

## Chapter 1 : Sapphic stanza - Simple English Wikipedia, the free encyclopedia

*The Sapphic stanza, named after Sappho, is an Aeolic verse form spanning four lines (originally three: in the poetry of Sappho and Alcaeus, there is no line-end before the final Adonean).*

The latter is a rough translation of Sappho Sapphics were also used by Horace in several of his Odes , including Ode 1. Integer vitae scelerisque purus non eget Mauris iaculis neque arcu nec venenatis gravida sagittis,: The man who is upright in life and free of wickedness, he needs no Moorish spears nor bow nor quiver heavy with envenomed arrows, Fuscus Modern adaptations English Though some English poets attempted quantitative effects in their verse, quantity is not phonemic in English. So imitations of the Sapphic stanza are typically structured by replacing long with stressed syllables, and short with unstressed syllables and often additional alterations, as exemplified below. The Sapphic stanza was imitated in English , using a line articulated into three sections stressed on syllables 1, 5, and 10 as the Greek and Latin would have been, by Algernon Charles Swinburne in a poem he simply called Sapphics: So the goddess fled from her place, with awful Sound of feet and thunder of wings around her; While behind a clamour of singing women Severed the twilight. Thomas Hardy chose to open his first verse collection Wessex Poems and other verses with "The Temporary the All," a poem in Sapphics, perhaps as a declaration of his skill and as an encapsulation of his personal experience. Change and chancefulness in my flowering youthtime, Set me sun by sun near to one unchosen; Wrought us fellowly, and despite divergence, Friends interblent us. Once, after long-drawn revel at The Mermaid, He to the overbearing Boanerges Jonson, uttered if half of it were liquor Blessed be the vintage! Allen Ginsberg also experimented with the form: Australian Classicist and poet John Lee wrote a Sapphic stanza about the impossibility of writing Sapphic stanzas in English: Since you First begot them, songstress of Lesbos, keep them. Writing Sapphics well is a tricky business. Lines begin and end with a pair of trochees; in between them dozes a dactyl, rhythm rising and falling, like a drunk asleep at a party. Ancient Greek " the language seemed to be made for Sapphics, not a worry; anyone used to English finds it a bastard. Masculine ladies cherish independence. Only good music penetrates the souls of Lesbian artists. Independent metre is overrated: Wisely, Sappho chose to create a stately regular stanza. Other languages The Sapphic stanza has been very popular in Polish literature since the 16th century. It was used by many poets. Sebastian Klonowic wrote a long poem, Flis, using the form. Sapphic stanza was often used in poetry of German Humanism and Baroque. It is also used in hymns such as "Herzliebster Jesu" by Johann Heermann. Notes For long or anceps in the last position of the adonean, see e.

**Chapter 2 : Sapphic stanza | Revolv**

*Latin poets was the so-called Sapphic stanza. It consisted of three quantitative lines that scanned It consisted of three quantitative lines that scanned Read More.*

Sappho – Sappho was an archaic Greek poet from the island of Lesbos. Sappho's poetry was lyric poetry, and she is best known for her poems about love, most of Sappho's poetry is now lost, and survives only in fragmentary form. As well as poetry, three epigrams attributed to Sappho are preserved, but these are in fact Hellenistic imitations. Little is known of Sappho's life and she was from a wealthy family from Lesbos, though the names of both of her parents are uncertain. Ancient sources say that she had three brothers, the names of two of them are mentioned in the Brothers Poem discovered in and she was exiled to Sicily around BC, and may have continued to work until around Sappho's poetry was well-known and greatly admired through much of antiquity, today, Sappho's poetry is still considered extraordinary, and her works have continued to influence other writers up until the modern day. Beyond her poetry, she is known as a symbol of love. There are three sources of information about Sappho's life, her own poetry, other ancient sources. The only contemporary source for Sappho's life is her own poetry, despite this, though they are a valuable source on the reception of Sappho in antiquity, it is difficult to assess how accurate a picture they paint of Sappho's life. The testimonia are almost entirely derived from Sappho's poetry, and the inferences made by ancient scholars, Sappho was from Mytilene on the island of Lesbos, and was probably born around BC. The Suda gives eight possible names, suggesting that he was not explicitly named in any of Sappho's poetry, in Ovid's *Heroides*, Sappho's father died when she was seven, Campbell suggests that this may have been based on a now-lost poem of Sappho. Sappho was said to have three brothers, Erigyius, Larichus, and Charaxus, according to Athenaeus, Sappho often praised Larichus for pouring wine in the town hall of Mytilene, an office held by boys of the best families. This indication that Sappho was born into a family is consistent with the sometimes rarefied environments that her verses record. One ancient tradition tells of a relation between Charaxus and the Egyptian courtesan Rhodopis, Herodotus, the oldest source of the story, reports that Charaxus ransomed Rhodopis for a large sum and that Sappho wrote a poem rebuking him for this. Lesbos – Lesbos, sometimes referred to as Mytilini after its capital, is a Greek island located in the northeastern Aegean Sea. It has an area of 1, Lesbos is a regional unit of the North Aegean region. The capital of the North Aegean Region is Mytilene, the population of Lesbos is approximately 86,000, a third of whom live in its capital, Mytilene, in the southeastern part of the island. The remaining population is distributed in small towns and villages, the largest are Plomari, Kalloni, the Gera Villages, Agiassos, Eresos, and Molyvos. In fact the archaeological and linguistic record may indicate a late Iron Age arrival of Greek settlers although references in Late Bronze Age Hittite archives indicate a likely Greek presence then, the name Mytilene itself seems to be of Hittite origin. According to Homer's *Iliad*, however, Lesbos was part of the kingdom of Priam in what is now Turkey, much work remains to be done to determine just what was happening and when. The Ottomans then ruled the island until the First Balkan War in 1912, according to Classical Greek mythology, Lesbos was the patron god of the island. Macar was reputedly the first king whose many daughters bequeathed their names to some of the present larger towns, in Classical myth his sister, Canace, was killed to have him made king. The place names with female origins are likely to be much earlier settlements named after local goddesses, Homer refers to the island as Macaros edos, the seat of Macar. The abundant grey pottery ware found on the island and the worship of Cybele, the island was governed by an oligarchy in archaic times, followed by quasi-democracy in classical times. For a short period it was a member of the Athenian confederacy, its apostasy from which is recounted by Thucydides in the Mytilenian Debate, in Hellenistic times, the island belonged to various successor kingdoms until 79 BC when it passed into Roman hands. During the Middle Ages it belonged to the Byzantine Empire, in 1186, the Byzantine Empress Irene was exiled to Lesbos after her deposition, and died there. The island served as a base for the fleet of the rebel Thomas the Slav in the early 10th century. In the 10th century, it was part of the theme of the Aegean Sea, in the 11th century, the island was briefly occupied by the Turkish emir Tzachas, but he was unable to capture Methymna, which resisted throughout. In the 12th century, the island became a frequent

target for plundering raids by the Republic of Venice 3. Alcaeus of Mytilene – Alcaeus of Mytilene was a lyric poet from the Greek island of Lesbos who is credited with inventing the Alcaic stanza. He was included in the canonical list of nine lyric poets by the scholars of Hellenistic Alexandria and he was an older contemporary and an alleged lover of Sappho, with whom he may have exchanged poems. He was born into the governing class of Mytilene, the main city of Lesbos. The broad outlines of the life are well known. Alcaeus and his brothers were passionately involved in the struggle. Sometime before BC, Mytilene fought Athens for control of Sigeion and it is thought that Alcaeus travelled widely during his years in exile, including at least one visit to Egypt. Alexandrian scholars numbered him in their canonic nine, among these, Pindar was held by many ancient critics to be pre-eminent, but some gave precedence to Alcaeus instead. Even the private reflections of Alcaeus, ostensibly sung at dinner parties, critics often seek to understand Alcaeus in comparison with Sappho, The Roman poet, Horace, also compared the two, describing Alcaeus as more full-throatedly singing – see Horace's tribute below. The works of Alcaeus are conventionally grouped according to five genres, commenting on Alcaeus as a political poet, the scholar Dionysius of Halicarnassus once observed that. Drinking songs, According to the grammarian Athenaeus, Alcaeus made every occasion an excuse for drinking, the latter poem in fact paraphrases verses from Hesiod, re-casting them in Asclepiad meter and Aeolian dialect. Hymns, Alcaeus sang about the gods in the spirit of the Homeric hymns, to entertain his companions rather than to glorify the gods, there are for example fragments in Sapphic meter praising the Dioscuri, Hermes and the river Hebrus. According to Porphyry, the hymn to Hermes was imitated by Horace in one of his own sapphic odes, love songs, Almost all Alcaeus' amorous verses, mentioned with disapproval by Quintilian above, have vanished without trace. There is a reference to his love poetry in a passage by Cicero. Horace, who wrote in imitation of Alcaeus, sketches in verse one of the Lesbian poets' favourite subjects – Lycus of the black hair. It is possible that Alcaeus wrote amorously about Sappho, as indicated in an earlier quote, miscellaneous, Alcaeus wrote on such a wide variety of subjects and themes that contradictions in his character emerge. Like many of his poems, it begins with a verb, Alcaeus rarely used metaphor or simile and yet he had a fondness for the allegory of the storm-tossed ship of state 4. Ancient Rome – In its many centuries of existence, the Roman state evolved from a monarchy to a classical republic and then to an increasingly autocratic empire. Through conquest and assimilation, it came to dominate the Mediterranean region and then Western Europe, Asia Minor, North Africa and it is often grouped into classical antiquity together with ancient Greece, and their similar cultures and societies are known as the Greco-Roman world. Ancient Roman civilisation has contributed to modern government, law, politics, engineering, art, literature, architecture, technology, warfare, religion, language and society. Rome professionalised and expanded its military and created a system of government called *res publica*, the inspiration for modern republics such as the United States and France. By the end of the Republic, Rome had conquered the lands around the Mediterranean and beyond, its domain extended from the Atlantic to Arabia, the Roman Empire emerged with the end of the Republic and the dictatorship of Augustus Caesar. Under Trajan, the Empire reached its territorial peak, Republican mores and traditions started to decline during the imperial period, with civil wars becoming a prelude common to the rise of a new emperor. Splinter states, such as the Palmyrene Empire, would divide the Empire during the crisis of the 3rd century. Plagued by internal instability and attacked by various migrating peoples, the part of the empire broke up into independent kingdoms in the 5th century. This splintering is a landmark historians use to divide the ancient period of history from the pre-medieval Dark Ages of Europe. King Numitor was deposed from his throne by his brother, Amulius, while Numitor's daughter, Rhea Silvia, because Rhea Silvia was raped and impregnated by Mars, the Roman god of war, the twins were considered half-divine. The new king, Amulius, feared Romulus and Remus would take back the throne, a she-wolf saved and raised them, and when they were old enough, they returned the throne of Alba Longa to Numitor. Romulus became the source of the city's name, in order to attract people to the city, Rome became a sanctuary for the indigent, exiled, and unwanted. This caused a problem for Rome, which had a large workforce but was bereft of women, Romulus traveled to the neighboring towns and tribes and attempted to secure marriage rights, but as Rome was so full of undesirables they all refused. Legend says that the Latins invited the Sabines to a festival and stole their unmarried

maidens, leading to the integration of the Latins, after a long time in rough seas, they landed at the banks of the Tiber River. Not long after they landed, the men wanted to take to the sea again, one woman, named Roma, suggested that the women burn the ships out at sea to prevent them from leaving. At first, the men were angry with Roma, but they realized that they were in the ideal place to settle. They named the settlement after the woman who torched their ships, the Roman poet Virgil recounted this legend in his classical epic poem the Aeneid 5. Horace – Quintus Horatius Flaccus, known in the English-speaking world as Horace, was the leading Roman lyric poet during the time of Augustus. Horace also crafted elegant hexameter verses and caustic iambic poetry and his career coincided with Rome's momentous change from a republic to an empire. An officer in the army defeated at the Battle of Philippi in 42 BC, he was befriended by Octavian's right-hand man in civil affairs, Maecenas. Some of the writings contained in his writings can be supplemented from the short. He was born on 8 December 65 BC in the Samnite south of Italy and his home town, Venusia, lay on a trade route in the border region between Apulia and Lucania. Various Italic dialects were spoken in the area and this perhaps enriched his feeling for language and he could have been familiar with Greek words even as a young boy and later he poked fun at the jargon of mixed Greek and Oscan spoken in neighbouring Canusium. Literary Latin must have sounded to him like a semi-foreign language, one of the works he probably studied in school was the Odyssey of Livius Andronicus, crammed into Italian boys with threats and floggings by teachers like the Orbilius mentioned in one of his poems. School was made particularly irksome by a number of his fellow pupils, the army veterans could have been settled there at the expense of local families uprooted by Rome as punishment for their part in the Social War. Such state-sponsored migration must have added still more variety to the area. According to a tradition reported by Horace, a colony of Romans or Latins had been installed in Venusia after the Samnites had been driven out early in the third century. In that case, young Horace could have felt himself to be a Roman though there are indications that he regarded himself as a Samnite or Sabellus by birth. Italians in modern and ancient times have always been devoted to their towns, even after success in the wider world. Images of his setting and references to it are found throughout his poems. Horace's father was probably a Venutian taken captive by Romans in the Social War, either way, he was a slave for at least part of his life. He was evidently a man of strong abilities however and managed to gain his freedom, thus Horace claimed to be the free-born son of a prosperous coactor. The father spent a fortune on his sons education, eventually accompanying him to Rome to oversee his schooling. The poet later paid tribute to him in a poem that one scholar considers the best memorial by any son to his father. As it is now, he deserves from me unstinting gratitude, I could never be ashamed of such a father, nor do I feel any need, as many people do, to apologize for being a freedman's son 6. He wrote several novels and collections of such as Poems and Ballads. A controversial figure at the time, Swinburne was a sado-masochist and alcoholic and was obsessed with the Middle Ages, Swinburne wrote about many taboo topics, such as lesbianism, cannibalism, sado-masochism, and anti-theism. His poems have many common motifs, such as the Ocean, Time, several historical people are featured in his poems, such as Sappho, Anactoria, Jesus and Catullus. He grew up at East Dene in Bonchurch on the Isle of Wight, as a child, Swinburne was nervous and frail, but was also fired with nervous energy and fearlessness to the point of being reckless. He attended Eton College, where he first started writing poetry, at Eton, he won first prizes in French and Italian. He returned in May, though he never received a degree, Swinburne considered Northumberland to be his native county, an emotion reflected in poems like the intensely patriotic Northumberland, Grace Darling and others. He enjoyed riding his pony across the moors through honeyed leagues of the northland border, in the period –'60, Swinburne became one of Lady Pauline Trevelyan's intellectual circle at Wallington Hall. After his grandfather's death in, he stayed with William Bell Scott in Newcastle, in, Swinburne visited Menton on the French Riviera to recover from excessive use of alcohol, staying at the Villa Laurenti. From Menton, Swinburne travelled to Italy, where he journeyed extensively, in December, Swinburne accompanied Scott and his guests, probably including Dante Gabriel Rossetti, on a trip to Tynemouth. Thereafter, he lost his youthful rebelliousness and developed into a figure of social respectability and it was said of Watts that he saved the man and killed the poet. Swinburne died at the Pines on 10 April at the age of 72 and was buried at St. Boniface Church, Bonchurch on the Isle of Wight. Common gossip of the time reported that he had a crush on the explorer Sir

Richard Francis Burton. The English language is poor in rhymes, and most English poets. Swinburnes work was quite popular among undergraduates at Oxford and Cambridge. A Victorian realist in the tradition of George Eliot, he was influenced both in his novels and in his poetry by Romanticism, especially William Wordsworth. He was highly critical of much in Victorian society, especially on the status of rural people in Britain. While Hardy wrote poetry throughout his life and regarded himself primarily as a poet, initially, therefore, he gained fame as the author of such novels as *Far from the Madding Crowd*, *The Mayor of Casterbridge*, *Tess of the d'Urbervilles*, and *Jude the Obscure*.

### Chapter 3 : Sapphic Stanza Poems | Examples of Sapphic Stanza Poetry

*The meter Dobson uses, though an eight-line rather than four-line stanza, plainly recalls the Sapphic stanza of the Odes by echoing the length and rhythm of its short last line in the short third and sixth line: "Commodious villas" is a good English stressed equivalent of that adonean line, terruit urbem (Odes 1.*

Most of her poetry, which was well known and admired throughout the ancient world, is irrecoverable, but her reputation prevails through extant fragments of her work. Sappho used several metrical forms for her poetry, most famously the Sapphic Stanza, although it is not a certainty she created it or as is more likely it is part of the Aeolic tradition of the time. References by Marius Victorinus claim the form was invented by Alcaeus but was used more frequently by Sappho therefore becoming associated with her name. The poet Horace also used Sapphics in many of his odes. The Sapphic Stanza is an Aeolic verse composed of three lines, in the poetry of Sappho and Alcaeus as there would be no word end prior to the final Adonean. The Modern Sapphic Stanza form is four lines. In Ancient Greek poets used a quantitative meter based on long, short syllables and anceps free syllable giving a structured form of two hendecasyllabic lines and third that starts as hendecasyllabic and continues with five extra syllables which is known as the Adonic or Adonean line. Who is now abusing you, Sappho? Who is treating you cruelly? English language poetry have transposed the Sapphic Stanza into accentual meter by adopting a stressed syllable for the long ones and anceps and unstressed syllables for the short. The stanza is also composed over four lines, the first three being hendecasyllabic followed by the Adonean line. The hendecasyllabic lines are formed by two trochees, a dactyl, and two trochees. The Adonean is composed of a dactyl followed by either as trochee or spondee. Here is an example of Adonic Sapphic by Jan Haag: The form is composed over four lines, the first three being hendecasyllabic and the fourth being pentasyllabic. The focus is on syllabic meter rather than accentual giving the poet more room to explore poetical device and grammatical schema within the verse structure. My gaze follows the flight straight and swift until the little spark fades. Bird, can you fly the seas to the west of us? Can you make that journey flat against the wind, the dawn at your back, to be there and to call my dear heart to wake? Can your cry start the ponies and Sika deer? If not, dear bird, if you cannot make that flight, what chance do my own cries have as I stand here? My tears make little difference to the great sea, my own heart, broken. Another variation is believed to be created by Jeff Green based on the Sapphic odes by Pope is an accentual meter form composed over four lines, the first three being iambic tetrameter and the fourth iambic dimeter. The form also has a rhyme schema where the first and third lines rhyme and the also the second and fourth line of each stanza.

*The sapphic dates back to ancient Greece and is named for the poet Sappho, who left behind many poem fragments written in an unmistakable [blog.quintoapp.com](http://blog.quintoapp.com)cs are made up of any number of four-line stanzas, and many Greek and Roman poets, including Catullus, used the form.*

Classical models[ edit ] The stanza comes from classical Greece, but it was the Romans, especially Horace , who provided the chief models for Renaissance poets. Nor was there accentual-syllabic versification, save some attempts by Jan Kochanowski. But Polish syllabic lines were available. They can also form a part-line within the metrical patterns of longer lines, such as: The Renaissance[ edit ] The Renaissance was the epoch when Polish literature became a great one. Many authors wrote in Latin, while some tried to create a modern Polish literary language. As in other European literatures, Polish poets often looked to Greek and Roman literature as a model. Jan Kochanowski, the most prominent of a family of poets, wrote lyrical poems, often in imitation of Horace. An excellent example is Lament XVI. Sebastian Fabian Klonowic known as Acernus decided to employ the stanza in a longer epic poem. The poem consists of eleven strophes. Zbigniew Morsztyn shaped his Sapphic stanzas so as to make a long chain of linked strophes, exhibiting many enjambments from one to the next stanza. It is another example of the Sapphic stanza serving an epic function in Old Polish literature. Cyprian Kamil Norwid , a poet regarded as one of the greatest Polish authors and perhaps the most modern of the poets of the 19th century, used Sapphic stanzas in the poem named Trzy zwrotki Three strophes , [16] as well as in many other poems [17] including Sieroctwo Orphanhood. The two greatest poets of the time were Adam Asnyk and Maria Konopnicka. Their poetry was much influenced by French Parnassianism. Maria Konopnicka published more than twenty poems written in the form. She also used its scheme for constructing more complicated stanzas. S s s S s 20th century[ edit ] In the 20th century classic strophes went out of use together with regular verse. It is composed of four stanzas and three are Sapphic ones. Only the last one is made up of four hendecasyllabic lines. All strophes rhyme ABAB. The scheme of Sapphic stanza is so recognizable, that it can be preserved even in free verse. Still I am sad, O God! But Mousie, thou art no thy-lane, In proving foresight may be vain: In the lyric "Preludium" "Prelude" she employed a seven-line stanza, built in much the same way: Another form developed by Konopnicka is the five-line strophe including decasyllabic lines and masculine rhymes: Adam Asnyk wrote an epigram Italian strambotto "Ironia" "Irony" in the form of ottava rima with the last line being a pentasyllable. It is an example of stanza with internal rhymes. The strophe is built of segments of five or eight syllables.

Chapter 5 : Sapphic stanza in Polish poetry - Wikipedia

*The sapphic stanza appears in the works of the Greek poet Sappho. It was established as a form in Latin poetry by Horace. A sapphic stanza consists of three syllable sapphic verses (â€”Uâ€”Â”U Uâ€”Uâ€”Â”), followed by a five-syllable adonic verse (â€”U Uâ€”Â”).*

The craft of literature, indeed,â€” Elements of prosody As a part of modern literary criticism , prosody is concerned with the study of rhythm and sound effects as they occur in verse and with the various descriptive, historical, and theoretical approaches to the study of these structures. Scansion The various elements of prosody may be examined in the aesthetic structure of prose. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great and dirty city. Fog on the Essex Marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipperâ€” Fog on the Essexâ€”, fog on the Kentishâ€”. Fog creeping intoâ€”;â€”fog drooping on theâ€” This phrase pattern can be scanned; that is, its structure of stressed and unstressed syllables might be translated into visual symbols: This scansion notation uses the following symbols: Such a grouping constitutes a rhythmic constant, or cadence , a pattern binding together the separate sentences and sentence fragments into a long surge of feeling. At one point in the passage, the rhythm sharpens into metre; a pattern of stressed and unstressed syllables falls into a regular sequence: The line is a hexameter i. The passage from Dickens is strongly characterized by alliteration , the repetition of stressed consonantal sounds: Fog creeping into the cabooses of collier-brigs; and by assonance , the patterned repetition of vowel sounds: Thus, it is clear that Dickens uses loosely structured rhythms, or cadences , an occasional lapse into metre, and both alliteration and assonance. The poet organizes structures of sound and rhythm into rhyme , stanzaic form , and, most importantly, metre. Indeed, the largest part of prosodical study is concerned with the varieties of metre, the nature and function of rhyme, and the ways in which lines of verse fall into regular patterns or stanzas. When the metre is scanned with the symbols, it can be seen and heard how metre in this poem consists of the regular recurrence of feet, how each foot is a pattern of phonetically stressed and unstressed syllables. The basic prosodic units are the foot , the line , and the stanza. The recurrence of similar feet in a line determines the metre; here there are three lines consisting of four iambic feet i. Thus the stanza or recurring set of lines consists of three iambic tetrameters followed by one iambic dimeter. These reversals are called substitutions. They provide tension between metrical pattern and meaning, as they do in these celebrated examples from Shakespeare: Meaning, pace, and sound Scansion reveals the basic metrical pattern of the poem; it does not, however, tell everything about its prosody. The metre combines with other elements, notably propositional sense or meaning, pace or tempo, and such sound effects as alliteration, assonance, and rhyme. Thus, the metre here is expressive. The pace of the lines is controlled by the length of number of syllables and feet, line 5 obviously takes longer to read or recite. The line contains more long vowel sounds: Sweet rose, whose hue angrie and braveâ€” Vowel length is called quantity. In English verse, quantity cannot by itself form metre although a number of English poets have experimented with quantitative verse. Generally speaking, quantity is a rhythmical but not a metrical feature of English poetry; it can be felt but it cannot be precisely determined. No such options are available, however, with the stress patterns of words; the word angry, which in English has the emphasis on the first syllable, will not be understood if it is read with the emphasis on the second syllable. Assonance takes into account the length and distribution of vowel sounds. A variety of vowel sounds can be noted in this line: Alliteration takes into account the recurrence and distribution of consonants: Such verse is called syllable-stress verse in some terminologies accentual-syllabic and was the norm for English poetry from the beginning of the 16th century to the end of the 19th century. A line of syllable-stress verse is made up of either two-syllable disyllabic or three-syllable trisyllabic feet. Following are illustrations of the four principal feet found in English verse: It has been noted that four feet make up a line of tetrameter verse. A

line consisting of one foot is called monometer, of two dimeter, of three trimeter, of five pentameter, of six hexameter, and of seven heptameter. Lines containing more than seven feet rarely occur in English poetry. The following examples illustrate the principal varieties of syllable-stress metres and their scansion: Syllable stress became more or less established in the 14th century, in the poetry of Geoffrey Chaucer. In the century that intervened between Chaucer and the early Tudor poets, syllable-stress metres were either ignored or misconstrued. By the end of the 16th century, however, the now-familiar iambic, trochaic, dactylic, and anapestic metres became the traditional prosody for English verse. Antecedent to the syllable-stress metres was the strong-stress metre of Old English and Middle English poetry. Strong-stress verse is measured by count of stresses alone; the strong stresses are usually constant, but the number of unstressed syllables may vary considerably. The systematic employment of strong-stress metre can be observed in the Old English epic poem *Beowulf*. These lines illustrate the structural pattern of strong-stress metre. Strong-stress verse is indigenous to the Germanic languages with their wide-ranging levels of stressed syllables and opportunities for alliteration. Strong-stress metre was normative to Old English and Old Germanic heroic poetry, as well as to Old English lyric poetry. With the rising influence of French literature in the 12th and 13th centuries, rhyme replaced alliteration and stanzaic forms replaced the four-stress lines. But the strong-stress rhythm persisted; it can be felt in the anonymous love lyrics of the 14th century and in the popular ballads of the 15th century. A number of 20th-century poets, including Ezra Pound, T. Eliot, and W. Auden, revived strong-stress metre.

**Syllabic metres** Most of English poetry is carried by the strong-stress and syllable-stress metres. Two other kinds of metres must be mentioned: The count of syllables determines the metres of French, Italian, and Spanish verse. In French poetry the alexandrine, or syllabled line, is a dominant metrical form: English poets have experimented with syllabic metres. The long love that in my thought doth harbour, And in my heart doth keep his residence, Into my face presseth with bold pretense And there encampeth, spreading his banner. Most ears also discover that the count of syllables alone does not produce any pronounced rhythmic interest; syllabic metres in English generate a prosody more interesting to the eye than to the ear.

**Quantitative metres** Quantitative metres determine the prosody of Greek and Latin verse. Renaissance theorists and critics initiated a confused and complicated argument that tried to explain European poetry by the rules of Classical prosody and to draft laws of quantity by which European verse might move in the hexameters of the ancient Roman poets Virgil or Horace. Confusion was compounded because both poets and theorists used the traditional terminology of Greek and Latin prosody to describe the elements of the already existing syllable-stress metres; iambic, trochaic, dactylic, and anapestic originally named the strictly quantitative feet of Greek and Latin poetry. Poets themselves adapted the metres and stanzas of Classical poetry to their own languages. Whereas it is not possible here to trace the history of Classical metres in European poetry, it is instructive to analyze some attempts to make English and German syllables move to Greek and Latin music. Because neither English nor German has fixed rules of quantity, the poets were forced to revise the formal schemes of the Classical paradigms in accordance with the phonetic structure of their own language. A metrical paradigm much used by both Greek and Latin poets was the so-called Sapphic stanza. All the night sleep came not upon my eyelids, Shed not dew, nor shook nor unclosed a feather, Yet with lips shut close and with eyes of iron Stood and beheld me! Saw the white implacable Aphrodite, Saw the hair unbound and the feet unsandalled Shine as fire of sunset on western waters; Saw the reluctant! Quantitative metres originated in Greek, a language in which the parts of speech appear in a variety of inflected forms.

**i. Complicated metrical patterns and long, slow-paced lines** developed because the language was hospitable to polysyllabic metrical feet and to the alternation of the longer vowels characterizing the root syllables and the shorter vowels characterizing the inflected case-endings. The Classical metres can be more successfully adapted to German than to English because English lost most of its inflected forms in the 15th century, while German is still a highly inflected language. English poets, however, have never been able to make English syllables move in the ancient metres with any degree of comfort or with any sense of vital rhythmic force. The rules determining length of syllable in Classical Greek and Latin poetry are numerous and complicated. They were established by precise grammatical and phonetic conventions.

**Prosodic style** The analysis of prosodic style begins with recognizing the metrical form the poet uses. Is the poet writing syllable-stress, strong-stress, syllabic, or quantitative

metre? Or a nonmetrical prosody? Again, some theorists would not allow that poetry can be written without metre; the examples of Whitman and many 20th-century innovators, however, convinced most critics that a nonmetrical prosody is not a contradiction in terms but an obvious feature of modern poetry. Metre has not disappeared as an important element of prosody. Indeed, some of the greatest poets of the 20th century—William Butler Yeats, T. Eliot, Ezra Pound, Wallace Stevens—revealed themselves as masters of the traditional metres. They also experimented with newer prosodies based on prose cadences, on expansions of the blank-verse line, and revivals of old forms—such as strong-stress and ballad metres. In English poetry, for example, during the Old English period to c. 1100, the strong-stress metres carried both lyric and narrative verse. In the Middle English period from c. 1100 to c. 1500, the influence of French syllable counting pushed the older stress lines into newer rhythms; Chaucer developed for *The Canterbury Tales* a line of 10 syllables with alternating accent and regular end rhyme—an ancestor of the heroic couplet. The period of the English Renaissance from c. 1500 to c. 1700 saw the iambic metre carry three major prosodic forms: The sonnet was the most important of the fixed stanzaic forms. The iambic pentameter rhyming couplet later known as the heroic couplet was used by Christopher Marlowe for his narrative poem *Hero and Leander* and by John Donne in the early 17th century for his satires, his elegies, and his longer meditative poems. Blank verse unrhymed iambic pentameter, first introduced into English in a translation by Henry Howard, earl of Surrey, published in 1587, became the metrical norm for Elizabethan drama. The period of the Renaissance also saw the refinement of a host of lyric and song forms; the rapid development of English music during the second half of the 16th century had a salutary effect on the expressive capabilities of poetic rhythms. The anonymous author of the Old English poem *Deor* used the conventional four-stress metric available to him, but he punctuated groups of lines with a refrain: The refrain adds something to the prosodic conventions of regulated stress, alliteration, and medial pause: While the poet accepts from history a specific language and from poetic convention a metrical structure, the poet also shapes a style through individual modifications of the carrying rhythms. Prosodic style must be achieved through a sense of tension; it is no accident that the great masters of poetic rhythm work against the discipline of a given metrical form. In his sonnets, Shakespeare may proceed in solemn iambic regularity, creating an effect of measured progression through time and its legacy of suffering and despair:

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### Chapter 8 : Sapphic stanza - WikiVisually

*The correct answer is A Sapphic stanza consists of four lines where the first three have 11 syllables and the fourth has five. Although its name comes from the ancient poet Sappho, she didn't really write using it and used a different version of it that had 3 lines of the aeolic verse.*

### Chapter 9 : Sapphic Stanza – Poetry Forms

*Sapphic stanza is a strophe that is widely used in European poetry. It is of Greek origin. It is named after the ancient Greek woman poet Sappho.. The stanza consists of four lines.*