

## Appendix II

### Verse Lines Containing Stress Maxima in Weak Positions

In addition to “ametical lines” quoted in Halle and Keyser (1971a), Magnuson and Ryder (1971) and Beaver (1971), I have found the following instances of stress maxima in *w* positions (*Paradise Regained* is the only work which I have systematically searched for stress maxima in *w* positions):<sup>1</sup>

1. The painful warrior famoused for fight (Shakespeare, Sonnet 24.4)  
<sup>7</sup>
2. Until life's composition be recured (ibid., 45.9)  
<sup>3</sup>
3. Buffet and scoffe, scorge, and crucifie mee (Donne, Holy Sonnet 11. 2)  
<sup>7</sup>
4. But to supplant, but with gainfull intent (ibid., 14.8)  
<sup>7</sup>
5. But is captived, and proves weake or untrue (ibid., 14.8)  
<sup>3</sup>
6. Of elements and an Angelike spright (ibid., 5.2)  
<sup>7</sup>
7. Betray kind husband thy spouse to our sights (ibid., 18.11)  
<sup>7</sup>
8. Oh, to vex me, contraries meet in one (ibid., 19.1)  
<sup>3</sup>
9. Which but th'Omnipotent none could have foiled (*Paradise Lost*, I. 274)  
<sup>7</sup>
10. Though the wide Ethiopean to the Cape (ibid., II. 641)  
<sup>3</sup>
11. On his great expedition now appeared (ibid., VII. 192)  
<sup>3</sup>
12. Burnt after them to the bottomless pit (ibid., VI, 866)  
<sup>7</sup>
13. The Holy Ghost and the Power of the Highest (*Paradise Regained*, I. 139)  
<sup>7</sup>
14. But to vanquish by wisdom hellish wiles (ibid, I. 175)  
<sup>3</sup>
15. Such solitudes before choicest society (ibid., 302)  
<sup>7</sup>

<sup>1</sup> This list does not include lines from works that are extremely deviant in several respects (and are intuitively judged as unrhythmical), such as Donne's *Satyres*. In the first 100 lines of *Satyre II*, e.g., there are 5 unambiguous instances of stress maxima in *w* positions (and 2 more doubtful instances). In the same sample, there is a total of 292 deviances from metre, as against 191 per 100 lines in Shelley, 180 in Milton, and 156 in Pope.

16. With them from bliss to the bottomless deep (ibid., 361)
17. Among daughters of men the fairest found (ibid., II. 154)
18. Hearts after them tangled in amorous nets (ibid., 162),
19. And made him bow to the gods of his wives (ibid., 171)
20. Cast wanton eyes on the daughters of men (ibid., 180)
21. After forty days' fasting had remained (ibid., 243)
22. Outcast Nebaioth, yet found he relief (ibid., 309)
23. And with these words his temptation pursued (ibid., 405)
24. Not difficult if thou hearken to me (ibid., 428)
25. The Pontic king, and in triumph had rode (ibid., III 135)
26. Hath nothing and to whom nothing belongs (ibid., 135)
27. From that placid aspect and meek regard (ibid., 217)
28. And his vain importunity pursues (ibid., IV. 24)
29. Epicurean and the Stoic severe (ibid., 280)
30. Light from above, from the Fountain of Light (ibid., 289)
31. In the bosom of bliss, and light of light (ibid., 597)
32. And other spirits there are standing apart (Keats, "Great Spirits", 9)
33. A forester deep in thy midmost trees (Keats, "To Spenser")
34. Whose tapers yet burn through that night of time (Shelley, "Adonais")
35. And yet to me welcome is day and night (*Prometheus Unbound*, I. 44)
36. To the last fibre of the loftiest tree (ibid., 154)
37. The hope of torturing him smells like a heap (ibid., 339)
38. Enduring thus the retributive hour (ibid., 405)
39. Which sleep within folded Elisian flowers (ibid., 11, iv. 60)
40. Descend and follow me down the abyss (ibid., III. i. 53)
41. And whelm on them to the bottomless void (ibid., 76)

42. Where I lay like a reflex of the moon (ibid., III. iv, 63)  
 43. The world is charged with the grandeur of God (Hopkins,  
 "God's Grandeur")

Emphatic accent may be assigned as long as it is assigned irrespective of whether it confirms or violates metrical pattern. In the following two lines by Donne, if emphatic accent is assigned on *thou* and *thy*, metre will be violated in the third position of the first line. If no emphatic accent is assigned metre will be violated in the third position of the second line:

44. Only thou art above, and when towards thee  
 By thy leave I can looke, I rise againe (Holy Sonnet, 1.9–10)

Or consider the emphatic stress on the following personal pronouns:

45. Cannot be damn'd; Alas; why should I be (Holy Sonnet, 9.4)  
 46. Boundless the deep; because I am who fill  
 (Paradise Lost, VII. 168)  
 47. Bright Star! would I were steadfast as thou art  
 (Keats, "Bright Star")

Some of these examples are more disputable than others. Thus, for instance, one may object to excerpt 9, where a stress maximum is assigned to a pronoun. Such an objection, however, would add two more 'ametrical' lines to our list:

- And die as fast as they see others grow (Shakespeare, Sonnet 12.12).  
 Sings this to thee: 'Thou single wilt prove none' (ibid., 8.14)

If 'prove' can bear no stress (considered as an auxiliary verb), it adds a second violating stress maximum (in the seventh position) to excerpt 5. In excerpt 18 a position is occupied by two syllables; depending on whether it is the third or ninth position, a stress maximum occurs either in the fifth or the seventh position.

Youmans (1989: 365) gives a few examples of violations of Kiparsky's *Mono-syllabic Word Constraint*. By the same token, some of them violate the stress maxima rule as well. Excerpt 51 contains two stress maxima in weak positions. The words in italics violate Kiparsky's constraint:

48. In thir *triple* Degrees, Regions to which (*Paradise Lost*, V. 750)

49. Created thee, in the <sup>7</sup>*Image* of God (ibid., VII. 527)
50. To the <sup>3</sup>*Garden* of bliss, thy seat prepar'd (ibid., VIII. 299)
51. Peaceful <sup>3</sup>*commerce* from dividable shores (*Troilus & Cressida*, I .iii. 105)
52. That croacs the fatal entrance of <sup>9</sup>*Duncan* (*Macbeth* I. V. 36)