightened by the numerous variants of the two orthodox schemes, by a frequent occurrence of "sonnets" extending to 15 lines, and by the fact that sentences with Barnes are often too short to form any compact strophemes.

The prosodic incertainty of Parthenophil and Parthenope stands in a sharp contrast to the remarkable consistency of clause-pattern in Astrophel and Stella. With Sidney, rhyme-scheme was secondary and to a considerable degree dependent on syntactic division. With Barnabe Barnes, on the other hand, syntactic pattern — and indirectly the thought-pattern too — is, to a large extent, dependent on rhyme-scheme: f. ex. the frequency of stops after line 12 is heightened from 33% of the Italian form to 83% in the English sonnets.

Not very different from the sonnet pattern of Barnabe Barnes was that of Henry Constable (Diana, 1594). Three types of sonnets prevailed in this collection:

A. 5 sonnets of the type abba/abba//cdc/ede,
B. 27 sonnets of the type abba/abba//cdcd//ee,
C. 27 sonnets of the type abab//cdcd//efef//gg.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
A.	20	80	20	100	60	80	20	80	40	60	100	40	20	100
B.	44	70	48	96	28	63	63	100	55	85	52	96	74	100
C.	40	85	33	96	26	70	48	93	40	67	56	35	56	100

As with Barnes, the syntactic pattern submitted with greatest perfection to the division of the sestet by threes. In the two remaining types (B and C), the sonnet ends very often in a series of short clauses; their last lines, however, are generally parts of one complex whole:

> How glittering 'twas, might by the stars appear;
> The lilies made it fair for to behold.
> And Richt it was, as by the gold appeareth:
> But happy he that in his arms it weareth!

This arrangement introduces an interesting interplay of acoustic and semantic limits into the poem: final cadences (i.e. the falls in pitch after colons, semicolons etc.) tend to conclude each of the lines in the last tercet, whereas the final semantic limits (after full stops, etc.) correspond to the English epigrammatic form.

Constable was a considerably better craftsman than Barnes. The outlines of his strophemes are clear and, in addition to that, his lines are grouped by twos into pairs. In the octet, this arrangement is slightly more conspicuous in type C (ab ab cd cd) than in type B (abba abba): the maxima after line 2 are 85% : 70%, after line 4 96% : 96%, after line 6 70% : 63%.

28

The only poet among the Elizabethan eclectics whose thought-pattern was intrinsically English was M i c h a e l D r a y t o n (Idea, 1594—1619):

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
A.	36	72 ¡	55	100 ⫶	72	64	64	100 ⫾	64	72	55	100 ⫾	55	100
	a	b	b	a ⫾	c	d	d	c ⫾	e	f	f	e ⫾	g	g
B.	35	77	27	98 ‖	38	75	40	98 ⫾	44	85	44	90 ‖	38	100
	a	b	a	b ⫶	c	d	c	d	e	f	e	f	g	g

With very few exceptions, Drayton's sonnets end in the epigrammatic couplet. The tendency to group the lines by twos is more consistent in his Shakespearean sonnets, where it is supported by the alternate rhymes (ab ab cd cd ef ef gg).

3

The inner structure of the mature type of the Shakespearean sonnet was moulded by those poets especially who did not allow the Italian thought-pattern to interfere with their rhyme-scheme and followed the way towards a consistent nationalization of the stanza, led by Surrey. This second line of development was started by T h o m a s W a t s o n. While his first collection The Hecatompathia (1580—1582) contains a motley of various lyrical stanzas, his mature work Tears of Fancie or Love Disdained (published posthumously in 1593) adheres to the strict Shakespearean scheme ababcd-cdefefgg. When compared to Wyatt and Surrey, the sonnets by Thomas Watson show a marked progress in the inner organization of the stanza. The sonneteers participating in Tottel's Miscellany had difficulties in dividing the stanza into distinctive strophemes (i.e. three quatrains and one couplet). Watson not only tackled this problem successfully, but introduced a further structural principle into the English sonnet — a grouping of verses by twos:

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Clause-limits:	4	92 ¡	2	92	6	94	4	90 ¡	6	92	6	90	4	100
Sentence limits:	6	6	2	90 ‖	2	4	4	74 ‖	4	6	8	88 ‖	0	100
Rhymes:	a	b ¡	a	b ‖	c	d ⫶	c	d ‖	e	f ¡	e	f ‖	g	g

Every stropheme contains one idea expressed in a complex sentence finished with a full stop; the quatrains are subdivided by colons after the even lines. The final couplet has already acquired the character of a concluding epigrammatical statement:

> Then on the sodaine fast away he fled,
> He fled apace as from pursuing foe:
> Ne euer lookt he backe, ne turnd his head
> Vntill he came whereas he wrought my woe.
> Tho casting from his backe his bended bow,
> He quickly clad himselfe in strange disguise:
> In strange disguise that no man might him know,
> So coucht himselfe within my Ladies eies.

But in her eies such glorious beames did shine,
That welnigh burnt loues party coloured wings,
Whilst I stood gazing on her sunne-bright eien,
The wanton boy shee in my bosome flings.
He built his pleasant bower in my brest,
So I in love, and loue in me doth rest.

Tears of Fancie are written in the rudimentary form of the Elizabethan sonnet (2+2)+(2+2)+(2+2)+2, with its interplay of the intonation-contours and the thought-pattern. The colon or semicolon at the end of each distich bring the clause to its end by a cadence, while the odd lines generally end in semicadence (marked by comma). Two pairs of cadenced couplets form a higher unit-sentence:
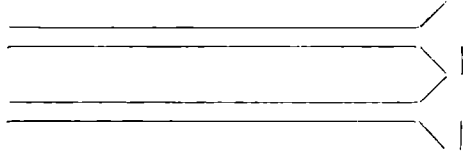
In Tears of Fancie, this pattern is carried through with mechanical regularity. A symmetrical allocation of stops is adhered to even where the idea is running on: another symptom of a primitve versification are imperfect rhymes in inflectional endings (cp. Sonnet XVIII).

A very instructive insight into the progress towards the mature type of sonnet is afforded by the development of this form with E d m u n d S p e n s e r. His early translations from the French — Visions of Petrarch and Visions of Bellay — were given in the Shakespearean sonnet, but their syntactic pattern reveals an uncertain groping between the French and the English divisions:

|	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Visions of Petrarch:	0	29	14	86	29	29	14	29	0	29	29	57	29	100
Visions of Bellay:	0	7	7	100	7	20	7	100	7	40	33	40	14	100

The syntactic pattern of Visions of Petrarch is rather vague. The only clear-cut limit is after line 4 (86 %); the secondary maximum after line 12 (57 %) is evidence of a slight tendency to an epigrammatic conclusion. In the Visions of Bellay, the first two quatrains are compact units already, while the whole sonnet shows a nascent tendency to distichic structure. This tendency comes to a full expression in Amoretti (1595):

1	2	3	4	5	6	7	8	9	10	11	12	13	14
8	72	14	100	14	64	14	88	14	74	18	96	24	100

Though not so mechanical as with Watson, this tendency is more deeply rooted with Spenser, for two reasons: a) the rhyme-scheme ababbcbccdcdee gives a more compact structure to the whole of the stanza; b) a splitting

of lines into two halves is manifest, which gives each line a twofold balance of semi-cadence and cadence:

Fair bosom! fraught with virtue's richest treasure
The nest of love, the lodging of delight,
The bower of bliss, the paradise of pleasure,
The sacred harbour of that heavenly spright;
How was I ravish'd with your lovely sight,
And my frail thoughts too rashly led astray!
Whiles diving deep through amorous insight,
On the sweet spoil of beauty they did prey;
And twixt her paps (like early fruit in May),
Whose harvest seemed to hasten now apace),
They loosely did their wanton wings display,
And there to rest themselves did boldly place.
   Sweet thoughts! I envy your so happy rest,
   Which oft I wish'd, yet never was so blest.
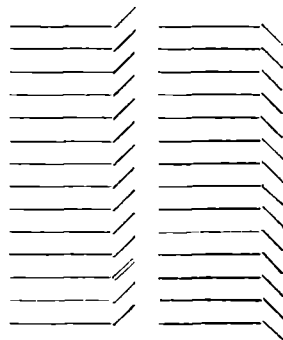
Symmetrical division and contrasting intonation-contours of half-lines is a feature characteristic especially of the "eclectics" (Sidney and others), where French and Italian models might have contributed to it. The distichic tendency, on the contrary, is more consistent with sonneteers addicted to the Shakespearean form.

The development from Visions of Petrarch to Amoretti was a gradual one and was brought about by means which are too subtle to be disclosed by statistics. If the poetic texts of both the early and the later sonnets by Spenser are confronted, it will be evident that a tendency to binary construction has ever been latent in his sonnets. In many cases, the only difference is a conscious division of the sentence by punctuation, while the structure remains essentially the same:

Like as the seeded field greene grasse first showes,
Then from greene grasse into stalke doth spring,
And from a stalke into an eare forth-groowes,
Which eare the frutefull graine doth shortly bring;
And as in season due the husband mowes
The wauing lockes of those faire yeallow heares,
Which bound in sheaues, and layd in comely rowes,
Upon the naked fields in stackes he reares: . . .

(Ruins of Rome 30)

The rolling wheele that runneth often round,
The hardest steele in tract of time doth teare:
And drizzling drops that often doe redound,
The firmest flint doth in continuance weare.
Yet cannot I with many a dropping teare,
And long intreaty soften her hard hart:
That she will once vouchsafe my plaint to heare,
Or looke with pitty on my peynefull smart . . .

(Amoretti 18)

By 1595, when Spenser published his collection of Amoretti, the development of the Shakespearean stanza was almost completed and the distichic tendency was safely established as one of its stock features. This may be the reason why Spenser used punctuation to give a manifest expression

to a tendency which — consciously or unconsciously — was present in his poetry from the very beginning.

The structure of the sonnet was by no means petrified through this development and ample space was left for individual modifications of its constructive principles, as may be shown by analyzing the most important collections published between 1593—1596. The personal style of Elizabethan sonneteers is primarily dependent on the thought-pattern of the individual authors. T h o m a s L o d g e in Phillis (1593) concentrates, as a rule, on a simple theme expressed by a series of qualifications compressed into comparatively long sentences. G i l e s F l e t c h e r (Licia, 1594), on the contrary, is interested in more complex subjects expressed often in a series of actions or dramatic situations; this necessitated a more concise and articulate expression in shorter sentences. Let us compare the introductory sonnets of both collections:

> Oh pleasing thoughts, apprentices of love,
> Fore-runners of desire, sweet mithridates
> The poison of my sorrows to remove,
> With whom my hopes and fear full oft debates!
> Enrich yourselves and me by your self riches,
> Which are thoughts you spend on heaven-bred beauty,
> Rouse you my muse beyond our poets' pitches.
> And, working wonders, yet say all is duty!
> Use you no eaglets' eyes, nor phoenix' feathers,
> To tower the heaven from whence heaven's wonder sallies.
> For why? Your sun sings sweetly to her weathers,
> Making a spring of winter in her valleys.
> Show to the world, though poor and scant my skill is,
> How sweet thoughts be, that are but thoughts on Phillis.

> (T. L o d g e)

> Sad, all alone, not long I musing sat
> But that my thoughts compelled me to aspire.
> A laurel garland in my hand I gat,
> So the Muses I approached the nigher.
> My suit was this, A Poet to become;
> To drink with them, and from the heavens be fed.
> Phoebus denied; and sware. "There was no room
> Such to be Poets and fond Fancy led."
> With that I mourned, and sat me down to weep.
> Venus she smiled, and smiling to me said,
> "Come drink with me, and sit thee still and sleep!"
> This voice I heard, and Venus I obeyed.
> That poison, Sweet, hath done me all this wrong;
> For now of Love must needs be all my Song.

> (G. F l e t c h e r)

Stops are more frequent with Fletcher, but the basic pattern remains the same:

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Lodge:	7	37	11	78	11	52	4	81	15	41	15	74	22	100
Fletcher:	17	86	59	98	59	94	78	98	67	90	71	98	80	100

The average sonnet of Lodge consists of 5.9 clauses, Fletcher's sonnet of 12 clauses. Midway between the two extremes is S a m u e l D a n i e l (To Delia, 1594) with 10.7 clauses per sonnet:

1	2	3	4	5	6	7	8	9	10	11	12	13	14
33	84	30	97	35	81	35	100	54	94	54	100	86	100

The relative length of clause is not an indifferent agent in the construction of the stanza: when clauses are too short or too long, they make the contours of strophemes less distinctive, the strophemes are less compact.

The grouping of lines by twos had become a tradition so well established by the middle of the 90's, that some of the minor poets played formalist tricks with the binary structure. The typographical idiosyncrasies which occur by this time are symptoms of this propensity. R i c h a r d L i n c h e (Diella, 1596) indented his even lines and started them in minuscule letters to stress their close relations to the odd lines:

> Hearken awhile, Diella! to a story
>   that tells of Beauty, Love, and great Disdain!
> The last, caused by suspect; but She was sorry
>   that took that cause, true love so much to pain.
> For when She knew his faith to be unfeigned,
>   spotless, sincere, most true and pure unto her;
> She joyed as if a kingdom She had gained;
>   and loved him now, as when he first did woo her.
> I ne'er incurred suspicion of my truth;
>   fairest Diella! why wilt thou be cruel?
> Impose some end to undeserved ruth!
>   and learn by others, how to quench hate's fuel!
> Read all, my Dear! but chiefly mark the end!
> And be to me, as She to Him, a friend!

Even lines in this type of sonnet contain complements only of the main idea, expressed by the preceeding line. This thought-pattern is so mechanical in some of the sonnets, that the continuity of theme would not be lost, if the even lines were left out. A similar typographical arrangement was adopted in the same year by B a r t h o l o m e w G r i f f i n (Fidessa, 1596) to underline the arrangement of lines by twos, which, in this collection by no means mechanical:

1	2	3	4	5	6	7	8	9	10	11	12	13	14
44	74	54	90	46	82	58	90	36	90	56	94	66	100

4

The creative period of the Elizabethan sonnet was more or less finished before W i l l i a m S h a k e s p e a r e wrote his Sonnets (1594—1609). What could have been, under these circumstances, Shakespeare's share in the development of the stanza which is known under his name? Owing to the superior poetic achievement of his collection and his prosodic consistency, the "great plagiarist" made a well-known type of sonnet into a standard stanza consecrated by tradition.

Among the prominent Elizabethan poets, Shakespeare was the first to use the English form consistently throughout a volume of above 100 sonnets. English sonnets in Sidney's Astrophel and Stella amount to only 55 % of the collection, in Watson's Tears of Fancie to 88 %, Parthenophil and Parthenope by Barnes is a chaos of different patterns, Phillis by Lodge includes poems of different length, etc. It is only after 1593, with Fletcher's Licia (1593) and Daniel's To Delia (1594), that we come across two homogeneous cycles of about 50 sonnets each. The rhyme-pattern ababcdcdefefgg, which proved to be so attractive for all the Elizabethan sonnet-writers, became a recognized rule after Shakespeare used it in a sequence of over 150 sonnets of supreme poetic value.

Which of the different Elizabethan modes of the stanza was adopted by Shakespeare? William Shakespeare adhered very closely to all the principles that are characteristic of the English sonnet when compared with the sonnets of Romance nations, i.e. he adhered to the binary type $(2+2)+(2+2)+(2+2)+2$:

1	2	3	4	5	6	7	8	9	10	11	12	13	14
9	53	10	92	7	39	9	95	9	45	11	97	13	100

The arrangement of lines by twos is more consistent in Shakespeare's Sonnets than in any other of the analyzed collections — with the only exception of the Tears of Fancie by Watson (4, 92, 2, 92, 6, 94, 4, 90, 6, 92, 6, 90, 4, 100), where, however, the maximum after the even lines are so high that the integrity of the sonnet is impaired. With Shakespeare, syntactic limits after lines 4, 8, and 12 are about twice as frequent as those after lines 2, 6, and 10, which keeps an ideal balance between strophemes and their components. The average of 3.2 sentences or 5.9 clauses per sonnet approaches the number of strophemes (4); Shakespeare's syntactic units have a length appropriate to their function in the inner composition of the stanza.

The syntactic pattern is a relevant symptom of the poet's thought-pattern, but still it is a symptom only. An analysis of the arrangement of motifs and ideas in Shakespeare's Sonnets was undertaken by R. Fischer.[3] The results may be summed up in the form of a statistics of limits between motifs and ideas, which affords a comparison of the thought-pattern and the syntactic patterns:

	1	2	3	3	5	6	7	8	9	10	11	12	13	14
Clause limits:	9	53	10	92	7	39	9	95	9	45	11	97	13	100
Sentence-limits:	2	18	2	62	2	10	0	64	2	7	3	47	1	100
Thought-limits:	0	3	1	38	0	1	1	63	1	3	1	67	0	100

a) Limits between ideas are frequent (but not compulsory) at the end of strophemes where sentence-limits are more or less compulsory; after the distichs, where sentence-limits are facultative only, limits between ideas are exceptional. As a result, the divisions after lines 2, 6, 10 are less significant than those after lines 4, 8, 12.

b) The distichic tendency, which is so conspicuous in the distichic arrangement of stops, is only slightly perceptible in the allocation of absolute ends of sentences and has practically no corresponding correlative in the progress of the theme. In other words, it effects the intonation-pattern of the stanza only, but not is thought-pattern.

c) The thematic independence of strophemes gradually increases towards the end of the stanza (38, 63, 67, 100 %). Thought-rhythm has an accelerating tendency as the stanza progresses, thematic units become shorter and more concise. Type 8+4+2 is more frequent than 4+8+2, type 12+12 more frequent than 2+10+2, etc. The acceleration of syntactic rhythm is evident also when comparing the two distichs of the single quatrains: the percentage of lines which are not concluded by any syntactic stop at all (not even comma) varies inside the first distich of the quatrains between 22 %—23 %, that inside the second distich between 13 % and 17 %. The theme of the quatrain starts in a longer clause, to which shorter qualifications are added in lines 3 and 4.

d) The dramatic gradation of thought is counterbalanced by a gradual lengthening of sentences, as is evident from the statistics of sentence-limits. The average percentage of sentence-limits decreases from 20 % of the first quatrain to 16 % of the second and to 12% of the third. Sentences tend to contain more than one idea as the stanza progresses and act as a link between ideas and strophemes.

e) Although the final couplet generally contains an independent idea (67 %), it contains an independent sentence only in a minority of cases (40 %). The final idea, in spite of its epigrammatic form and sometimes surprising contents, does not loose its coherence with the rest of the poem. Mr. C. Knox Pooler[4] has called the attention of Shakespearean students to the fact that the last 6 lines of the Shakespearean sonnet correspond in their rhyme-scheme to the stanza in which Venus and Adonis was written. The two forms correspond in their syntactic composition, too:

	9	10	11	12	13	14
Sonnets (lines 9—14)	9	45	11	97	13	100
Venus and Adonis (sestinas):	16	58	32	92	22	100

The only differences are a slightly higher frequency of clause-limits in Venus and Adonis — as is natural with a shorter stanza — and a slightly stronger independence of the final couplet in the Sonnets.

The subtle interplay of thought-pattern and sentence-pattern is a token

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[4] Quoted in: William S h a k e s p e a r e, *Sonnets* (The Arden Shakespeare, London 1943), *Introduction,* p. XXXVIII.

of Shakespeare's mastery. The allocation of clause-limits is regular enough to form a rich intonation-pattern. The cohesive power of sentences gives firm contours to strophemes. The subdivisions of theme transgress the formal boundaries and give a poetic unity to the whole stanza. R. Fischer found out that only 16 out of the 154 sonnets have a thought-pattern 4+4+4+2. In all the remaining poems, strophemes are joined by twos or threes into larger semantic units, which, according to Fischer, tend to the Italian division.[5] The result is a contrast between the English intonation-pattern and the Italian thought-pattern. This tendency has been unfavourably censured by some authors: "In addition, the structure sometimes lacks precision because the thought is developed from the first to the last lines without a clear distinction of the quatrains and the final distich, a fundamental division in the English sonnet. Shakespeare does not seem yet to have understood that the value of the sonnet rests in large part in its strict sculptural construction. To tell the truth, several of the poems are q u a t o r-z a i n e s rather than sonnets."[6] We are inclined, however, to consider this irregularity not as a token of an immature mastering of the structural laws of the sonnet, but rather as a characteristic of a later period of the stanza's development, when mechanical congruence of rhyme-pattern and thought-pattern is broken.

Even so remarkably consistent an author as Shakespeare underwent a slight prosodic development which can be revealed through a statistics of clause-limits in his early and in his later sonnets:[7]

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Early sonnets:	20	70	10	100	0	50	10	100	30	50	20	90	10	100
Late sonnets:	0	20	0	100	0	30	0	100	0	20	10	100	0	100

Shakespeare tended to prolong his clauses in later years: the average percentage of stops after a line decreased from 66 % to 48 %. This gave a greater compactness to the strophemes. An innovation significant of further development was the increase in number of run-on lines (Feuillerat gives the respective percentages as 12.84 % : 31.49 %) and the resulting emergence of sentence-limits inside the lines (0 % : 3 %).[8] The trends characteristic of the development of Shakespeare's style are of a more general significance — they were the first steps in the development from the Renaissance sonnet to the so-called Baroque sonnet. This development reaches its last stage in the Italian sonnets of John Milton. Run-on lines acquire the function of strophemic enjambement with this poet. They are

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[5] R. F i s c h e r, op. cit., p. 92—93.
[6] Albert F e u i l l e r a t, The Composition of Shakespeare's Plays, Yale UP 1953, p. 70.
[7] Following the datation of A. F e u i l l e r a t (op. cit., p. 73), we place in the first group sonnets 18, 20, 24, 28, 46, 51, 68, 75, 83, 113, in the second group sonnets 26, 38, 55, 56, 57, 71, 72, 73, 78, 107.
[8] F e u i l l e r a t, op. cit., p. 73.

used with remarkable frequency after line 8 and introduce a sharp and intentional conflict of sentence and stropheme at the very turning point of the stanza:

> Avenge O Lord thy slaughter'd Saints, whose bones
>   Lie scatter'd on the Alpine mountains cold,
>   Ev'n them who kept thy truth so pure of old
>   When all our Fathers worship't Stocks and Stones,
> Forget not: in thy book record their groanes
>   Who were thy Sheep and in their antient Fold
>   Slayn by the bloody Piemontese that roll'd
>   Mother with Infant down the Rocks. Their moans
> The Vales redoubl'd to the Hills, and they
>   To Heav'n. Their martyr'd blood and ashes so
>   O're all th'Italian fields where still doth sway
> The triple Tyrant: that from these may grow
>   A hunderd-fold, who having learnt thy way
>   Early may fly the Babylonian wo.

(M i l t o n, *On the Late Massacher in Piemont*)

The Shaksparean sonnet-pattern has become so rooted in the British poetic tradition after 1600, that even where attempts at Romance forms were undertaken, the syntactic pattern continues to be English. This is the case with J o h n D o n n e and J o h n M i l t o n:

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Donne (Holy Sonnets):	21	11	0	79	11	42	5	95	21	58	5	42	0	100
Milton (English Sonnets):	0	16	6	39	0	28	11	44	22	22	22	44	4	100

Though Donne indented his sestet in the Italian way and though Milton used the strict Italian rhyme-scheme, their sonnets end in couplets and the distichic pattern is conspicuous throughout the stanza. The development of the English Renaissance sonnet began by imposing the English rhyme-scheme on the Italian sentence-pattern (as is evident with Wyatt, Sidney etc.) and ended by experimentally imposing the Italian rhyme-scheme on a syntactic pattern that had become thoroughly English. The first epoch in the development of the English sonnet started in prosodic uncertainty resulting from a conflict between a Romance rhyme-scheme and Germanic syntax; it ended in uncertainty resulting from an intentional conflict between pattern and thought, which was the avowed aim of Post-Renaissance, "Baroque", aesthetics. The polarity Italian v. English pattern was subordinated to another problem of composition by this time: end-stopped v. run-on sonnet. The development on these lines was interrupted for about 150 years and could not be completed before the second creative period of the stanza, during the Romantic era.

The basic constructive problem of the English Renaissance sonneteers was the oscillation between the ternary Italian or French, and the binary English structure. The analysis, which included every outstanding collection of sonnets of this period, allows us to draw the following conclusions:

a) Powerful prosodic impediments must have been in operation from the very beginning of the sonneteering tradition in Britain, since none of the sonnet-writers adhered to the Romance rhyme-schemes, though most of the pioneers shared the Italian thought-pattern (cp. Wyatt, Surrey, Sidney, Barnes, Constable, Spenser, Shakespeare). Even with the eclectics, the Surrey-Shakespeare rhyme-scheme was the norm (about 70 % of their sonnets adhered to the English type of stanza), from which deviations were attempted to reconcile the arrangement of thought and the arrangement of rhymes.

b) Among the tendencies which were in operation, the predilection for an epigrammatic conclusion, which is so frequently insisted upon, played an insignificant part: the change of rhyme-scheme was prior to it. What seems to be of greater importance, is the bent towards a grouping of lines by twos, which is evident throughout the stanza, and only acquires a distinctive constructive function in the final couplet. The alternate rhymes (abab) are well suited to the distichic syntactic pattern and may have been incited by it.

The distichic trend is a specific feature of English versification. It is by far not so evident in the sonnets of Romance and Slavonic nations, who also adhere to the original rhyme-scheme. This will be evident from a statistical analysis of any collections of sonnets in these languages taken at random.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Dante (Vita Nuova):	4	35	0	96	8	46	8	92	15	12	92	15	37	100
Michelangelo (Rime):	8	16	6	92	4	20	4	98	18	8	86	14	14	100
Du Bellay (Antiquités de Rome):	0	10	0	70	0	6	0	94	0	21	39	12	0	100
Labé (Sonnets):	13	17	33	71	13	41	16	88	21	58	38	13	8	100
Kollár (Slávy dcera, 1821):	3	13	3	100	3	5	11	100	3	0	100	11	16	100
Vrchlický (Sonety samotáře):	10	24	4	94	20	18	8	94	20	12	96	14	14	100

Of special relevance for the question whether the binary structure of the English sonnet is due to a division of theme or to syntactic and prosodic reasons will be those cases where an Italian or French group of sonnets can be confroted with the English translation, and with original sonnets by the English translator. In translations, thought remains more or less identical and linguistic agents are probably responsible for any changes in structure. Two instances of outstanding literary merit and of sufficient distance in time will be chosen: 1. a) Les Antiquités de Rome by Du Bellay, b) the same translated by Spenser, c) Spenser's Amoretti; 2. a) Vita Nuova by Dante, b) the same translated by D. G. Rosetti, c) Rosetti's The House of Life.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Du Bellay *(Antiquités)*:	0	10	0	70	0	6	0	94	0	21	39	12	0	100
Spenser *(Ruins of Rome)*:	3	15	9	90	0	12	0	97	3	27	33	48	6	100
Spenser *(Amoretti)*:	8	72	14	100	14	64	14	88	14	74	18	96	24	100
Dante *(Vita Nuova)*:	4	35	0	96	8	46	8	92	15	12	92	15	27	100
Rossetti *(New Life)*:	8	42	8	79	13	54	4	92	17	0	67	17	29	100
Rossetti *(House of Life)*:	14	40	16	62	20	14	16	100	18	20	56	24	12	100

Though the contents of the originals — and with Rossetti the rhyme-scheme too — are preserved, the sestets show a drift towards the 4+2 pattern: the percentage of stops after line 11 is reduced from 39 % to 33 % with Spenser and from 92 % to 67 % with Rossetti, that after line 12 is raised from 12 % to 48 % and from 15 % to 17 %. The syntactic patterns of the translations by Spencer and Rossetti are half-way between that of the original and that of their own poetry: the percentage of stops after line 11 decreases at the rate 39 : 33 : 18 % with Spenser, and 92 : 67 : 56 % with Rossetti, that after line 12 increases at the rate 12 : 48 : 96 % with Spenser, and 15 : 17 : 24 % with Rossetti. A rearrangement of ideas was undertaken by the English poets to accomodate their models to the binary propensity of English poetry:

> Tel encor' on a veu par dessus les humains
> Le front audacieux des sept costaux Romains
> Lever contre le ciel son orgeuilleuse face:
> Et tels ores on void ces champs deshonorez
> Regretter leur ruine, et les Dieux asseurez
> Ne craindre plus la hault si effroyable audace.
>
> (D u B e l l a y)

> So did that haughtie front which heaped was
> On these seuen Romane hils, it selfe upreare
> Over the world, and lift her loftie face
> Against the heauen, that gan her force to feare.
>   But now these scorned fields bemone her fall
>   And Gods secure feare not her force at all.
>
> (S p e n s e r)

In other cases, a change in concentration was necessary, e.g. an extension of the contents of the last line into two lines:

> Aussi void-on qu'en un peuple ocieux,
> Comme l'humeur en un corps vicieux,
> L'ambition facilement s'engendre.
> Ce qui advint, quand l'envieux orgueil
> De ne vouloir plus grand ny pareil
> Rompit l'accord du beaupere et du gendre.
>
> (D u B e l l a y)

> For in a people giuen all to ease,
> Ambition is engendred easily;
> As in a vicious bodie grose disease

Soone growes through humorous superfluite.
That came to passe, when swolne with plenties pride,
Nor prince, nor peere, nor kin they would abide.

The change from the Italian rhyme-scheme and syntactic pattern into the English ones was not caused by any specific Italian division of thought, since it took place even where thought remained the same (cp. the translations). Alternate rhyme-scheme too was probably not the primary cause, since syntactic rearrangement took place even where the original Italian scheme was preserved (cp. the eclectics and the translations). On the contrary, both thought-pattern and rhyme-scheme seem to have been under a strong influence of the syntactic arrangement.

The functional prominence of the syntactic pattern in the interplay of syntax and rhyme-scheme is strengthened in the English sonnet by the fact that the validity of English rhymes, when compared with other European languages, is impared in several ways:

a) The English poet has not the opportunity to contrast, throughout a larger volume, masculine and feminine rhymes. The possibility of contrasting the two types of rhymes enables poets of some other languages to introduce into the rhyme-scheme a flexibility unknown to English poets and by doing so to reinforce the constructive validity of the interchange of different pairs of rhymes (e.g. AbbA AbbA CDE CDE etc.).

b) The English poet uses an analytical language where inflectional endings are rare and limited in semantic functions and in acoustic prominence. Rhymes in inflectional endings and rhymes in word-stems are distinctly opposed categories in a synthetic language (e.g. Czech) and impart to it another possibility of contrasting two types of rhyme — a possibility inaccessible to the English poet.

c) The fixed word-order in English deprives the English poet of one of the means of shifting the focus of the line to the rhyme-word, or of making the end of the line as inconspicuous as possible.

The prominence of the syntactic pattern, a relative incompetence of English rhymes, and the absence of typographical division into strophemes have one effect: syntactic divisions prevail over the turning-points in rhyme-scheme and make some of the rhymes of ambivalent value in the architecture of the stanza, since they are able to form part of different strophemes. A few of the most important cases of constructive ambivalence in the Italian type of sonnet, where this problem is more evident than in the Shakespearean scheme, will be mentioned here.

As the above statistics have shown, Italian, French and Czech poets keep rather strictly to a syntactic division of lines 1—8 into quatrains whose inner architecture offers no further characteristic features. English poets, on the other hand, have developed several syntactic interpretations of the rhyme-sequence abbaabba. Of greatest frequency is the distichic interpretation ab ba ab ba, which is much rarer in the poetry of other nations. Occasionally, English poets use the possibility of joining identical rhymes into successive couplets (a bb aa bb a), especially the inner pairs of rhymes (bb); Cp. B. B a r n e s :

Then count it not disgrace! if any view me,
    Sometime to shower down rivers of salt tears,
    From tempest of my sigh's despairful fears.
    Then scorn me not, alas, sweet friends! but rue me!
    Ah, pity, pity me! For if you knew me!
    How, with her looks, mine heart amends and wears;
Now calm, now ragious, as my Passion bears:
    You would lament with me! and She which slew me,
    She which (Ay me!) She which did deadly wound me,
    And with her beauty's balm, though dead, keeps lively
My lifeless body; and, by charms, hath bound me,
    For thankless meed, to serve her: if she vively
    Could see my sorrow's maze, which none can tread;
She would be soft and light, though flint and lead!

1	2	3	4	5	6	7	8	9	10	11	12	13	14
49	88	88	78	56	67	78	56	78	78	88	33	78	100

The arrangement of the outher rhymes (aa) in couplets implies a running-on of the idea from one quatrain into another and is used as an exception only with the Elizabethan poets.

The lines of the sestet are polyvalent in their constructive value in the sonnets of all nations, but there are differences in the relative frequency and function of the different types. With the Romance nations, the division into 3+3 lines in the basic form: in English, this pattern persevered for a time even after the change of rhyme-scheme into efef gg, and later on, the 4+2 syntactic pattern became deeply rooted in English poetic tradition even with some Italian sonnets (Milton). The tension between rhyme-scheme and syntactic arrangement of the sestet, which is so strong in English poetry, gave rise to some intermediary forms, such as (3+2)+1 (Sidney and other eclectics) or the division cdcde/e in the Shakespearean form (cp. the sonnet by Barnes quoted above).

In English poetry, where the predominance of rhyme-scheme is not strong enough to exclude the other components from influencig the architecture of the stanza, even the inner arrangement of the lines comes to the foreground and may play an important part. Cp. Sonnet 66 by Shakespeare:

1 Tir'd with all these, for restful death I cry	1	a
2 As, to behold desert a beggar born,	2	b
3 And needy nothing trimm'd in jollity,	3	a
4 And purest faith unhappily forsworn,	4	b
5 And gilded honour shamefully misplac'd,	5	c
6 And maiden virtue rudely strumpeted,	6	d
7 And right perfection wrongfully disgrac'd,	7	c
8 And strength by limping sway disabled,	8	d
9 And art made tongue-tied by authority.	9	e
10 And folly, doctor-like, controlling skill,	10	f
11 And simple truth miscall'd simplicity,	11	e
12 And captive good attending captain ill:	12	f
13 Tired with all these, from these would I be gone,	13	g
14 Save that, to die, I leave my love alone.	14	g

The rhyme-pattern 4+4+4+2 is counterbalanced by a syntactic pattern 2+(1+4+3+2)+2. Lines 3—12, starting in "And", are set off against the background of the introductory and the final couplet by their parallel structure. The first line of the group (line 3) and the last two lines of it (1. 11—12) are identical in linguistic form (And+adj.+noun+part.), but the nucleus of the group of parallelisms are the strictly analogous lines 4—7 (And+adj.+noun+adv.+part.). Though the whole poem is written in one complex sentence, and sentence-limits therefore do not participate in the construction, the stylistic pattern of the single lines is expressive enough to act as a counterbalance to the rhyme-scheme.

In conclusion, we may be allowed to return to the introductory statement on the importance of an analysis of the syntactic patterns of a stanza: the method chosen in this paper has been of some use in elucidating the inner structure of the stanza. The same type of analysis, however, may very easily be less rewarding in other languages, where the syntactic arrangement is less prominent and the syntactic pattern of the stanza more or less uniform. Not only is the architecture of the stanza generally not identical in two languages, since it is moulded by the constructive value of the single prosodic elements, but also the method of research must often be accommodated to the differences in structure.