A Metremic Analysis

of the Poetry of Yeats

by

Robert Ragnar Einarsson
B.A., University of Calgary, 1984

A Thesis Submitted in Partial Fulfillment

of the Requirements for the Degree of

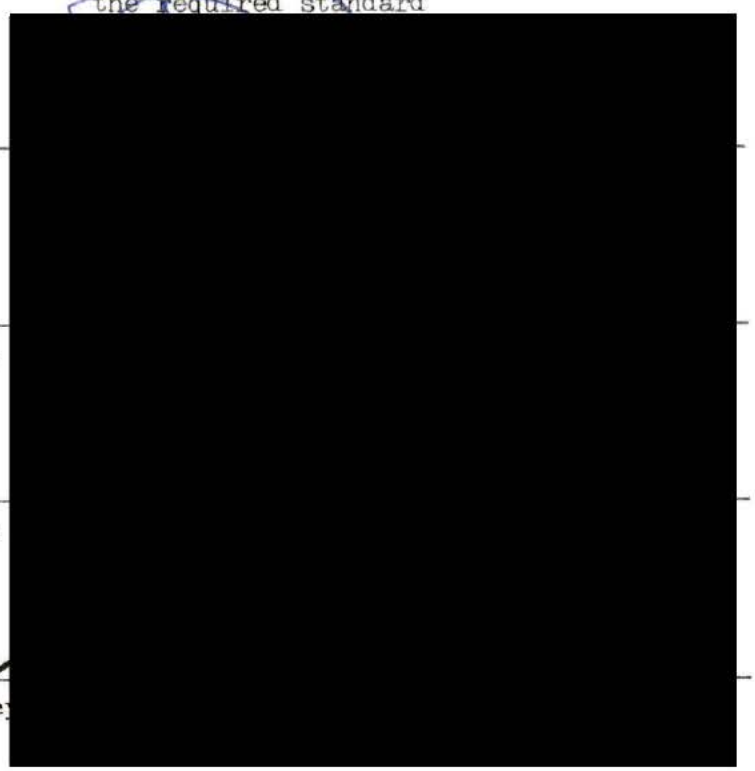
Master of Arts

in the Department

of

English

We accept this thesis as conforming to
the required standard



Dr. C. Doyle

Dr. J. Tucker

Dr. B. Harris

Dr. M.L. Hadley

Supervisor: Dr. C. Doyle

ABSTRACT

Throughout his literary career, William Butler Yeats commented often on the subject of literary style. His comments on form and structure in poetry, however, are usually impressionistic, rather than technical. His comments on poetic form, therefore, require explanation based on a systematic, technical study of the poetry. The idea that "a poem comes right with a click like a closing box," for example, can be explained by a close metric analysis of Yeats's poetry.

The field of contemporary metric analysis, however, is marked by a sharp conflict between two major theoretical schools; that which bases its analysis on traditional metric theory, and that which bases its analysis on current advances in linguistics. But these two theoretical viewpoints are reconcilable, and in this thesis I present a method of analysis which reconciles the two theoretical schools. This system of analysis is then applied to several poems, in order to give empirical corollary to Yeats's impressionistic comments.

In the conclusion, I suggest several possible applications of this system, which is called metremic analysis, to the study of poetry in general. These applications include a structural analysis of free verse poetry, and a way to do statistical analysis that gives clear and meaningful results.

Examiners:

Dr. C. Doyle

Dr. J. Tucker

Dr. B. Harris

Dr. M.L. Hadley

Table of Contents

Table of Contents	iii
Chapter I	1
Chapter II	11
Chapter III	35
Chapter IV	73
Notes	80
Bibliography	86

CHAPTER I

The great difficulty attending the study of English prosody, and the cause of the fact that no book hitherto published can be said to possess actual authority on the subject, arises from the other fact that no general agreement exists, or ever has existed, on the root-principles of the matter, or it may be added, on its terminology; whence it results that there is no subject on which it is so difficult to write without being constantly misunderstood.

Saintsbury, Manual of Prosody[1]

What, then, is the upshot of the whole matter? This, for certain; that we have as yet no established system of prosody. Much analytic enquiry has yielded no synthesis authoritative and generally accepted. That the synthesis will come is surely past question. When it does come, I suspect it will be found less and not more complex than its many predecessors.

Omond, English Metrists[2]

The correction of prose, because it has no fixed law, is endless, a poem comes right with a click like a closing box.

Yeats, Letters on Poetry[3]

Throughout his literary career, William Butler Yeats made many comments about artistic style. More specifically, many of Yeats's remarks were made in reference to poetic structure, rhythm, and metric analysis. Many of the ideas he put forth were also applied to his own style. Dorothy Wellesley mentions an incident in her compilation of Yeats's literary correspondence, however, which suggests the way in which his comments should be read:

> Once, when we were going over a poem of mine, W. B. Y. said to me: 'I don't understand this line'. I replied: 'I believe that syntax is one of my weaknesses'. To this he answered: 'There is nothing wrong with your syntax; it is perfectly all right.' I then said: 'I must confess that I have never understood the true meaning of syntax. I have always believed it to be the relation of one word with another.' 'Neither have I understood it', he replied. At the end of five minutes' discussion upon this subject he said: 'Go and fetch a dictionary! I think perhaps we ought to know what syntax is.'[4]

Indeed, at age seventy-three Yeats ought to have known what "syntax" means, since he made and had printed many comments throughout his life about syntax and other technical subjects. Usually, however, Yeats's comments are impressionistic, rather than technical, and read from this point of view they are useful and interesting.

I hope in this thesis, then, to apply a system of analysis to the poetry of Yeats that illustrates the ways in which his work embodies his philosophy of style, as noted from his comments on the subject. In what is essentially a manifesto for an English counterpart of the French Symbolist movement, "The Symbolism of Poetry," for example, Yeats makes this penetrating impressionistic comment:

> The purpose of rhythm, it has always seemed to me, is to prolong the moment of contemplation, the moment when we are both asleep and awake, which is the moment of creation,

> by hushing us with an alluring monotony, while it holds us waking by variety, to keep us in that state of perhaps real trance, in which the mind liberated from the pressure of the will is unfolded in symbols.[5]

Many other comments have a clear and direct connection to the study of Yeats's metric practices. In the same essay, from Ideas of Good and Evil, he writes

> With this change of substance, this return to imagination, this understanding that the laws of art, which are the hidden laws of the world, can alone bind the imagination, would come a change of style, and we would cast out of serious poetry those energetic rhythms, as of a man running, which are the invention of the will with its eyes always on something to be done or undone; and we would seek out those wavering, meditative, organic rhythms, which are the embodiment of the imagination. Nor would it be any longer possible for anybody to deny the importance of form, in all its kinds, for although you can expound an opinion, or describe a thing when your words are not quite well chosen, you cannot give a body to something that moves beyond the senses, unless your words are as subtle, as complex, as full of mysterious life, as the body of a flower or of a woman.[6]

But before it will be possible to follow up some of Yeats's intriguing metaphoric suggestions, such as the simile he makes between a poem and images of a flower or a woman, it will be necessary to establish some method of analyzing the poetry. Metric analysis is one way to give empirical support to Yeats's impressionistic comments.

There has been a substantial amount of metric theorizing in recent years, and the study itself dates to ancient times. The conflict between traditional and the latest contemporary analytical theory, that which may be called "linguistic-scientific" metric analysis, will figure in the following chapter, where I plan to sketch the field of metric analysis, with the aim of developing and

justifying an analytic technique for this thesis. The argument of chapter two will lead into chapter three, which will consist of close analysis of Yeats's poems, using the technique just outlined.

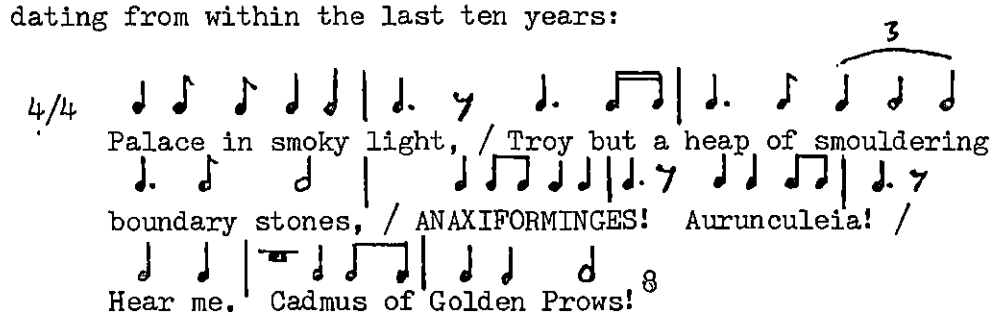
Before proceeding to the conflict in contemporary metric analysis, however, I may state several continuing features of the subject. Among the basic concepts of metric studies are those of accent, paradigm, and syntagm.

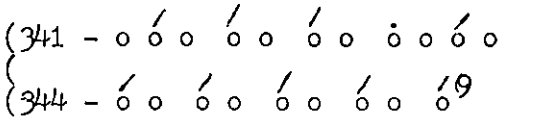
Accent

Accent has long been a point of contention, with metrists arguing over what exactly constitutes it. T.S. Omond, in a standard work on the history of metric theory, English Metrists, seems to have settled the matter, at least for the purposes of this thesis:

> Any device which distinguishes a syllable from its fellows (pitch, force, or/and duration) and makes it conspicuous is what we really mean by "accent."[7]

In scanning a poem, accented syllables are marked to distinguish them from unaccented syllables. The ways of marking these syllables vary a great deal, as is shown by these three examples of scansion, all dating from within the last ten years:

(a) 

(b) The Waste Land V, 

(c)
- | / / / | - - / ^
The sea's claw gathers them outward.

/ - / / - - /
Scilla's dogs snarl at the cliff's base,

- | / / / | ^ / - - / [10]
The white teeth gnaw in under the crag.

In example (a), Sally M. Gall does what is known as a musical scansion.[11] Musical scansion was applied to Pound's poetry because, as Gall says,

> Whatever the general merits of such notation for poetic analysis, it is extremely helpful in the case of a poet who sought to compose "in sequence of the musical phrase, not in sequence of the metronome."[12]

The "musical phrase," however, is actually a group of notes which may begin or end at any point in the bar, while Gall's scansion indicates not the phrases, but the bars only. Musical phrasing, as an analogy for poetic rhythm, is a concern of contemporary analysis, and examples (b) and (c) are methods of scansion which also try to reveal the "music" of verse. As well, Gall's scansion equates accent with quantity, or the length of time it takes to utter a syllable. From our point of view, however, the argument against quantity as the essential factor in scansion was ended when Omond defined accent as any emphatic feature, since "accent may shorten as well as lengthen a syllable."[13] Accent is marked in the musical scansion by notes of relatively high or low value, from the whole note through its divisions into quarter, eighth, or sixteenth notes.

Example (b) above is from An Analysis of the Prosodic Structure

of Selected Poems of T.S. Eliot, by Sister M. Martin Barry. This is an example of linguistic-scientific analysis, based almost entirely on the article on prosody by Craig LaDriere in The Encyclopedia of Poetry and Poetics.[14] In this type of scansion four levels of accent are usually marked, and the marks are made over a lower case "o," which represents a syllable. Of these four levels of accent, the "centroid," or primary accent, is marked by an "o" with an accent aigu above it: "ó."[15] The idea of the centroid is that a primary accent will somehow cause secondary, tertiary, and weak accents to coalesce around it, forming a group of syllables called the "cadence-unit." Syllable groups of this sort are, in fact, more like musical phrases than are the bars in Gall's scansion, since they group syllables, not into rigid bars of predetermined length, but into groups that seem to have a rhythmic integrity of their own. In my analysis of Yeats, the idea that certain groups of syllables are pronounced as rhythmic units will be important. The four level accentual system, and the use of the "o," however, are two of the points in which I will be differing from scientific-linguistic analysis.

In example (c), James A. Powell, also exploring music in the verse of Pound, shows why, even though the verse has no set form or paradigm, "Few of us fail to hear and respond to the intense rhythmic articulation which charges many lines in Pound's work."[16] This interesting method of scansion dates to classical poetry, when poems were written in highly elaborate, predetermined accentual patterns.[17] Even though the predetermined form is missing from Pound's poems, Powell claims, certain accentual patterns are repeated, giving the

verse a sense of rhythm without a predetermined form. The idea of accentual repetition as an element of poetic rhythm will form an important part of my analysis of Yeats. Powell's accentual markers are from traditional analysis, and I will be using two of them in this thesis: the slash (/) marks an accented syllable, and the dash (-) marks an unaccented syllable. Other than these, my metric code includes round and square brackets, underlining, and the asterisk, which will be introduced later.

Paradigm

Given accented and unaccented syllables, poets and metrists have traditionally also worked with the idea of a poetic verse form, or paradigm. The term "paradigm" is meant to incorporate every predetermined structural feature of the poem. The sonnet, for example, has several such features. These include an accentual pattern, which, in each of fourteen lines, is this: -/-/-/-/-/. Within this pattern further divisions are made between each pair of markers, so that the line is seen to consist of five feet: -/ -/ -/ -/ -/. It is called a pentameter line because it has five accentual units, or feet, and an iambic line because each of these feet has the accentual pattern of the iamb. The sonnet is thus an accentual-syllabic form, since both the number of syllables and their accentual pattern are taken into account in the paradigm.

As well as fourteen iambic pentameter lines, the sonnet also has several characteristic rhyme schemes. The Shakespearian sonnet rhyme scheme, for example, is abab cdcd efef gg. In the Shakespearian sonnet, as well as in the Petrarchan sonnet, there is also

a relationship between the paradigmatic verse structure and the structure of the theme or argument in the poem:

> The rhyme pattern of the Petrarchan sonnet has on the whole favored a statement of problem, situation, or incident, with a resolution in the sestet.[18]

The Shakespearian sonnet is divided, not, as in the Petrarchan sonnet, between an octet and a sestet, but between three quatrains and a rhyming couplet, the "gg" couplet ending the rhyme scheme above. This final couplet "usually imposes an epigrammatic turn at the end.[19] It is in this epigram that the relation between prosodic and thematic structure is clearest: the precision of the rhyming couplet ending Shakespeare's sonnets does indeed lend itself to an epigrammatic, a brilliant, clever, or poignant expression of the poem's theme, as the couplet ending Shakespeare's "Sonnet 18" shows:

> So long as men can breathe or eyes can see,
> So long lives this, and this gives life to thee.

The rhyming iambic pentameter couplet, itself, is the basis of a verse form called the heroic couplet, in which, although I will be exploring Yeats's use of the form, Alexander Pope wrote a large body of work. In Pope's heroic couplet, as in the sonnet, there is a connection between verse structure and the structure of poetic argument. In Pope's "Essay on Criticism," the couplet unit tends to resolve itself into an epigrammatic unit, quite detatchable from, although perfectly consistent with, the surrounding lines:

> Tis not a Lip or Eye we Beauty Call,
> But the joint Force and full Result of All (ll. 245-246).

Pope's poems proceed from one such brilliant statement, unified and made concise by the rhyme, to the next, with no necessary predetermined length, or hierarchy of ordering between the couplets. In the sonnet, on the other hand, an elaborate structure organizes several ideas into a single coherent statement. Logic and verse structure go hand in hand as the octet and sestet, or as the three quatrains and the couplet form the stages of an argument, or a hierarchic, hypotactic relationship between the ideas in the poem. Logic and verse structure go hand in hand in Pope, also, but in a less elaborate way. It will be one of my endeavors in this thesis to find out the relation between verse structure and the structure or the thought, or theme, in Yeats's poems.

Syntagm

Associated with the concept of paradigm is that of syntagm, or variations on the paradigm. In Yeats's own terminology, the paradigm presents an "alluring monotony" while the syntagmatic instances "hold us waking," just as the singing of a golden bird "keeps a drowsy emperor awake," as they produce interesting variations:

> All art is, indeed, a monotony in external things for the sake of an interior variety, a sacrifice of gross effects to subtle effects. But . . . it takes time to surrender gladly the gross effects one is accustomed to, and one may well find mere monotony at first where one soon learns to find a variety as incalculable as the outline of faces or in the expression of eyes.[20]

Translated into more technical terms, monotony is paradigm and variety is syntagm.

The ideas of accent, paradigm, and syntagm are basic to metric

analysis, but there is much theory laid on this foundation, and much of this theory is contentious. Before going into a study of Yeats, then, it will be necessary to look further at the field of metric analysis, and to reject some notions and accept others in the process of outlining my own technique. This I propose to do in chapter two.

CHAPTER II

Perhaps the best place to start an apprasial of contemporary metric analysis is at the turn of this century, where contemporary diversity originates. In 1906 and 1907 two histories of English prosody were published, George Saintsbury's A History of English Prosody from the Twelfth Century to the Present Day,[21] and T.S. Omond's English Metrists. In these two metrists, the current debate between traditional and linguistic-scientific schools of metric analysis begins.[22] The conflict can be seen in later books by Saintsbury and Omond, which outline theories rather than just histories of metrics. These are Omond's Study of Metre[23] and Saintsbury's Historical Manual of English Prosody.[24]

Chapter five of Saintsbury's manual contains forty-two "Rules of the Foot System." The foot system is accentual-syllabic metre, in which accented and unaccented syllables and their order of alternation are the determining factors in scansion. Omond, in his Study, clearly breaks from this traditional mode: "To base prosody on accentuation seems hopelessly futile, so long as our word-accent is thus at the mercy of our sentence-accent, and the latter is a thing capricious and fugitive and chameleon-like in its changes."[25] Approaching, for example, Tennyson's line "It little profits that an idle king," the two metrists would find these different patterns:

-/ -/ -/ -/ -/;
- /- /- /- /- /.

In Principles of Rhythm, Reverend Richard Roe made a suggestion which was taken up by Omond and the linguistic-scientific school, as he stated that "no word naturally occupies more than one foot."[26]

This attention to word rather than predetermined accentual pattern is also supported in an article by Wimsatt and Beardsley, where they note "the interplay between the rising iambic motion of the line and the falling trochaic character of a series of important words"[27] in Tennyson's line "It little profits that an idle king." This line may be used to illustrate the difference between traditional and scientific-linguistic metric analysis.

In traditional analysis, the most important thing about this line is that it is based on the paradigm of iambic pentameter. Thus, it is scanned like this:

```
 -/      -/      -/      -/     -/
It lit-  tle pro-  fits that  an i-  dle king.
```

George Saintsbury, the epitome of traditionalist metric analysis, makes this comment: "It is, I think, a mistake to try to make foot- correspond with word-division: the best metre is often that which divides words most."[28] Thus, the above scansion is traditional, since the abstracted accentual pattern is iambic and independent of the particular words. In noting the unity of the trochaic bisyllables, "little," "profits," and "idle," however, Wimsatt and Beardsley emphasize not the paradigm, but something inherent in this particular fulfillment of the paradigm. Wimsatt and Beardsley would probably scan the line like this:

```
 -    /-     /-       /-     /-    /
It  little profits  than an  idle  king,
```

and the similarity to Omond's scansion above is apparent.

Rule 19 of Saintsbury's "Rules of the Foot System" states that

> Substitution must not take place in a batch of lines, or even (with rare exceptions) in a single line, to such an extent that the base of the metre can be mistaken.[29]

The fact that Wimsatt and Beardsley's scansion, given above, contains no iambs would be abhorrent to Saintsbury. Yet, this scansion is very similar to those coming from the scientific-linguistic school of metric analysis. The summary of what I have said so far is that traditional and scientific-linguistic schools have different emphases. Traditionalists emphasize the versification, that is, the iambic pentameter paradigm of the poem, while scientific-linguistic metrists, on the other hand, emphasize word groupings which coalesce around a centroid.

Important forerunners in the field of scientific-linguistic metrics are George L. Trager, working with Henry Lee Smith, and Roman Jackobson. In "Rhythm-Morphology-Syntax-Rhythm," Marina Tarlinskaja states that Jackobson, in his 1977 essay called "Yeats's 'Sorrow of Love' Through the Years," "was actually the first to discover a link between rhythmical and grammatical line patterning in English verse."[30] In the introduction to his book, The Founding of English Meter, on the other hand, John Thompson emphasizes the importance of Trager and Smith's 1951 essay, "An Outline of English Structure" to current linguistic-scientific theory.[31] However, Reverend Richard Roe's comment from Principles of Rhythm (1832), which, when quoted in Omond's English Metrists, and later adopted

as a valid principle in his Study of Metre (1920) was brought to the attention of anyone studying metre in any depth, contains the germ of this conflict, and reveals the essence of the controversy between scientific-linguistic and traditionalist approaches to metrics. In stating that "no word naturally occupies more than one foot," Roe emphasizes the lexical, and by extention the syntactic syllable group, as opposed to the traditional foot paradigm.

I believe that both approaches have some validity, but that neither is adequate. At the end of her essay "Rhythm-Morphology-Syntax-Rhythm," Tarlinskaja states that "The expressive functions of word boundary await further study."[32] In my opinion, this further study should focus upon the relationship between word boundary, syntactic unit boundary, and the traditional paradigm, and this is the kind of study I intend to do in this thesis. In doing so, I shall be taking into account both the concerns of linguistic-scientific metrics and those of traditional metrics.

The ideas of paradigm, syntagm, and meta-syntagm may be brought into the discussion here. Both traditionalist and scientific-linguistic metrists use the concept of paradigm. The paradigm is set up a priori by the poet, who chooses and writes ostensibly in a certain established verse form. Then there is the idea of syntagm, or as it is termed in traditionalist metrics, "substitution." This line from Milton's Paradise Lost, "Say, Muse, their names then known, who first, who last"(Bk. I, l. 376), for example, is an iambic pentameter line in which a spondaic substitution has been made in the first position: there is a clear replacement of

the iambic foot in the first two syllables as "Say, Muse," a spondee, takes the place of the iamb.

To a traditionalist, then, a syntagmatic line is one in which a definite substitution has been made. Linguistic-scientific analysis, however, goes one step further, into the realm of what may be called the meta-syntagm, where lexical and syntactic syllable divisions are superimposed upon the paradigm. Tennyson's line may be used to reveal all three of these layers. It has an iambic accentual pattern, and so may be divided into five iambs, with no syntagmatic, or substitutional differences: -/ -/ -/ -/ -/. Traditionalist analysis stops here, since in this line the syntagm is identical to the paradigm. In the scientific-linguistic approach the focus is shifted to supra-segmentals,[33] and the syllabic groups they form. Thus, a meta-syntagmatic pattern, based on the trochaic bisyllables "little," "profits," and "idle," is found in the line: - /- /- /- /- /. At the same time, however, this approach tends to disregard the paradigm altogether, analyzing all poetry, in effect, as though it were free verse, with no overriding, regularizing verse form.

The essential distinction between scientific-linguistic and traditionalist theories, then, is in the different emphases they place upon the total rhythmic pattern of the poem. The traditionalist school emphasizes the relationship between the paradigm and the syntagm, as is shown by Saintsbury's careful delineation of forty-two rules to account for substitutions and other syntagmatic variations. The scientific-linusistic school, on the other hand, focuses upon the

meta-syntagm, denying the importance of the traditional paradigm. Neither system, because of their exclusive emphases, therefore, is quite adequate.

One limitation of traditional metrics is its inability to deal with extremely a-paradigmatic lines. Because it insists on the importance of paradigm, lines of increasing variation are increasingly difficult to cope with. Yeats is an excellent example of a poet whose "substitutions" eventually produce lines that are syntagmatic at all points. The traditionalist claim -- "An English versifier must so arrange words that their chief accents shall coincide with and distinctly locate enough of the rhythmic ictuses to enable the mind unconsciously, or at least with slight effort, to locate the other rhythmic ictuses" [34] -- falls through in many of Yeats's lines, where rhythmic ictuses are lost in highly syntagmatic lines.

Paul Fussell, in Poetic Metre and Poetic Form, notes the metric irregularity of many of Yeats's lines. Fussell is a traditionalist, and tries to account for this irregularity by reference to a complex substitution formula:

> Why should not old men be mad?
> Some have known a likely lad
> That had a sound fly fisher's wrist
> Turn to a drunken journalist;
> A girl that knew all Dante once
> Live to bear children to a dunce.

> Hardly a regular line at all here, and yet the variations are conducted with such tact that we are never permitted to forget the pattern of the basic meter that underlies the texture. The variations are managed not merely with a fine colloquial illusion but also with a highly formal sense of balance: for example, against the four-stress base, the first

> line -- with its five stresses -- gives an effect of excessive weight which may suggest imbalance; but the balance is carefully restored in line 4, which offers now three instead of the expected four stresses. And line 3,
>
> -- -/ // -/
> That had / a sound / fly-fish / er's wrist, /
>
> balances its initial pyrrhic against a spondee in the third position so that, although an illusion of flexible colloquial utterance is transmitted, the illusion is not bought at the cost of any lessening of formality.[35]

"Adam's Curse" is another metrically irregular Yeats poem. Out of thirty-eight lines, only twenty fit the iambic pentameter paradigm. By noting meta-syntagmatic accentual patterns in the analysis, however, it is possible to account for the rhythmic integrity of the poem. Scientific-linguistic theory would be capable of revealing this kind of balance and formality, except for two things; first, the system ignores the paradigm of the poem, and the effects of its presence on the rhythm, and second, the system is very complex and so tends to obscure accentual patterns rather than to reveal them. Traditionally, metrists have used few symbols. The slash (/) represents an accented syllable; the dash (-) represents an unaccented syllable; and a vertical line is sometimes used to mark the division between feet. In contrast, here is a list of symbols used by Adelyn Dougherty in A Study of Rhythmic Structure in the Verse of William Butler Yeats:

> I have adopted the following symbols to represent the abstracted prosodic elements:
>
> o = a single syllable of weak or unemphatic value
> ó = a syllable bearing primary stress
> ǒ = a syllable bearing secondary stress in excess of adjacent secondary stress

ò = a syllable bearing secondary stress
ȯ = a syllable bearing tertiary stress
o͡o = a possible elision

> The straight comma, is used to mark the break between rhythmic groups, the caret ^ for longer pause (in this study only that which is graphically indicated by pause-punctuation in the text) at more open junctures, and the dotted caret ^ for a pause of indeterminate length (that is graphically indicated.)[36]

This set of markers is taken directly from LaDriere, who ignores traditional metric analysis entirely. Here is an extract from Dougherty's scansion of "Adam's Curse":

We sat together at one summer's end	oó, oóo, òòóo, ó
That beautiful mild woman your close friend	òóoò, òóo, òòó
And you and I, and talked of poetry.	oó, oó^ oó, oóoò^
I said 'a line will take us hours maybe,	òó, oó, oóo, ó, óo
Yet if it does not seem a moment's thought	ó, ooòòó, oóo, ó
Our stitching and unstitching has been naught.	oóo, oóòo, òoó^ [37]

It would be possible to circle, underline, or bracket repetitive patterns, showing that, in spite of irregularity in terms of paradigm, there is formality and balance in the regular repetition of meta-syntagmatic variations, but I have reserved this for chapter three, when this type of scansion will have been modified.

To begin with the most obvious difference between linguistic-scientific and traditionalist schools, the scientific-linguistic school uses a lower case "o" to represent a syllable in the scansiion. In separating the scansion from the words in this way, things are made awkward for the reader, but this is done because of the five

level system of accentuation Dougherty employs: an "o" with nothing represents a "weak stress;" since every syllable has an accent, or is marked by a peak on a speech contour chart, there are no unaccented syllables. LaDriere himself, however, recognizes the relativity of accent, that is, that a syllable is accented or unaccented in relation to its immediate neighbors, saying that the assignment of accent to syllables depends on where the cadence-units are divided.[38] But if the important relationship is between adjacent syllables, then all that is really needed is a binary code, such as metrists have used for centuries.

The concept of a centroid and the attendant four or five level accentual system is necessary to scientific-linguistic metrics as it stands, because the centroid, or primary accent, is the determining factor in cadence-unit division. Barry reveals her adherence to the notion of centroid in the first paragraph of her Analysis of T.S. Eliot, and at the same time explains the concept as it relates to the cadence-unit:

> Since rhythm in verse is determined by the recurring alternation of stronger and weaker syllables and the patterns resulting from such combinations, and since the most obvious of such patterns are those which depend upon the tendency of unstressed or lightly stressed syllables to unite themselves to one that is strongly stressed, the first step in the analysis of a rhythm is the determination of such groupings of its syllables.[39]

The primary accent is the centroid, which is somehow supposed to cause less heavily accented syllables to unite themselves into a cadence-unit. I believe, and intend to show, however, that the division of syllables into meta-syntagmatic accentual patterns

is better determined by things like juncture and syntax in relation to the accentual paradigm of the poem. If this is so, the centroid and the attendant four level accentual system become unnecessary.

The first problem in effecting a synthesis of traditional and scientific-linguistic metric analysis is to deal with the different concepts of the smallest metric groupings, the foot versus the cadence-unit. In her analysis of Yeats, for example, Dougherty abandons the concept of foot, even though many of Yeats's poems in fact show a simple pattern of feet. On the other hand, an idea like the cadence-unit may be useful in regard to Yeats's less regular poems. Ideally, a system of scansion should generate iambic units when dealing with an iambic poem, and yet be able to reveal the balance and formality noted in Yeats's highly syntagmatic poems, such as "Why Should Not Old Men Be Mad?" and "Adam's Curse." That is to say, a system of scansion should be able to reflect the relative complexity or simplicity of the poems it deals with, as it responds to the poetry itself. A simple poem, therefore, should not tax a system of scansion to its fullest, whereas a complex poem should evoke a relatively complex response from the analysis.

The "cadence-unit," the "bar," the "variable foot," the "foot," and so on, are similar terms, but they are not identical. They are all realizations of a single concept that is basic to all metric studies, and that is, that a poem's total accentual pattern may be divided into smaller patterned groups. The difference between a foot and a cadence-unit is that feet make up a specific, pre-

determined paradigm or verse form, while cadence-units are derived from the phrasing of a line superimposed upon the paradigm. The quality that both the foot and the cadence-unit share, then, is that both are considered to be the smallest distinctive unit in an accentual pattern. In the system of analysis I have developed to deal with Yeats's poems there is also a smallest distinctive accentual unit, but since it is, in a sense, an amalgam of both the idea of foot and that of cadence-unit, I will need a new term, since either of these terms is limited to one or another theoretical framework. Since the suffix "-eme" is the morpheme used in linguistics to mean 'the smallest distinctive unit,' and because "metre" means 'an accentual pattern,' the term I have chosen for the smallest unit in an accentual pattern is the "metreme." This term, I hope, will synthesize the contending theories, as I try to incorporate the concerns of both scientific-linguistic and traditionalist metric theories.

Traditional terminology may still be incorporated into metremic analysis, however, because the accentual patterns dealt with are sometimes identical to accentual patterns that are named in Greek prosody. A choriamb, /--/, may thus be present in a poem as a metremic unit, as a "choriambic metreme," whereas traditionally we would note a trochee, /-, followed by an iamb, -/. Also, in a poem that conforms to its iambic paradigm, metremic analysis will be quite similar to traditional analysis; it is only in poems that traditional analysis does not adequately explain that the major differences between traditional and metremic analysis become obvious.

At this point I would like to pause and make a brief summary before continuing. As I hope is clear, my aim is to make a synthesis of contemporary traditionalist and scientific-linguistic metric theories. There are, of course, other types of metric analysis, and also variations in theory within the two schools. But quantitative metres, musical scansions, classical metres, generative metrics and other eclectic schools are of marginal interest here. Ideas from these schools may be easily incorporated into metremic analysis, however, when they are consistent and useful. Now, I would like to look at some factors that metrists have deemed important in determining their smallest metric units, and then to turn to a set of principles developed with these factors in mind, in order to justify separating the marks on a page of scansion into metremes.

Ironically, cadence-units in LaDriere's scientific system seem in practice to be determined purely on intuitive grounds. Cadence-units, to be useful entities, must reflect an intuitively felt rhythmic quality. But LaDriere's definition of cadence does not incorporate the fact that dividing one unit from another is left entirely to intuition. At the same time, however, he gives no other criterion for the division:

> Cadence is the pattern of successive or positional relation of prominent ('strong' or 'emphatic') elements to less prominent ('weak' or 'unemphatic') elements . . . . Cadence involves the two aspects of 'span' (the number of elements over which a unitary pattern extends) and 'direction' (the positional or successional order of the elements.)[40]

The "number of elements over which a unitary pattern extends" is

not given, so the only way to decide which unaccented syllables go with which centroid is by intuition. Yeats himself gives a much clearer definition of what seems to be the same thing. Here, the emphasis is on intuition or impressionism, as Yeats uses "a drop of dye" as a metaphor for a cadence-unit, and thus gives at least some indication of the length of such a unit:

> Consider:--
>
> In the mid hour of night when the stars are weeping
> I fly
> To the lone vale we loved, when life shone warm in
> thine eye.
>
> the stress falling on "mid", on "weep", on "lone", on "warm", syllables not sufficiently isolated to sustain it, compels us to speak "mid hour" "are weeping" "lone vale" "shone warm" slowly, prolonging the syllables; it is as though the stress suffused itself like a drop of dye.[41]

In an effort to reflect the quality of felt unity, cadence-units have been called "rising" if the centroid falls at the end, "falling" if it comes at the beginning, and "undulating" if it comes in the middle.[42] Such descriptive terms, however, do not really equate a cadence-unit to a felt quality. Shakespeare's phrase from the opening of Twelfth Night, "a dying fall," for example, is in "rising" metre. The whole idea of equating certain metric patterns a priori with certain feelings or effects is probably futile.

Nonetheless, it is legitamite to consider the intuitively felt unity of some syllable groups as an important feature in dividing the accentual pattern of a poem into units. "A dying fall," then, may be neither "rising" nor "falling," but it does seem to contain a single rhythmic impulse. On the other hand, it may be seen, and

was seen by Shakespeare himself, to consist of two iambs, that is, two units of a predetermined accentual pattern. Two of the factors, then, that have been deemed important in the determination of feet, cadence-units, and so on, have been the predetermined verse form or paradigm, as well as feelings or intuitions about how words group themselves rhythmically. These two factors, among others, will be considered in the principles for the determination of metremes.

There are four principles for the determination of metremes. They are the principles of lexical integrity, of iambic cohesion, of syntactic grouping, and the principle of allometric categorization. The first of these principles, which are not set down in any hierarchic order, was noted by Roe and later by Wimsatt and Beardsley, and it is based on the belief that the grouping of syllables into words affects the rhythm of the line. According to this principle the trochaic bisyllable "candles," for example, forms part of a single metreme. This is so even if the word occurs in an iambic poem, and is thus preceded by an unaccented syllable, such as "the."

Adding to this the second principle, the principles of iambic cohesion and lexical integrity together also make the phrase "the candles" into a single metreme, because, on the one hand "the can-" is iambic, and on the other the following "-dles" is lexically related to "can-." It may be added that open junctures and polymorphic relationships may weaken the principle of lexical integrity, while closed junctures and monomorphism tend to make polysyllabic words more integral.

These two principles, further, make the entire phrase "the candles

light" into a single metreme, bound internally by the trochaic bisyllable, and bound externally by the fitting of the exterior syllables into the iambic pattern of the poem. Traditionally we would have two iambs, -/ -/, in linguistic-scientific analysis we would have an amphibrach and a catalexis, -/- /, and in metremic analysis we incorporate the effects of both the bisyllable and the paradigm, and we get a diamb, -/-/.

This metreme, "the candles light," also complies with the third principle, that of syntactic grouping. What syntactic grouping itself is, however, is vague. On the one hand, a sentence is a syntactic group, but on the other hand, each and every morpheme, as revealed in the deep structure of transformational grammar,[43] also forms a syntactic unit. Metremes usually fall somewhere between these two extremes, as things like prepositional phrases, verb phrases, subordinate clauses, and so on, syntactic groups that seem by intuition to be rhythmically integral, form the outlines of metremic units. Principle three, syntactic grouping, states that a new metreme is introduced upon a determiner, a pronoun, a preposition, a conjunction, or a transitive verb. There is, further, a hierarchy within this principle, so that a transitive verb incorporates its determiner or preposition into the same metreme, and a preposition or conjunction incorporate a following determiner into the same metreme.

The fourth principle, that there are allometres of the same metreme, is a useful device, whereby small differences between the accentual patterns of metremes are, under certain conditions, ignored, so that very similar metremes are considered to be members of the

same allometric category. One of the most important conditions in which two accentual patterns may be considered in this way as allometres of the same metreme is if an inner pattern common to both accentual patterns occurs repeatedly or is in some way, in linguistic terms, foregrounded. In these lines from William Carlos Williams' poem "Asphodel, that Greeny Flower," for example, a strict metremic analysis reveals seven distinct metremes: they are the iamb, i.e. "I come," the diamb, i.e. "Of asphodel," the triamb, "upon its branching stem," the catalexis, "save," the anapest, "that it's green," the amphibrach, "and wooden," and the phrase "like a buttercup," which has this accentual pattern: --/-/:

Of asphodel, that greeny flower,
like a buttercup
upon its branching stem --
save that its green and wooden --
I come, my sweet,
to sing to you.[44]

If each of these metremes is considered a unique pattern there is little that may be said about the passage, except that, having seven separate metremes, it would appear to be rhythmically chaotic. It is not, however, rhythmically chaotic, and, using the principle of allometric categorization, it is possible to show that there are really only two rhythmic tendencies, which, in fact, work in opposition to one another, creating rhythmic tension and resolution. In the principle of allometric categorization, then, there is a clue for a metric analysis of free verse poetry, which, because of the lack of a grounding accentual paradigm to which the actual poem may be related, has been done with difficulty and little success.

These are the seven metremes, with the number of their occurrences in the passage:

1	/	save
4	-/	I come, my sweet to sing to you
2	-/-/	of asphodel that greeny flower
1	-/-/-/	upon its branching stem
1	--/	that it's green
1	-/-	and wooden
1	--/-/	like a buttercup

Three of these, the iamb, diamb, and triamb, may be easily put into one category, since their accentual essence, the alternation from an unaccented to an accented syllable, is the same. Grouping these metremes in this way accounts for seven of the eleven metremes in the passage. The passage, then, is clearly iambic in overall texture.

Of the four remaining metremes, three occur in a single line: the catalexis, the anapest, and the amphibrach make up line three, "save that it's green and wooden." These, then, may be considered syntagmatic, or substitutional metremes, since they interrupt the iambic flow of the passage as a whole. The remaining figure, --/-/, constitutes a problem in metremic analysis, since, having five syllables, there is no applicable name for it from ancient Greek prosody. In this case, however, I would like to group this metreme with the iambic metremes since, except for a single unaccented syllable at the beginning, it would be a diamb, and especially since the diamb and its counterparts have been heavily foregrounded. In another poem, "Memory," by Yeats, discussed at the end of this chapter,

however, it is more useful to look at this accentual pattern, --/-/, as a distinct metreme, since it occurs repeatedly, and there I try to give it a name. Iambic metremes and their allometres are underlined in this passage here quoted a second time, and, as I see it constitute the paradigm of this free verse poem. The bracketed portion, therefore, contains syntagmatic variations. As metrists often observe in traditional verse, the paradigm here is established, played upon, and restored:

Of asphodel, that greeny flower,
like a buttercup
upon its branching stem --
(save that it's green and wooden --)
I come, my sweet,
to sing to you.

With these principles it should be possible to scan any poem logically and sensitively at once. Determining the scansion, however, is only part of the problem. Metrics must have a higher goal. This could be, as in Dougherty's case, to analyze stylistic changes statistically, but even after we find out, as she shows, that Yeats enjambed more lines in his later poetry, it is still important to look at the lines themselves in their poetic context, that is, in relation to his style as it develops its effects, or as I plan to discuss, in relation to what Yeats himself believed he was doing stylistically. Traditional theory, therefore, provides the ultimate purpose, if not all the technique and terminology, of metremic analysis:

In 1787, in the second of his Lectures on the Art on Reading, Thomas Sheridan showed us that the purpose of metrics is

> to solve a poetical problem . . . which, though often attempted, remains to this hour unexplained: and that is, to account for the peculiar beauty of that celebrated couplet in Sir John Denham's poem on Cooper's Hill, where he gives us a description of the Thames --
>
> > Tho deep ' yet clear " tho gentle ' yet not dull,
> > Strong ' without rage " without o're flowing full.
>
> In which the chief beauty of the versification lies in the happy disposition of the pauses and semi-pauses, so as to make a fine harmony in each line, when their portions are compared, and in the couplet, when one line is compared with the other. But this solution could never occur to those who never once dreamed of the demi-cesura, and the happy effects which it may produce in verse.[45]

"To solve a poetical problem," namely to account for Yeats's thought on style as seen enacted in his poetry, is the purpose of this thesis. As well, the "demi-caesura" is really the key concept in the metric system developed in this chapter, since after every metremic unit there is either a pause or a perceived pause that separates it from the following unit.

To conclude this chapter I will apply the principles I have outlined in analyzing Yeats's poem "Memory":

> One had a lovely face,
> And two or three had charm,
> But charm and face were in vain
> Because the mountain grass
> Cannot but keep the form
> Where the mountain hare has lain.[46]

The pivotal word in this poem is "Because," in line four. This word marks the turn from the tenor to the vehicle[47] in a poem that

is essentially a metaphoric comparison: the women's charm and loveliness are in vain "Because" they are like the empty hare's nest. This bipartite metaphoric structure is supported in certain structural features of the poem. The rhyme scheme, abc abc, for example, emphasizes the division, as does the total number of syllables in the lines, which is six, six, and seven in lines one, two, and three, and four, five, and six respectively. Turning to the accentual pattern, other structural features become evident.

This is the poem's accentual pattern:

/ - - / - /
- / - / - /
- / - / - - /
- - - / - /
- / - / - /
- - / - / - /.

Traditionally, these marks would probably be divided into groups such as these:

/ - - / - /
- / - / - /
- / - / - - /
- - - / - /
- / - / - /
- - / - / - /.

But this division goes against the principles of metremic determination

in several points. First, in violation of the principle of lexical integrity, three of the bisyllables -- "lovely," "mountain" in line four, and "mountain" in line six -- are divided between feet. Amending this produces these patterns in lines one, four, and six:

/ - - / - /
- - - / - /
- - / - / - /.

Now, however, the scansion contravenes the principle of iambic cohesion, since in each of these lines an accented syllable is separated from a preceeding unaccented syllable. Futher amending the scansion produces these patterns in lines one, four, and six:

/ - - / - /
- - - / - /
- - / - / - /.

Lines one and four, however, are still in violation of the principles. In line four, "because" is a conjunction, and so should incorporate the following determiner into its owm metreme. The line, "Because the mountain grass," must therefore be scanned as one metreme, having this accentual pattern: ---/-/. The remaining violation of the principles is in line one, where "had," a transitive verb, must begin the unit, "had a lovely face". Line one, therefore, scans like this: / --/-/. The principles outlined in this chapter, then, result in the following accentual pattern:

/ - - / - /
- / - / - /
- / - / - - /
- - - / - /
- / - / - /
- - / - / - /.

This scansion reveals two metremes; the iamb, and this pattern: --/-/. Principally because of the trochaic bisyllables in lines one, four, and six, the syllable groups "lovely face," "mountain grass," and "mountain hare" form cretic units, which have this pattern: /-/. For various reasons, the pyrrhics, that is, two unaccented syllables, --, which in each case precede these cretics are also added to the metreme, and the resulting "pyrrhicretic" pattern, --/-/, occurs in three of the six lines of the poem. This metreme occurs abundantly in Yeats's poetry. For example, it is the important metreme in "The Lake Isle of Innisfree" -- "for the honey-bee," "in the bee-loud glade," "of the linnet's wings," "on the pavements grey," "I will arise and go" -- which Yeats called "my first lyric with anything in its rhythm of my own music."[48] The beginning of "Innisfree," "I will arise and go," thus replicates the accentual pattern of line one of "Memory": "One had a lovely face." In "Memory," the pyrrhicretic (underlined) alternates with iambic units (left unmarked) line by line, until the last line, where both metremes occur. It is as if the two patterns are kept separate until the poem's last word, "lain," where, being the only full rhyme in the abc pattern, the poem clicks shut, like a box:

One had a lovely face,
And two or three had charm,
But charm and face were in vain
Because the mountain grass
Cannot but keep the form
Where the mountain hare has lain.

If this explanation goes anywhere in accounting for the peculiar beauty of the poem, and for the sense of completion and aesthetic unity we feel on reading Yeats's poem, then metric analysis will have done its job.

CHAPTER III

Throughout has career, W.B. Yeats insisted on the importance of tradition to both the themes and techniques of poetry. Much of what he thought about tradition, originality, and his own poetry is distilled in his essay, "A General Introduction for my Work," written in 1937. He was, emphatically, a traditionalist: "Talk to me of originality and I will turn on you with rage."[49] Paradoxically, however, metrists have had difficulty scanning Yeats's poems in the traditional manner.

This difficulty has been encountered by one such metrist, Thomas Parkinson, in his book W.B. Yeats: the Later Poetry, where he discusses, among other things, Yeats's ottava rima poems. Yeats wrote several of his best known poems, such as "Among School Children," "A Prayer for my Daughter," and "Sailing to Byzantium," in this traditional form, which consists of eight iambic pentameter lines rhyming abababcc. As Parkinson points out, however, many lines in Yeats's ottava rima verses do not seem to fit their paradigm. That Yeats was aware of this paradigm, however, may be seen from comments made in his "General Introduction."

In the "Introduction," Yeats explains his own personal need to write in traditional forms:

> Because I need a passionate syntax for passionate subject-matter I compel myself to accept those traditional metres that have developed with the language. Ezra Pound, Turner, Lawrence wrote admirable free verse, I could not. I would lose myself, become joyless . . . .[50]

Also, he explains his understanding of the traditional forms, saying that even though a particular line does not replicate the paradigm

of the poem, the paradigm nonetheless remains present in the poet's and the reader's minds:

> If I repeat the first line of Paradise Lost so as to emphasize its five feet I am among the folk singers -- 'Of man's first disobedience and the fruit,' but speak it as I should I cross it with another emphasis, that of passionate prose -- 'Of man's first disobedience and the fruit'; or 'Of man's first disobedience and the fruit'; the folk song is still there, but a ghostly voice, an unvariable possibility, an unconscious norm. What moves me and my hearer is a vivid speech that has no laws except that it must not exorcise the ghostly voice.[51]

Thus Yeats had the traditional conception of a poem as "a spume that plays / Upon a ghostly paradigm of things;" that is, he believed that each poem he wrote was a syntagmatic instance of a traditional verse paradigm.

Given this, the problem remains that many of Yeats's lines, purportedly for example iambic pentameter lines, do not seem to incorporate their paradigm. It becomes useless, Parkinson suggests, to talk about the iambic pentameter paradigm in reference to a poem which contains lines such as, for example, "Calculations that look but casual flesh, put down," which is a line from an ottava rima poem called "The Statues," from Yeats's "Last Poems."[52] This line has thirteen instead of ten syllables, and it has this accentual pattern: --/--/-/--///. In attempting to deal with such

lines, Parkinson proposes a "very flexible prosody" in which "a five-stress line is the equivalent of a ten-syllable line, and the two are interchangeable."[53] Encountering the line "Calculations that look but casual flesh, put down," however, Parkinson admits that even such a prosody, although designed to allow as many syntagmatic instances as possible, fails, since the line is neither iambic nor pentameter. Parkinson's explanation becomes impressionistic when he finally claims that a strict metric analysis of Yeats poetry is not really feasible.

Yeats's poem, "The Statues," is about Pythogorean exactness in sculpted art, and it juxtaposes the passion in a lover's living face with the mathematic precision in the sculpted face of a statue: the lover has slipped into the museum "And pressed at midnight in some public place / Live lips upon a plummet-measured face." It is my belief that in this poem "passion and precision are one,"[54] just as they are juxtaposed in the image of the kiss. Parkinson, on the other hand, claims that passion takes over, as the paradigm, and thus the possibility of adequate metric analysis, is distorted:

> A passion that cannot be balked over-powers the formal requirements and establishes another norm (that of the casual flesh) that distorts the expected shape. It can be justified prosodically but largely, I think, because we want to justify it, because of its cogency and the articulation of the stanza, rather than the norms of any prosody.[55]

I agree with Parkinson that the line in question is not justifiable in traditional metric analysis, but I disagree in two points: first, that "one has to say that here Yeats's

prosody breaks down"[56] that is, that "formal requirements" are not met in this line, and second, that the line is not justifiable in any prosody.

Traditional rules for foot substitution do not account for a line occurring in an iambic pentameter stanza that has this accentual pattern: --/--/-/--///. The nearest that it can be seen to resemble its paradigm would be in this foot division: --/ --/ -/ --/ //. It is possible to scan five feet, but only the third will be an iamb. One iamb per line is not enough for traditionalist metrics, as Saintsbury establishes in his Rule 19, that substitutions may not take place "to such an extent that the base of the metre can be mistaken."[57] Two metrists who base their study on Saintsbury, Paul Fussell and Robert Beum, go even further to delineate traditional substitution rules. Beum is co-author with Karl Shapiro of A Prosody Handbook. Beum, working alone, also wrote The Poetic Art of William Butler Yeats,[58] an engaging example of traditionalist metric analysis. According to the Handbook, "The last (fifth) foot is always iambic."[59] The only exception allowed, which occurs so rarely "as to be negligible,"[60] is a trochee in the last position. Thus a spondee in the last position is not even considered. And yet Yeats's line "Calculations that look but casual flesh, put down" contains a spondee in the last position, and at the same time it does not contain enough iambs to be recognizably iambic pentameter. Fussell, in Poetic Meter and Poetic Form, expresses a similarly conservative attitude toward substitution.[61]

In spite of Parkinson, Fussell, and the other traditionalists, however, I think it is possible to show that in "The Statues" as a whole the iambic pentameter "ghostly voice" is not exorcised. For example, the line following the line in question, "put down, / All Asiatic vague immensities," can be seen to fit the iambic paradigm. And, although a linguistic-scientific analysis of the second line in the following couplet would still imply an a-paradigmatic cadence-unit division -- it would be oó̀o, ó oó̀o ó̀oò -- both a traditionalist and a metremic analysis would agree in showing an iambic pattern in both lines of this couplet:

> When gong and conch declare the hour to bless
> Grimalkin crawls to Buddha's emptiness (ll. 23-24).

I hope at this point to have suggested two things about "The Statues": one, that the poem contains enough iambic material to be called an iambic pentameter poem, and two, that other, varied passages of the poem form repetitive patterns and so formalize themselves on a higher, meta-syntagmatic level. A metremic scansion of the poem will show that "formal requirements" are maintained even in extremely syntagmatic lines, and thus that in "The Statues," as always in Yeats, Pythagorean precision is the mode of passionate expression.

According to the method outlined in the previous chapter, the line "Calculations that look but casual flesh, put down" divides into these metremes: --/--/ -/--/ //. The line, then, contains two metremes; namely, the choriamb, /--/, which occurs allometrically both times, and the spondee, //. There is formality in the line in

the repetition of the choriamb, and in the poem as a whole, since both metremes are repeated throughout: "Of solitary beds," "Knew what they were," "Knowledge increases," and "Mirror on mirror" are all choriambic metremes, while "Live lips," "One image," "Pearse summoned," "What stalked," and "We Irish" are spondaic. At the same time there is ample support for the iambic ghostly voice, in lines containing strings of iambic metremes.

In his "General Introduction" Yeats makes a comment about the rhythm of certain biblical passages:

> The translators of the Bible . . . when translators still bothered about rhythm, created a form midway between prose and verse that seems natural to impersonal meditation; but all that is personal soon rots; it must be packed in ice or salt.[62]

Michael Fishbane, in his collection of "Close Readings of Selected Biblical Texts" called Text and Texture, says that "Psalm 19," a highly formalized, "impersonal" lyric, "is a religious prayer whose various interlocking features appear under the aspect of speech."[63] "Psalm 19," then, is neither exactly poetry, since it follows no precise paradigm, yet neither is it prose, since it contains certain poetic "interlocking features" which merely "appear under the aspect of speech":

> The language of praise is thus not human discourse but rather the rhythmic and mighty "language of creation" as it courses silently through time and space."[64]

Beum, in his Handbook, characterizes biblical language as "cadence verse":

> A useful term describing rhythm that follows stress and tempo of the spoken language, without being metrical. The poetry, for example, of the King James Bible and of Walt Whitman is cadence poetry.[65]

But Beum reduces the idea of cadence to "lines of poetry, or portions of lines, that will not (and were not intended to) analyze into feet or other symmetrical components, that have broken entirely out of all metrical framework."[66] Inadvertently, perhaps, Beum claims that the rhythm of the language of the King James Bible is the same as every-day, spoken language. This is evidently not true, and further, I disagree that such verse is not analyzable into symmetrical components.

In "Psalm 19," the formal structure is based on syntactic parallelism.[67] And the style of this psalm can be seen, I believe, to be that "form midway between prose and verse" that Yeats applauded the King James translators for achieving. A simple ordering based on syntax formalizes this passage, verses 18 and 19 of "Psalm 19":

> The statutes of the Lord are right,
> rejoicing the heart:
> the commandment of the Lord is pure,
> enlightening the eyes.
> The fear of the Lord is clean,
> enduring forever:
> the judgements of the Lord are true,
> and righteous altogether.

As well, this "form midway between prose and verse" seems to be a feature of Yeats's own poetry. Accentual patterns such as the choriamb and the spondee -- which, according to Saintsbury,

closely examining the metric practices in English poetry up to the turn of the century, are "certainly rare, and are perhaps never wanted in English verse, though they are plentiful in prose"[68] -- occur repeatedly in "The Statues." Thus prosaic accentual patterns occur in Yeats's ottava rima stanzas, but, unlike in prose, these patterns are concentrated so that only a few occur in close-knit repetition.

The first stanza from "The Statues" will suffice to demonstrate this repetition. The metremes repeated are the choriamb, placed between asterisks, */--/*, the pyrrhicretic, --/-/, the spondee, [//], the amphibrach, (-/-), and the iamb, which is left unmarked. When two or more instances of a particular metreme follow one another, the marking is placed around the the entire group, and the individual metremic occurrences are distinguished by three typewriter spaces. Also, there is one case of overlapping metremes in line three of this stanza. This phenomenon will be discussed later:

Pythagoras planned it. Why did the people stare?
(His numbers), though they moved or seemed to move
(In *marble) or in bronze,* [lacked character.]
But boys and girls, pale from the imagined love
*Of solitary beds, knew what they were,
That passion could bring character enough*
And pressed (at midnight) in some public place
[Live lips] upon a plummet-measured face.

According to Beum, the ottava rima stanza

> must have delighted Yeats, for besides being roomy, allowing a pithy couplet when needed, and offering in its repeated rhymes the possibility of an incantatory effect, it reconciles contraries. It was both highly traditional (in Italian poetry and vicariously in English) and yet -- as Yeats wanted to develop it, as a texture of the compact and the symbolic at home with the conversational -- little tried by English poets.[69]

It is interesting that Beum notes that Yeats's poetry is both "incantatory" and "conversational." The explanation for this paradox of tone of voice, a tone both formalized and informal, is, for Yeats's other ottava rima poems, similar to that just given for "The Statues." Yeats formulates meta-syntagmatic order out of what may seem to be merely arbitrary syntagmae.

Beum attributes the close and subtle attention to rhythmic pattern to Yeats's ideas about aristocracy, ceremony, and order:

> Yeats preferred anything to anarchy. It is more important to recognize this passion for order than to debate whether Yeats was more favorable to traditional aristocracy or to the new nationalistic and emotional order of fascism. Order within the self and then, by extention, within the society was the important thing; the particular type of political structure -- feudal or fascist state, limited monarchy or Burkean stratified republic -- would be almost a matter of indifference if it could produce a settled commonwealth and at the same time encourage other Yeatsian prime values such as beauty, imaginativeness, individuality, variety and a healthy moral tone.[70]

Northrop Frye, in The Great Code, makes a similar observation about the relationship between literature and politics, stating that for Plato's Republic it is not the political system per se, but the imaginative, poetic society that is important: "As an

allegory of the wise man's mind, the Republic is a powerful vision."[71] That Yeats was more interested in the poetics of politics than in politics itself is apparent in a verse from "The Old Stone Cross" --

> A statesman is an easy man
> He tells his lies by rote;
> A journalist makes up his lies
> And takes you by the throat;
> So stay at home and drink your beer
> And let the neighbors vote[72] --

-- as it is in Yeats's poem, "Politics":

> How can I, that girl standing there,
> My attention fix
> On Roman or on Russian
> Or on Spanish politics?
> Yet here's a travelled man that knows
> What he talks about,
> And there's a politician
> That has read and thought,
> And maybe what they say is true
> Of war and war's alarms,
> But O that I were young again
> And held her in my arms![73]

Politics, or people living harmoniously together under some ordering principle, however, is a large part of Yeats's poetry, and this theme can be seen working in the high level of order, or ceremony, that Yeats tries to incorporate into the structure of his poetry. Yeats, then, is not merely writing about ceremony in, for example, the last stanza of "A Prayer for my Daughter,"[74] but is employing ceremony in his style, as he chooses words that form ceremonious, or ordered, accentual patterns:

And may her bridegroom bring her to a house
Where all's accustomed, ceremonious;
For arrogance and hatred are the wares
Peddled in the thoroughfares.
How but in custom and in ceremony
Are innocence and beauty born?
Ceremony's a name for the rich horn
And custom for the spreading laurel tree.

"A Prayer for my Daughter" consists of ten ottava rima verses. It is, as the title suggests, a prayer, or meditation, and so may be seen to be a kind of ceremony or ritual in itself. Yeats's characteristic use of meta-syntagmatic accentual ordering can also be found in this poem.

Of eighty lines only seven are strictly iambic pentameter (ll. 19, 25, 29, 37, 42, 56, and 72). The ottava rima paradigm itself, however, is varied here, as in each eight line verse, lines six and seven are iambic tetrameter rather than pentameter. Of these twenty tetrameter lines, five are iambic. Altogether, forty-one of the lines are heavily syntagmatic, and many would fail to be considered iambic lines even under the most lax of traditional substitution rules. Perhaps the ceremony involved in the accentual pattern of "A Prayer for my Daughter," however, can be most easily seen in the accentual pattern of the word "ceremony" itself, occurring in line 74, "Where all's accustomed, ceremonious." Here "ceremonious" is isolated syntactically, and forms an amphibrachic pattern, --/--, representing this metreme in one word.

Occasionally, in the scansion I am about to present, a metremic unit will incorporate up to six syllables or more in

an accentual pattern which actually consists of the patterns of two distinct metremes. An example of this is the phrase "Lose natural kindness" which combines a spondee, "Lose nat-" with a choriamb, "natural kindness." For various reasons these syllables must be grouped into a single metreme, but at the same time both accentual patterns will be noted. In this way, both the spondee (bracketed) and the choriamb (between asterisks) are marked, and the whole group of syllables is separated from surrounding groups by three typewriter spaces:

[Lose *na]tural kindness* and maybe.

Another similar example is found in line five:

// -// [-/*/]--/*
Whereby the haystack- [and roof-*lev]elling wind.*

Cases such as these where metremes contain more than one accentual pattern are rare, and do not interfere with the phenomenon of meta-syntagmatic ordering as shown by the scansion, but rather they contribute to it, showing an interweaving of rhythmic patterns within patterns. This superior level of ordering is especially visible lines 53-54, where the meta-syntagmatic patterns are repeated in the same order in verbatim repetitions:

[Nor but] (in merriment) begin a chase,
[Nor but] (in merriment a quarrel.)

In this poem, as well, the three lines 70-72 form the longest purely iambic passage in the poem. Yeats believed in a correlation

between rhythm and tone, as he said in the "Dramatis Personae" section of his Autobiographies: " . . . only in those lines where the beauty of the passage comes to its climax must the rhythm be obvious."[75] It is noteworthy, then, that in what are the most intense, tender moments of "A Prayer for my Daughter," the accentual pattern returns clearly to the iambic pattern. A condensed example of this phenomenon is found in "A Bronze Head,"[76] lines 20 and 21, where the mother's cry of desperation re-establishes the iambic paradigm after preceding words had created a trochaic and dactyllic cross-rhythm. The most passionate moment, then, is in the obvious, paradigmatic accentual pattern: "I had grown wild / And wandered murmuring everywhere, 'My child, my child!"

In "A Prayer for my Daughter," also, the iambic passage is the passage in which the theme of the poem is expressed most directly and earnestly. In this ottava rima stanza, the last three lines re-establish the iambic pattern as the sentence, which constitutes the entire stanza, draws to a close, and the theme of the poem as a whole is clearly stated:

> *Considering that,* [all hatred] driven hence
> The soul (recovers) *radical innocence*
> And learns at last that it is self-delighting,
> Self-appeasing, self affrighting,
> [And that its own sweet will] is heaven's will;
> [She can,] though every face should scowl
> And every windy quarter howl
> Or every bellows burst, be happy still.

The stanza that follows this is the last stanza in the poem, and it is full of meta-syntagmatic accentual patterns, suggesting that the verse itself is a metric emblem, or embodiment of the subject of the stanza itself, that is, elaborate order, or ceremony. Here is the scansion of the entire poem. Spondaic metremes and their allometres are in square brackets, [//]; amphibrachic metremes are in round brackets, (-/-); the choriamb is surrounded by asterisks, */--/*; the pyrrichretic is underlined, --/-/; and the traditional fare of iambs, trochees, and so on, is left unmarked. Metremic units are separated by three typewriter spaces:

A Prayer for my Daughter

[Once more] the storm (is howling,) [and half hid]
*Under this cra*dle hood and cover lid
My child [sleeps on. There is no obstacle]
But Gregory's wood [and one bare hill]
[Whereby the ha*stack- and roof-*lev]elling wind,
Bred on the Atlantic,* can be stayed;
And for an hour I have walked and prayed
Because [of the great gloom that is in my mind.]

I have walked and prayed [for this young child] an hour
And heard [the sea-wind scream] upon the tower
(And under the arches) of the bridge and scream
In the elms above the flooded stream;
(Imagining in excited) reverie
That the future years had come,

Dancing to a frenzied drum,
Out (of the *murderous) innocence* of the sea.

May she be granted beauty [and yet not]
Beauty to make a stranger's eye distraught,
Or hers before a looking-glass, for such,
Being [made *beautiful] o*ver much,
Consider beauty a sufficient end,
[Lose *natural kindness* (and maybe)
The heart-revealing intimacy
That chooses right, and never find a friend.

Helen being chosen [found life flat] and dull
(And later) [had much trouble] from a fool,
[While that great Queen, that rose out] of the spray,
Being *fatherless could [have* her way]
Yet chose a bandy-legged smith for man.
(It's certain) [that fine women] eat
(A crazy) salad [with their meat
Whereby] the horn of Plenty [is undone.]

(In courtesy) I'd have her chiefly learned;
Hearts are not had as a gift but hearts are earned
By those that are not *(entirely) beautiful:*
(Yet many,) that have played the fool
(For Beauty's) very self, has charm made wise,
(And many) [a poor man] that has roved,
Loved and thought himself beloved,
[From a glad kindness] cannot take his eyes.

May she become *a flourishing hid*den tree
[That all her thoughts] may like the linnet be,
[And have no business] but dispensing round
Their magniminities of sound,
[Nor but] (in merriment) begin a chase,
[Nor but] (in merriment a quarrel.)
O may she live [like some green laurel]
Rooted in [one dear] (per*petual) place.*

[My mind,] because the minds that I have loved,
The sort (of beauty) that I have approved,
Prosper but little, [has dried up] of late,
[Yet knows] that to be choked with hate
[May well be of all evil] chances chief.
[If there's no hatred] in a mind
Assault (and battery) of the wind
Can never tear (the linnet) from the leaf.

An intel*lectual hatred* is the worst,
[So let her think] (opinions) are accurst.
[Have I not seen] *the loveliest woman* born
Out of the mouth of Plenty's horn,
Because of her *opinionated mind
Barter that horn* and every good
By quiet natures understood
[For an old bellows] full of angry wind?

Considering that, [all hatred] driven hence,
The soul (recovers) *radical innocence*

And learns at last that it is self-delighting,
Self-appeasing, self-affrighting,
[And that its own sweet will] is heaven's will;
[She can,] though every face should scowl
And every windy quarter howl
Or every bellows burst, be happy still.

And may [her bride groom bring her] to a house
Where all's (accustomed, ceremonious;)
(For arrogance and hatred) are the wares
Peddled in the thoroughfares.
How but in custom (and in ceremony
Are innocence and beauty) born?
Ceremony's a name [for the rich horn,]
(And custom) for the spreading laurel tree

Nearly everything that has just been said about "A Prayer for my Daughter" can also be said of Yeats's other well known ottava rima poem, "Among School Children."[77] There is, for example, the same interweaving of accentual patterns within metremic units: "I dream (of a *Ledaen) body.* And, the most carefully patterned passage of "Among School Children," as it was in "A Prayer for my Daughter," is the last verse. Here, in the apparent ease with which accentual patterns are woven together, Yeats's own

Labour (is blossoming or dancing) where
(The body) [is not bruised] to pleasure soul,
Nor beauty born out of its own despair,

[Nor blear-eyed wisdom out of midnight oil.
O Chestnut-tree great rooted] blossomer,
Are you the leaf, (the blossom,) or the bole?
(O body) swayed (to music,) O brightening glance,
How can we know (the dancer) from the dance?

"Adam's curse,"[78] although not an ottava rima poem, is another of Yeats's poems in which variant metremes are isolated and repeated. The poem contains thirty-eight lines. Of these, only twenty are satisfactory iambic pentameter, that is, twenty lines can be scanned to contain five feet of which at least three, one of which is in the last position, are iambs. This leaves eighteen highly syntagmatic lines, nearly half the poem. Five of these, furthermore, end in spondees. Metremic analysis, however, shows two things: one, that many of the syntagmatic lines contain some iambic metremes, and two, that the remaining variations are limited and repetitive and so order themselves on a meta-syntagmatic level.

In scanning this poem I have isolated ten distinct metremes. Of these, I have put six into what may be called a metremic category of common iambic variants. These are metremes which comply with traditional substitution rules. These are, first, the iamb, -/, which is the main accentual pattern in the English poetic tradition; and second, the anapest, --/, which is a common iambic substitution; third, the trochee, /-, which, although sometimes the basic foot of a verse, is the most common substitution in the first, and less often in the second, third, and fourth positions

of an iambic pentameter line. Fourth, the dactyl, /--, is to the trochee what the anapest is to the iamb, and it, too, is an allowable substitutional foot.

Other than these there are two metremes that fit into traditional substitution rules. They are the catalexis, a single accented syllable, and this accentual pattern: -/-/-. This pattern represents a segment of a line that is, in a sense, both iambic and trochaic. It occurs when two trochaic bisyllables are brought together into a single syntactic-semantic unit, such as "a kitchen pavement." This construction resembles a technique often used in music, that of counterpointing, where accent is momentarily shifted from the thesis (down beat) to the arsis (up beat). Likewise, the iamb shifts into the trochee where this figure is observed. Such a shifting occurs in a line where Yeats uses the trochaic word "contrapuntal" itself to create the effect of counterpointing; in line 10 of "The Lady's Third Song":[79]

> When you and my true lover meet
> And he plays tunes between your feet,
> Speak no evil of the soul,
> Nor think that body is the whole,
> For I that am his daylight lady
> Know worse evil of the body;
> But in honour split his love
> Till either neither have enough,
> That I may hear if we should kiss
> A contrapuntal serpent hiss,
> You, should a hand explore a thigh,
> All the labouring heavens sigh.

I have called this figure, -/-/-, therefore, a contrapuntal metreme, or, the counterpoint.

Setting these six metremes apart as paradigmatic, unproblem-

atical units, there remain four accentual patterns. They are the amphibrach, -/-, the pyrrhicretic, --/-/, the spondee, //, and the choriamb, /--/. It is in passages where these accentual patterns occur most abundantly that traditional analysis runs into problemes. The fact, however, that the variant metremes are limited to four in thirty-eight lines argues that variation is not rampant in this poem. It argues, in fact, that there is exacting precision in control of rhythm, tone, and the voice of the persona.

Of these four metremes, the pyrrhicretic is usually created by the combination of a pyrrhic, such as "by the," a trochaic bisyllable, such as "noisy," and an accented monosyllable, such as "set," which forms a rhythmic-syntactic-semantic unit, "by the noisy set." Foregrounding, furthermore, can turn another kind of word grouping into a pyrrhicretic metreme. For example, the phrase "who thought love should be" scans into these metremes: --/ -/. But because "who thought love should be" -- along with its isometremic counterparts, "that her voice is sweet," "at the name of love," "it had been a shell," and "as they rose and fell" -- occurs in context with several true pyrrhicretics -- "at one summer's end," "upon your marrow-bones," and "by the noisy set" -- the two accentual patterns, --/-/ and --/ -/, are considered to be allometres of the same metreme and, although the division between between words in examples such as "who thought love should be" remains in the scansion, both patterns are underlined as pyrrhicretics.

The next a-paradigmatic metreme is the amphibrach, -/-. The

amphibrachic metreme nearly always contains a trochaic bisyllable. An exception to this is in the case of an amphibrachic trisyllable, such as "beloved," which is, incidentally, foregrounded in Yeats's "The Two Trees," which will be the last poem discussed in this chapter. As well, the amphibrachic metreme must be followed by either an unaccented syllable beginning the next metreme, or else by an enforced pause. "An idler" in line 12 of "Adam's Curse" is one such metreme, since it is followed by an unaccented syllable beginning the next metreme, the pyrrchiretic "by the noisy set." "The martyrs," in line 14, on the other hand, is not an amphibrachic metreme. It is followed by an accented monosyllable, and so the iambic ghostly voice speaks up, making "The martyrs call" into a diamb, an allometre of the iambic metreme.

This leaves two a-paradigmatic metremes, the spondee and the choriamb. These occur, respectively, twenty-four and three times throughout the poem. The spondee occurs in several allometric forms. The essence of the metreme is two adjacent accented syllables. Around this centre several allometric syllables may coalesce: (-)(-)(-) / / (/)(-)(-). The bracketed syllable markers are optional in this metremic diagram, which demands the essential spondee. The choriamb echos during the poem between three occurences: "Better go down" in line 7, "there's many a one" in line 16, and "That it had all" in line 37.

Several features of the poem, on the other hand, may be marshalled as evidence to show that the iambic ghostly voice is not exorcised in this poem. Of these, one is the fact that only four

of the thirty-eight lines contain an extra, eleventh syllable. Having largely decasyllabic lines, it is easy to confirm the "pentameter" part of the paradigm, simply by dividing the syllables into groups of two. In the poem, as well, the iambic metreme, or a valid traditional substitution, accounts for sixty of the total one hundred twenty-three units. Often it occurs allometrically, as a diamb or triamb, and so the ghostly voice is heard clearly in about fifty per cent of the poem.

Another way in which the poem supports the iambic pentameter paradigm is in its rhyme scheme. The pentameter line and the aabb rhyme scheme combine to form the paradigm traditionally called the heroic couplet. In rhyme scheme, as in the iambic line, however, Yeats is hesitant to give a full, obvious replication of the paradigm: many of the lines in the poem end in half-rhymes, others in feminine rhymes, both of which de-emphasize the rhyming paradigm. In distancing the poem from its heroic couplet paradigm in these ways, Yeats achieves a tone of intimate conversation, rather than a tone, say, of rhetorical recitation, of which Alexander Pope is the master in heroic couplets.

This difference of tone is demonstrated by these two quotations. The first is from Pope's "Essay on Criticizm," showing his mastery of the heroic couplet as a vehicle of an impersonal, oratorical tone:

> True ease in writing comes from art, not chance,
> As those move easiest who have learn'd to dance
> (ll. 362-363).

conversation that had taken place at an earlier time:

> We sat together at one summer's end,
> That beautiful mild woman, your close friend,
> And you and I, and talked of poetry.

The tone of this passage is relaxed and personal, and I think that this tone may be in part accounted for by the rhythm of the language and by Yeats's treatment of the heroic couplet paradigm.

In Pope's time, the paradigm of the heroic couplet had to be carefully and strictly maintained in every line. Both the original readers and the author of the "Essay on Criticism," for example, shared the belief about poetry that it was composed according to rules. "Tone" itself arises from attitudes shared by the author and the reader in reference to the content of the written material.[81] Pope and his audience, however, also shared attitudes toward form as well as content, and, regardless of this distinction, as I will attempt to show at the end of this chapter in reference to Yeats's "The Two Trees," form in fact makes up part of the semantic content of a poetic text. In the case of Yeats's heroic couplet poem, "Adam's Curse," attitudes toward form have changed, to the extent that some people now find Pope's metric strictness unpalatable. The tone of both poems, then, arises in part from the form, and from prevalent attitudes toward form in general. The tone of "Adam's Curse" is informal and relaxed since the reader and the author share a relatively liberal attitude toward the heroic couplet paradigm.

Although the meter of "Adam's Curse" is "loose" in this sense, there is still a clear iambic texture in the poem. The couplet

making up lines three and four, for example, consists largely of iambic (bracketed) metremes, although feminine rhymes and syntactic division de-emphasize the paradigm:

(And you and I, and talked) of poetry.
I said, (a line will take us hours) maybe.

The apparent looseness of accentual patterning in the poem as a whole is further accounted for, since Yeats creates elaborate and subtle meta-syntagmatic rhythms out of the repetition of syntagmatic accentual patterns. The spondaic metreme (underlined), for example, occurs in each of the following lines, lines 34 to 38, and at each repetition the tone of voice gains emphasis and sincerity. On the other hand, the last line clearly re-states the iambic paradigm:

I had a thought for no one's but <u>your ears</u>:
That you were beautiful, and that <u>I strove</u>
To love you in the old <u>high way</u> of love;
That it had all <u>seemed happy</u>, and yet <u>we'd grown</u>
As weary-hearted as that hollow moon.

I would now like to present a metremic scansion of the whole poem. This scansion will show the basic iambic texture of the unmarked portions, and the repetitive quality of the other metremes. These other metremes are listed here, with their allometres:

amphibrachic metreme	(-)(-) -/- (-)
spondaic metreme	(-)(-)(-) // (/)(-)(-)
pyrrhicretic metreme	(/)(-) --/-/
choriambic metreme	(-) /--/.

The bracketed syllable markers in this list are optional, so the essential patterns, -/-, //, --/-/, /--/, are visibly the estab-

lished bases of their allometric instances. In this scansion the metremes are bracketed, (-/-), [//], underlined, --/-/, or surrounded by asterisks, */--/*. A higher level of formality is shown in the repetition of these four metremes. On the whole, the accentual pattern is very carefully organized, giving form to apparent informality, supporting the tone of sincerity and earnestness, and maintaining the notion of poetry writing as careful composition:

Adam's Curse

We sat (together) at one summer's end,
(That beautiful) [mild woman, your close friend,]
And you and I, and talked (of poetry.)
I said, 'A line will take us hours maybe;
Yet [if it does not seem] a moment's thought,
(Our stitching and unstitching) has been naught.
Better go down upon your marrow-bones
And scrub a kitchen pavement, [or break stones
Like an old pauper, in all kinds] (of weather;
For to articulate) [sweet sounds] (together)
[Is to work harder than all these,] and yet
Be thought (an idler) by the noisy set
(Of bankers,) schoolmasters, (and clergymen)
The martyrs call the world.'
(And thereupon
That beautiful) [mild woman for whose sake]
There's many a one [shall find out all heartache]

(On finding) that her voice is sweet and low
Replied, ['To be born woman] is to know --
Although they do not talk of it at school --
That we (must labour to be beautiful.')

I said, ('It's certain) [there is no fine thing]
Since Adam's fall but needs [much labouring.
There have been lovers] who thought love should be
So much (compounded) [of high courtesy]
That they would sigh and quote with learned looks
Precedents (out of beautiful)[old books;]
Yet now it seems an idle trade enough.'

We sat [grown quiet] at the name of love;
We saw [the last embers] of daylight die,
(And in the trembling)[blue-green] of the sky
A moon, worn as if it had been a shell
Washed [by time's waters] as they rose and fell
About the stars and broke in days and years.

I had a thought (for no one's) [but your ears:]
That you (were beautiful,) [and that I strove]
(To love you) [in the old high way] of love;
That it had all [seemed happy,] and yet [we'd grown]
As weary-hearted as that hollow moon.

This scansion shows that the following comment that Yeats made in reference to Japanese art may also be applied to his own verse:

> I have just been running over a book of Japanese paintings. Everywhere there is delight in form, repeated yet varied, in curious patterns . . . . In every case the artist, one feels, has had to consciously and deliberately arrange his subject.[82]

In "Adam's Curse" Yeats produces a tone of personal intimacy by de-emphasizing the heroic couplet paradigm of the poem. At the same time, he maintains a sense of formality and order in the repetition of a few specific metremes. In another poem, "The Two Trees,"[83] Yeats fits the accentual pattern of the poem almost perfectly into the iambic tetrameter paradigm. Nonetheless, a metremic analysis encourages a more fulfilling appreciation of the poem's structure than to simply call it an iambic tetrameter poem with a few substitutions. As well as the iambic tetrameter rhythmic impulse, there is also a metremic pattern at work in these lines, a rhythmic impulse that compliments the iambic pattern.

"The Two Trees" consists of two stanzas, each twenty lines in length, which rhyme in quatrains, abab. Each stanza is given unity and identity by the repetition of the first line as the last line: "Beloved, gaze in thine own heart" begins and ends the first stanza, as "Gaze no more in the bitter glass" does the second. Further, the two stanzas are self-unified and opposed in that they put forth opposite symbolic propositions. In the first, Yeats discusses the biblical tree of life, taken from Revelation.

In Revelation, one of the structural principles behind some of the iamgery is concentric circularity. In chapter four, as the spectacle of the throne unfolds it takes on a pattern of concentric circles in which the throne is surrounded by a rainbow, seven burning

lamps, four beasts, twenty-four elders, and a sea of glass. Within this pattern, the various characters engage in highly ritualized, repetitive actions. Likewise, in the image of the new Jerusalem, the tree of life is central: "In the midst of the street of it, and on either side of the river, was there the tree of life, which bare twelve manner of fruits . . . (22:2). The tree in stanza one of "The Two Trees" is also characterized by "The changing colour of its fruit," and it is at the centre of the imagery, or landscape, which radiates concentrically. More precisely, "joy" is at the centre, and

> From joy the holy branches start,
> And all the trembling flowers they bear
> . . .
> There the Loves a circle go,
> The flaming circle of our days,
> Gyring, spiring to and fro
> In those great ignorant leafy ways.

Yeats's other tree, which figures in stanza two of "The Two Trees," on the other hand, is not characterized by centrality and order. It is the tree of the knowledge of good and evil, which Yeats associates with the disordered imagery of post-lapsarian vegetation: "Thorns also and thistles shall [the earth] bring forth . . ." (3:18). Thus, in stanza two the tree is splintered, and through its dessicated branches "go / The ravens of unresting thought":

> Flying, crying, to and fro,
> Cruel claw and hungry throat,
> Or else they stand and sniff the wind,
> And shake their ragged wings; alas!

In "The Two Trees," then, Yeats is clearly working with a bi-

partite, symmetrical form, both in stanza division and structure, and in thematic or allegorical reference. Not surprisingly, therefore, the two stanzas are markedly different in tone. The first stanza is idyllic, and has a tone of sincere coaxing, as the speaker urges the woman he addresses to gaze at the tree of life growing within her heart. Stanza two, on the other hand, has a much more urgent, even desperate tone, as the speaker pleads with the woman not to taste the fruit of the tree of the knowledge of good and evil, not to gaze in "the bitter glass." It should be possible, given this bipartite structure of tone and theme, to find a corresponding metremic dipody.

The problem with establishing such a pattern, however, is that most of the lines in both stanzas seem to be simply regular iambic tetrameter, scanning in most cases into two diambs per line. Such are lines 2 and 39: "The holy tree is growing there;" "Thy tender eyes grow all unkind." Yet there is a rhythmic distinction to be made between these two stanzas, and it is in the use of an amphibrachic metremic tendency in the first, as opposed to a cretic tendency in the second. The two stanzas, while containing opposite thematic material, are also, by an interesting co-incidence, based upon exactly inverted metremic patterns, the amphibrach, -/-, in stanza one, as opposed to the cretic, /-/, in stanza two.

Because of the principle of allometric categorization, the first line of "The Two Trees" shows an amphibrachic pattern:

```
 -/-      /      -/-        /
Beloved,  gaze  in thine own  heart.
```

This scansion is in part in violation of the principle of iambic cohesion, since "in thine own heart" would normally resolve into a diamb. But there is a conflict with the other principle of allometric categorization, which relies on foregrounding: since "Beloved" is an amphibrach foregrounded by its syntactic distinction -- it is a noun phrase preceeding an independent verb phrase in the imperative voice -- the amphibrachic impulse is imposed upon the following diambic accentual pattern. A true amphibrach must be followed by either an enforced pause, such as the comma following "Beloved," or by an unaccented syllable beginning the next metreme, such as in line 9: "(The shaking) of its leafy head." In stanza one, then, true amphibrachs (ll. 1, 6, 7, 9, 10, 17, 20) alternate with potential amphibrachs, which occur whenever a trochaic bisyllable follows an unaccented syllable in the same metremic unit. In all of these occurrences, both true and potential amphibrachs work in contrast to, or more properly, in harmony with the iambic tetrameter paradigm, and this rhythmic interplay gives the verse its rhythmic unity, and contributes to the consistent tone of voice, in which delicacy, gentleness, and sincerity combine with wonder and amazement, as the beauty of the tree of life is described:

Beloved, gaze in thine own heart
The holy tree is growing there
From joy the holy branches start,
And all the trembling flowers they bear,
The changing colours of its fruit
Have dowered the stars with merry light;
The surety of its hidden root
Has planted quiet in the night;

The shaking of its leafy head
Has given the waves their melody,
And made my lips and music wed,
Murmuring a wizard song for thee.
There the Loves a circle go,
The flaming circle of our days,
Gyring, spiring to and fro
In those great ignorant leafy ways;
Remembering all that shaken hair,
And how the winged sandals dart,
Thine eyes grow full of tender care:
Beloved, gaze in thine own heart.

In stanza two of "The Two Trees" the subject matter and the tone change. Likewise, the metremic pattern is inverted. In lines one and twenty of verse two the cretic is foregrounded, as it occurs twice, with a pyrrhic transition between the two occurrences;

/-/ -- /-/
Gaze no more in the bitter glass.

The cretic contains two accented syllables, whereas the amphibrach contains only one. Even though both stanzas are written in an iambic tetrameter paradigm, therefore, the emphasis of the cretic in the second stanza, as opposed to the amphibrach in the first, produces a more emphatic tone, which is more suited to the urgency of the second stanza:

Gaze no more in the bitter glass
The demons, with their subtle guile,
Lift up before us when they pass,
Or only gaze a little while;
For there a fatal image grows

That the stormy night recieves,
Roots half hidden under snows,
Broken boughs and blackened leaves.
For all things turn to barrenness
In the dim glass the demons hold,
The glass of outer weariness,
Made when God slept in times of old.
There, through the broken branches, go
The ravens of unresting thought;
Flying, crying, to and fro,
Cruel claw and hungry throat,
Or else they stand and sniff the wind,
And shake their ragged wings; alas!
Thy tender eyes grow all unkind:
Gaze no more in the bitter glass.

This dual embodiment, or amalgamation, of two accentual impulses, the amphibrach and the diamb in stanza one, the cretic and the diamb in stanza two, creates the "subtle hesitating rhythm"[84] that Yeats said he wanted, as the voice is uncertain which impulse, iambic or amphibrachic, iambic or cretic, to follow.

John Reed's comment from Decadent Style can be applied to the rhythm of "The Two Trees":

> Decadent style consciously exploits unfulfilled anticipations. It purposely violates expectations while creating a new structure to replace the apparently implied structure assumed by the audience.[85]

In "The Two Trees," the apparently implied structure is iambic tetrameter. The new structure is based upon the amphibrachic and cretic accentual patterns.

There is a concept from traditionalist metric analysis which

may be useful in revealing the full significance of the shift in accentual emphasis which occurs between stanzas one and two of "The Two Trees." The concept of imitative harmony is that the physical qualities of a word or group of words may bear a metaphoric relation to the subject matter of the verse. On the lowest level, then, imitative harmony is onomatopoeia, or vocal imitation. In a passage from "The Three Hermits,"[86] for example, Yeats uses onomatopoeia to give his hearers a direct vocal echo of an event in the poem --

> While he'd rummaged rags and hair,
> Caught and cracked his flea, the third,
> Giddy with his hundredth year,
> Sang unnoticed like a bird (ll. 29-32) --

as the word "cracked" imitates the sound of the flea's shattering exoskeleton. On a higher level, imitative harmony takes place over a longer stretch of syllables. In these lines from the "Essay on Criticism," Pope explains and demonstrates imitative harmony:

> Tis not enough no harshness gives offence,
> The sound must seem an Echo to the sense:
> Soft is the strain when Zephyr gently blows,
> And the smooth stream in smoother numbers flows;
> But when loud surges lash the sounding shore,
> The hoarse, rough verse should like the torrent roar
> (ll. 364-369).

On a still higher level of imitative harmony, Yeats, in "The Two Trees," establishes a certain accentual pattern in a representative relation to certain thematic contents. The amphibrach supports a tone of voice appropriate to the beauty and ceremony which

characterize the holy tree. It is used as a "light" or "dancing" metreme, and so imitates the dancing of the Loves within the poem. The cretic, likewise, is in direct representation of, or in a metaphoric relationship to the tree of the knowledge of good and evil, and the imagery surrounding this tree.

In Sound and Form in Modern Poetry, Harvey Gross re-states one of the most obscure notions in metric studies:

> I venture that rhythmic structure neither ornaments conceptual meaning nor provides a sensuous element extraneous to meaning; prosody is a symbolic structure like metaphor and carries its own weight of meaning.[87]

This same idea comes up in an essay called "Aesthetic Pace in Music" by George Sherman Dickenson, where he describes rhythm as "the time aspect of pattern in all its parts."[88] Dickenson states that a pattern of increasing and decreasing tension contributes to the meaning or "musical idea" of the piece, and he emphasizes the importance of rhythm to this pattern: "The rhythm aspect of melody collaborates in its pitch movements, and may either modify their tensity, or increase it, or surpass it."[89] As well, in "The Symbolism of Rhythm in W.B. Yeats,"[90] Daniel Leonski discusses, in a very general way, the question of how meaning can be derived from rhythm. In "The Two Trees," I believe that meaning is derived in part from tone, and that tone is derived in part from the rhythm of the verse. The meaning of "The Two Trees," then, resides in part in the rhythms of the two opposing stanzas, which may be described as amphibrachic versus cretic.

I think this concept may best be explained through the idea,

coming from the current deconstructionist school of literary criticism, of "isomorphism," where the literary text is seen to be a kind of second embodiment of its subject. In terms of "The Two Trees," stanza one is an isomorph, or equivalent of the tree of life, and stanza two is an isomorph of the tree of the knowledge of good and evil. Part of this isomorphic relationship is in the rhythm of the two verses, so that Yeats incorporates the amphibrach and its rhythmic quality into our total idea of the tree of life, and the cretic rhythm becomes part of our idea of the other tree.

It may be that rhythm used as metaphor is a distinguishing feature of poetic versus non-poetic texts. When the rhythm becomes successfully incorporated into the system of signifiers that the text presents, the signified is given one more, a very abstract and intuitively felt, feature of description. Peculiar things happen when rhythm is used metaphorically. For one thing, the text becomes finished to a greater extent than prose texts, since the very words the poet writes are necessary to the full meaning. Stanza one of "The Two Trees," then, in its rhythm as well as its allegorical content, is a perfect strophe, like the lid of an elaborately decorated box, to the anti-strophe of stanza two. That this box is closed, furthermore, is apparent in that the meaning is mysteriously locked away inside, since it can only really be gotten at by intuitive understanding of the poem's rhythm. Yeats himself made this close connection between rhythm and meaning from early in his career, in, for example, his 1903 essay "Speaking to the Psaltery":

I have just heard a poem spoken with so delicate a sense of its rhythm, with so perfect a respect for its meaning, that if I were a wise man and could persuade a few people to learn the art I would never open a book of verses again.[91]

CHAPTER IV

Throughout this thesis I have tried to show something about the relationship between Yeats's ideas on style and his own style as it occurs in his poetry. The relationship is, I believe, that on an intuitive level Yeats was deeply aware of the form of his art, and that in many cases he succeded in implementing his ideas about art in rich and various ways in the poems themselves. In the conclusion to this thesis, I would like to say some things about the kind of analysis I have applied to Yeats's poetry.

In "On Measure," William Carlos Williams gives a description of the variable foot. This description is rather vague and impressionistic; as Williams himself admits, the variable foot is something he is still seeking:

> Measure, an ancient word in poetry, something we have almost forgotten in its literal significance as something measured, becomes related again with the poetic. We have today to do with the poetic, as always, but a relatively stable foot, not a rigid one. That is all the difference. It is that which must become the object of our search.[92]

The metreme is a very similar idea to the variable foot, since the principle of allometric categorization groups accentual patterns that are not necessarily identical, but are nonetheless relatively stable, since certain internal accentual patterns are present in all allometric instances.

As a means to study free verse, in terms of repetition of accentual patterns rather than in terms of a predetermined paradigm, metremic analysis may be useful. It may be that Yeats's position at the interface between modern and pre-modern poetry can be seen in terms of the metreme. In Yeats's poetry, metremes

are used in conjunction with the traditional forms, while in free verse the traditional lines are taken apart, and each metreme is given a line of its own.

Georges Duhamel and Charles Vildrac, in Notes sur la Technique Poétique, discuss the inherent rhythmical unity of lines of free verse poetry:

> 'L'unité du vers peut se définir: Un fragment le plus court possible figurant un arret de voix et un arrêt de sens.' Cela est sè vrai que la traduction à peu près littérale et vers à vers d'un poète étranger aligne des membres de phrase qui, pour n'être ni rhythmés ni rimés, n'en gardent pas moins cette allure charactéristique qui les fait considérer et chanter comme des vers, selon l'ordre et les pauses de leur lyrisme intérieur.[93]

The suggestion that lines in free verse have a syntactic, and therefore a rhythmic unity, and that they retain this unity in translation, will need to be explored, but it seems to be a reasonable idea. The first line of "Memory," "One had a lovely face," for example, retains its pyrrhicretic pattern in a simple French translation such as "L'une avait un beau visage" or "Elle eut un beau visage."

Further, since the repetition of certain metremes has a connection to the tone of voice of the speaker, metremic analysis could be used in statistic studies to group poems according to tone of voice, or to demonstrate the different rhythms characterizing different personae. In two poems, "A Prayer for my Daughter" and "Among School Children," the persona is very close to Yeats himself. He uses the first person pronoun early in each poem: "For an hour I have walked and prayed" and "I walk through the long schoolroom

questioning." A statistic analysis shows that the order of occurrence of the different metremes is nearly the same in these poems:

	Prayer for my Daughter		Among School Children	
distribution order:				
1 -/	101	51.27 %	89	54.26 %
2 -/-	27	13.7	24	14.63
3 //	39	19.8	23	14.02
4 --/-/	15	7.61	16	9.76
5 /--/	15	7.61	12	7.32
Totals	197	100 %	164	100 %

In a third poem, "Ribh Considers Christian Love Insufficient,"[94] Yeats makes use of a different persona, where the first person pronoun is not Yeats, but a character named Ribh. Ribh is a character Yeats posits of a mad poet or sage, similar to the mystic Michael Robartes, and in the tradition of Coleridge's Kubla Khan. Accordingly, Ribh's tone is very emphatic, as he describes his intense visionary experiences. A statistic analysis of metremic distribution shows that the choriamb occurs much more often in "Ribh Considers," being second in occurrence rather than last as in "A Prayer" and "Among School Children":

distribution order:		
1 -/	38	64.41 %
2 /--/	11	18.64
3 -/-	4	6.78
4 //	3	5.08
5 --/-/	3	5.08
Total.	59	100 %

The choriamb lends support to the emphatic tone of Ribh's voice, and this emphasis is most apparent in the last four lines, where the choriamb is repeated at the beginning of each line:

> What can she take until her Master give!
> Where can she look until He make the show!
> What can she know until He bid her know!
> How can she live till in her blood He live!

As a means to statistic analysis, it seems that the metreme is capable of giving fairly clear and meaningful results.

Metremic analysis, as a kind of metric analysis, then, has all the applications that metric analysis may be put to, but at the same time, it is more versatile than most kinds of metric analysis as presently undertaken. One advantage metremic analysis has over traditionalist analysis, for example, is that, while recognizing the rigid, predetermined form it is at the same time independent of this form, and one advantage metremic analysis has over linguistic-scientific analysis is that, while independent of the predetermined form, it recognizes it. Metremic analysis, then, is a synthesis of the major techniques and concerns of

the two main schools of contemporary metric analysis.

Notes and

Bibliography

NOTES

[1] George Saintsbury, Historical Manual of English Prosody (London: Macmillan, 1930), p. 6.

[2] T.S Omond, English Metrists (Oxford: Oxford University Press, 1907) p. 240.

[3] William Butler Yeats, Letters on Poetry to Dorothy Wellesley (London: Oxford University Press, 1940), p. 24. This letter is dated September 8, 1935.

[4] Yeats, Letters, pp. 192-193; this conversation took place in the fall of 1938.

[5] Yeats, "The Symbolism of Poetry," in Ideas of Good and Evil (London: A.H. Bullen, 1903), p. 247.

[6] Yeats, Ideas of Good and Evil, pp. 254-255.

[7] Omond, English Metrists, pp. 254-255.

[8] Sally M. Gall, "Pound and the Modern Melic Tradition," in Paideuma 8 (1979) 1, 46.

[9] Sister M. Martin Barry, An Analysis of the Prosodic Structure of Selected Poems of T.S. Eliot (Washington: The Catholic University Press, 1969), p. 132.

[10] James A. Powell, "The Light of Vers Libre," in Paideuma 8 (1979) 1, 24.

[11] Major works in this field are Julie Parker Dabney's The Musical Basis of Verse (New York: Greenwood, 1901), and sidney Lanier's Music and Poetry (New Your: Scribner, 1904). A more up-to-date work on this topic is needed.

[12] Gall, p. 36.

[13] Omond, English Metrists, p. 50.

[14] Craig LaDrere, "Prosody," in The Encyclopedia of Poetry and Poetics (Princeton: Princeton University Press, 1974),

[15] Omond, in English Metrists, traces the notion of centroid to Edward Wheeler Scripture's 1902 book, Elements of Experimental

Phonetics (New York: Charles Scribner's Sons), although he suggests that the idea existed earlier under the rubric "monopressure." Cf. Omond, pp. 229-230.

[16] Powell, p. 3.

[17] Cf. A. Thomas Cole, "Classical Greek and Latin," in Versification: Major Language Types, ed. W.K. Wimsatt (New York: New York University Press, 1972), pp. 66-88. I am indebeted to Dr. Janis Svilpis of the University of Calgary for information regarding classical metres, and for the loan of this book.

[18] M.H. Abrams, A Glossary of Literary Terms (New York: Holt, Rinehart and Winston, 1981), p. 181.

[19] Abrams, p. 181.

[20] Yeats, "Speaking to the Psaltery," in Ideas of Good and Evil, p. 25.

[21] George Saintsbury, A History of English Prosody from the Twelfth Century to the Present Day (New York: Russell and Russell, 1906).

[22] Writing at the same time, a minor metrist, Adelaide Crapsey, in A Study in English Metrics (Boston: Milford, 1918) quotes both Saintsbury and Omond, and the disagreement inherent in their divergent theories results in confusion in Crapsey's study, since she respectfully tries to incorporate everything from both men.

[23] Omond, A Study of Metre (London: Alexander Moring, 1920).

[24] Saintsbury, Historical Manual of English Prosody (London: Macmillan, 1930).

[25] Omond, Study, p. 23.

[26] Richard Roe, Principles of Rhythm (1823), p. 42: quoted in English Metrists, p. 116.

[27] W.K. Wimsatt and Monroe C. Beardsley, "The Concept of Meter: An Exercise in Abstraction," PMLA 74 (1959) 585-598.

[28] Saintsbury, History, V1, p. 387.

[29] Saintsbury, Manual, p. 32.

[30] Marina Tarlinskaja, "Rhythm-Morphology-Syntax-Rhythm," in Style 18 (1984) 1, 3.

[31] Thompson, The Founding of English Meter (London: Routledge and Kegan Paul, 1961). I am grateful to Tom Thornbury for bringing this book to my attention, and for many interesting conversations, including some on metre.

[32] Tarlinskaja, p. 32.

[33] Supra-segmentals are "generally considered to be stress, juncture, and tune;" Michael Cummings and Robert Simmons, The Language of Literature (Oxford: Pergamon, 1983), p. 51.

[34] Thomas G. Goodell, "Quantity in English Verse," in Transactions of the American Philological Association, V16, p. 83; quoted in English Metrists, p. 194.

[35] Paul Fussell, Poetic Metre and Poetic Form (New York: Random House, 1965), p. 100.

[36] Adelyn Dougherty, A Study of Rhythmic Structure in the Verse of William Butler Yeats (Paris: Mouton, 1973), p. 15.

[37] Dougherty, pp. 75-76.

[38] Cf. The Encyclopedia of Poetry and Poetics, p. 675: "Composite groups include more than one potential primary or nuclear accent, all but one reduced to secondary level, under a single intonation-contour; a group is composite therefore when it is susceptible of optional utterance as a sequence of more than one group by imposition of additional contours of accentuation and intonation with secondary accents of the composite group as nuclear centers (under these circumstances, ò o ò ó o ò o, optionally e.g. ó o ó ó o ò o). A composite group is thus a hypotactic inclusion of two or more potentially idependent groups under the dominance of the contour and nuclear accent of one."

[39] Barry, p. 1.

[40] LaDriere, p. 672.

[41] Yeats, "Anglo-Irish Poetry," in A Broadside (Dublin: Cuala, 1935), [Sig $C1^{v}$-$C2^{r}$].

[42] LaDriere, p. 672.

[43] Cf. John P. Broderick, Modern English Linguistics (New York: Thomas Y. Crowell, 1975).

[44] W.C. Williams, Selected Poems (New York: New Directions, 1968), p. 142.

[45] Thomas Sheridan, Lectures on the Art of Reading (London:

J. Dodsley, 1787), Lecture II, p. 298.

[46] Yeats, Collected Poems (New York: Macmillan, 1950), p. 168.

[47] Abrams, Glossary, p. 64: "In a usage now widely adopted, I.A. Richards introduced the term tenor for the subject to which the metaphoric word is applied ("my love" in the line from Burns), and the term vehicle for the metaphoric word itself ("rose" in Burns): "My love is like a red, red rose."

[48] Yeats, Autobiography (New York: Macmillan, 1950), p. 94.

[49] In Essays and Introductions (London: Macmillan, 1961), p. 522.

[50] Essays and Introductions, p. 521.

[51] Essays and Introductions, p. 524.

[52] Yeats, Collected Poems, pp. 375-376.

[53] Thomas Parkinson, W.B. Yeats: the Later Poetry (Berkley: University of California Press, 1951), p. 203.

[54] "Upon a House Shaken by the Land Agitation," Collected Poems, p. 106.

[55] Parkinson, p. 230.

[56] Parkinson, p. 230.

[57] Saintsbury, Manual, p. 32.

[58] Robert Beum, The Poetic Art of William Butler Yeats (New York: Frederic Ungar, 1969).

[59] Robert Beum and Karl Shapiro, A Prosody Handbook (New York: Harper and Row, 1965), p. 147.

[60] Beum, Handbook, p. 147

[61] Fussell, p. 23.

[62] Essays and Introductions, p. 522.

[63] Michael Fishbane, Text and Texture (New York: Shocken, 1979), p. 86.

[64] Fishbane, p. 86.

[65] Beum, Handbook, p. 185.

[66] Beum, Handbook, p. 185.

[67] Cf. Perry B. Yoder, "Biblical Hebrew," in Versification, pp. 52-65.

[68] Saintsbury, Manual, p. 31.

[69] Beum, The Poetic Art, p. 124.

[70] Beum, The Poetic Art, pp. 47-48.

[71] Northrop Frye, The Great Code (Toronto: Academic Press, 1983), p. 131.

[72] Collected Poems, p. 365.

[73] Collected Poems, p. 393.

[74] Collected Poems, p. 214.

[75] Autobiography, pp. 263-264.

[76] Collected Poems, pp. 382-383.

[77] Collected Poems, pp. 242-245.

[78] Collected Poems, pp. 88-90.

[79] Collected Poems, p. 345.

[80] Letters, p. 120; this letter is dated December 4, 1936.

[81] Abrams, Glossary, p. 136.

[82] Joseph Hone, William Butler Yeats 1865-1939 (London: Macmillan, 1942), p. 296.

[83] Collected Poems, pp. 54-55.

[84] Letters, p. 47; this letter is dated December 21, 1935.

[85] John Reed, Decadent Style (Athens Ohio: Ohio University Press, 1985), p. 9.

[86] Collected Poems, pp. 127-128.

[87] Harvey Gross, Sound and Form in Modern Poetry (Ann Arbour: University of Michigan Press, 1964), p. 4.

[88] George Sherman Dickinson, "Aesthetic Pace in Music," in the Journal of Aesthetics and Art Criticism 15 (1957) 3, 311.

[89] Dickenson, p. 314.

[90] Daniel Leonski, "The Symbolism of Rhythm in W.B. Yeats," in the Irish University Review 7 (1979) 2; 201-212.

[91] Ideas of Good and Evil, p. 16.

[92] Williams, "On Measure," in Twentieth Century Poetry and Poetics (Toronto: Oxfprd University Press, 1969), p. 559.

[93] Georges Duhamel and Charles Vildrac, Notes sur la Technique Poetique (Paris: Champion, 1925), p. 7.

[94] Collected Poems, p. 330.

Bibliography

Abrams, M.H. A Glossary of Literary Terms. New York: Holt, Rinehart and Winston, 1981.

Barry, Sister M. Martin. An Analysis of the Prosodic Structure of Selected Poems of T.S. Eliot. Washington: The Catholic University of America Press, 1969.

Beum, Robert. The Poetic Art of William Butler Yeats. New York: Frederic Ungar, 1969.

----------, and Karl Shapiro. A Prosody Handbook. New York: Harper and Row, 1965.

Broderick, John p. Modern English Linguistics. New York: Thomas Crowell, 1975.

Crapsey, Adelade. A Study in English Metrics. Boston: Milford, 1918.

Cummings, Michael and Robert Simmons. The Language of Literature. Oxford: Peragamon Press, 1983.

Dabney, Julie Parker. The Musical Basis of Verse. New York: Greenwood, 1901.

Dickenson, George Sherman. "Aesthetic Pace in Music," Journal of Aesthetics and Art Criticism, 15 (1957) 3, 311-312.

Dougherty, Adelyn. A Study of Rhythmic Structure in the Verse of William Butler Yeats. Paris: Mouton, 1973.

Duhamel, Georges, and Charles Vildrac. Notes sur la Technique Poétique. Paris: Champion, 1925.

Fishbane, Michael. Text and Texture: Close Readings of Selected

Biblical Texts. New York: Shocken, 1979.

Frye, Northrop. The Great Code. Toronto: Academic University Press, 1983.

Fussell, Paul Jr. Poetic Meter and Poetic Form. New York: Random House, 1965.

Gall, Sally M. "Pound and the Modern Melic Tradition: Towards a De-Mystification of 'Absoloute Rhythm.'" Paideuma, 8 (1979) 1, 35-47.

Gross, Harvey. Sound and Form in Modern Poetry. Ann Arbour: University of Michigan Press, 1964.

Hone, Joseph. W.B. Yeats: 1865-1939. London: Macmillan, 1942.

Lanier, Sidney. Music and Poetry. New York: Scribner, 1904.

Leonski, Daniel. "The Symbolism of Rhythm in W.B. Yeats." Irish University Review, 7 (1977) 2, 201-212.

Omond, T.S. English Metrists in the Eighteenth and Nineteenth Centuries. Oxford: Oxford University Press, 1907.

----------. A Study of Metre. London: Alexander Moring, 1920.

Parkinson, Thomas. W.B. Yeats: The Later Poetry. Berkley: University of California Press, 1951.

Powell, James A. "The Light of Vers Libre." Paideuma, 8 (1979) 1, 3-34.

Reed, John. Decadent Style. Athens, Ohio: Ohio University Press, 1985.

Saintsbury, George. Historical Manual of English Prosody. London: Macmillan, 1930.

----------. A History of English Prosody from the Twelfth Century

to the Present Day. New York: Russell and Russell, 1906.

Sheridan, Thomas. Lectures on the Art of Reading. London: J. Dodsley, 1787.

Tarlinskaja, Marina. "Rhythm-Morphology-Syntax-Rhythm." Style, 18 (1984) 1, 1-26.

Thompson, John. The Founding of English Metre. London: Routledge and Kegan Paul, 1961.

Trager, George L., and Henry Lee Smith. An Outline of English Structure. Norman, Okalahoma: Brattenberg, 1951.

Williams, William Carlos. Selected Poems. New York: New Directiions, 1969.

----------. "On Measure." Twentieth Century Poetry and Poetics. Toronto: Oxford University Press, 1969, pp. 556-560.

Wimsatt, W.K. Ed. Versification: The Major Language Types. New York: New York University Press, 1972.

Yeats, William Butler. "Anglo-Irish Ballads." A Broadside. Dublin: Cuala, 1935, [Sig. $C1^{v}$-$C2^{v}$].

----------. The Autobiography of William Butler Yeats. New York: Macmillan, 1935.

----------. Collected Poems. New York: Macmillan, 1950.

----------. Essays and Introductions. London: Macmillan, 1961.

----------. Ideas of Good and Evil. London: A.H. Bullen, 1903.

----------. Letters on Poetry to Dorothy Wellesley. London: Oxford University Press, 1940.

VITA

Surname: EINARSSON Given Names: ROBERT RAGNAR

Place of Birth: Edmonton, Alberta Date of Birth: September 16, 1961

Educational Institutions Attended, with Dates of Entering and Leaving:

Mount Royal College	1978	to 1980
University of Calgary	1980	to 1984
University of Victoria	1984	to 1985

Degrees, Diplomas, Etc., Awarded, with Dates and Names of Institutions:

B.A.	1984	University of Calgary

Honors and Awards:

University of Calgary Undergraduate Merit Award, 1983

Publications:

PARTIAL COPYRIGHT LICENSE

I hereby grant the right to lend my thesis (the title of which is shown below) to users of the University of Victoria Library, and to make single copies only for such users or in response to a request from the Library of any other university, or similar institution, on its behalf or for one of its users. I further agree that permission for extensive copying of this theses for scholarly purposes may be granted by me or a member of the University designated by me. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of thesis: A Metremic Analysis of the Poetry of Yeats.

Author [redacted]

ROBERT RAGNAR EINARSSON

August 13, 1985