In the evolution of Old Germanic poetry the need for a metre as the external verse form with the universal image of application is supplied in two ways. The metre is either abstracted from the concrete prosodic structures of epic alliterative line giving rise to syllabotonia (in Late Old English poetry) or is originated as the discovery of form within the language (the formalisation of prosodic word-structures in scaldic poetry).

1. The alliterative verse

1.1. In works on comparative metrics the Germanic alliterative verse (AV) is usually referred to as a free form of tonic (or accentual) verse. Thus, M.L. West defines an alliterative line as "a variable unit containing two stresses and as much else as the poet saw fit to put in" [1.1, p.181]. This definition is to a certain extent contradictory. In fact, sentence stress is the basic measure of the alliterative long line, but the long line carries the two stresses, but four. As for the short line, or half-line, it is known since Sievers "Die allgermanische Metrik" [2], that in it not (phonetic words), but also taken into account - at least in regular forms of AV - the prosodic syllable features within the word. In its schemes syllables are classified by the prosodic rules (metrical schema), whereas in Wirklicher Vers der submetrical role ofAccentual System (of which the line-S the main line or "half-line") and the verse would result in a nonmetrical ("too light") line "half faggran". But a minor emendation would recommend the scheme: &a ha faggran &c (cf. Öf. II.7. etc).

It is only natural that the metrical relevance of secondary stress provokes minor objections. To quote Kyrzőwicz again, "Sievers' special rules are rules intended, that is they prescriptively distinguishing between the metrical (those recurring in verse) and non-metrical (not in use or occasional) lines (cf.6,p.174). Thus, being an accessional system, AV is quite sensitive to the quantitative structure of words in stressed positions. The change in the word order in Old Norse Vsp.47. faggran haft would result in a nonmetrical ("too light") line "half faggran". But a minor emendation would recommend the scheme: &a ha faggran &c (cf. Öf. II.7. etc).

2. The evolution of Old Germanic metrics: from the scope to the scald

Abstraction

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Abstract

In the evolution of Old Germanic poetry the need for a metre as the external verse form with the universal image of application is supplied in two ways. The metre is either abstracted from the concrete prosodic structures of epic alliterative line giving rise to syllabotonia (in Late Old English poetry) or is originated as the discovery of form within the language (the formalisation of prosodic word-structures in scaldic poetry).

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Sy 6.7.1

Sy 6.7.2
The 'metrical', in its turn, was mainly thought of as the reflection of 'music', the reconstruction of which was believed to be the main task of textual criticism. Special importance was attached to the Anglo-Saxon versification in medieval England in that reasoning, though this particular criticism was, of course, possible only after the fact that the epic poetry was transferred to parchment without the assistance of pen and ink or tape-recorder. It has been shown ever since that formulas can not be used as a proof of the conscious authorship, if only because a movement from unconscious to conscious authorship could be established.

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The approach (first applied to AV Anglo-Saxon harp (of. the discussion in /II/). The difference between the litera-

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tual pattern. In other words, the long lines assume the property of an integral unit. It is transformed into a distinct or a constructive element in the composition of a whole variety of epic metrical forms (five types with 2-4 syllables). There are three unified patterns. The lines which can not be confined to these types (metres with weak initial position) are not infrequent in the earlier Scaldic poetry, and are of two main varieties: (a) the short line type as a 'light' variety of A-lines (2 x 2); this is just the way they are usually interpreted in literature on scaldic poetry. The structural function of rhyme is furtherly restricted in this case (%/p%/%). It is evident, on the other hand, that this artificial rhythm was used as a most effectual tool of bringing into prominence scaldic nonce words heavily burdened with consonant clusters and dis- sected by rhyme and alliteration in juxtaposition. Cf. some more examples from Sigvart's EÐREÐRAI {GAFLA HEFNA (404): (type 2) nóskirstr / ðirum / ýf; marg-
dyr / konung / ýrga; aflaugur / ceofan / ym; hálstrum / hamdaum / ýr / grund / hajnalsn / hæm / bróðr / fremaðar / sviða /unn / 3. However such a description would obviously be simply re-securing the facts, following from the quantitative analysis of the verse and the study of sound-repetitions. The scaldic verse fully justifies the approach we recommended earlier to such 'stress is not a force marking off a syll-able' alternants, on the contrary, it is a mechanism referring syllables to one or another category /%/5/,%/. But this stress does not affect the natural semantics in- terconnected with such isolated words. Thus, and stress. It should be noted in conclusion, that although scaldic verse is both genetically and functionally linked with the type of the epic short line and scaldic devices are especially apt to it (practically all the scaldic poetry), there are relations between the two productive features of the epic line quantity and stress appear turned upside down. In AV quantity was subordinated to stress, whereas in the short line an additional means of marking the 'lifts' of the line. The role of quantitative oppositions increases in the course of namely short-line scenario (AV). And as the range of syll-able variation in the line. Their pri-
oriety in relation to stress in scaldic verse is especially noticeable in line of the syllable. But at the same time this is the only place that the immediate prototype of the scaldic verse pattern is the short line, whose schemes are based on the prosodic structures of the word.