

Russian Binary Meters. Part Two. Chapters 7–8

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Editors' Note

Part I of *Russian Binary Meters*, the English translation of Kiril Taranovsky's classic study *Ruski dvodelni ritmovi* (Taranovsky 1953), appeared in volume 7.2 (2020) of *Studia Metrica et Poetica* (pp. 110–176). Part I bears the title “Theoretical Bases for the Study of Russian Binary Meters”, and consists of the first four of the book's nineteen sections. Part II of *Russian Binary Meters* is entitled “Historical Development of the Rhythmic Drive of Russian Binary Meters”. Its first two chapters, devoted to the trochaic and iambic tetrameter and numbered 5 and 6, were published in volume 8.2 (2021) of *Studia Metrica et Poetica* (pp. 110–199). Following are the two next sections of Part II, devoted, respectively, to the iambic trimeter and hexameter (three- and six-foot iamb). The reader should bear in mind that the numbering of sections and footnotes is continuous with the earlier installment, beginning here with Section 7 and footnote 121. We have taken the liberty of reformatting Taranovsky's Tables V–VIII to make them more readable, in the same way as we did with Tables I–IV (*Studia Metrica et Poetica*, 8.2, pp. 178–199). The Tables are now split into three vertical parts: icti, word boundaries and rhythmic variations, with the icti and rhythmic variations placed side by side. We are grateful to Mikhail Trunin, Vera Polilova and Artem Babushkin for editorial assistance.

7. The Three-foot iamb

The three-foot iamb is a rather rare meter in Russian poetry. It is usually found in lyrics and short poems, most often with feminine endings in the odd lines and masculine in the even. The first three-foot iambs in Russian literature are found in Lomonosov's “Pis'mo” (1739 or 1740):

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Vesná tepló vediót,
 Prijátnoj Západ véet,
 Vsju zémlju sólnce gréet;
 V moëm liš' sérdce líód,
 Grust' próč' zabávy b'íót.¹²¹

Later Lomonosov uses the three-foot iamb in poems with anacreontic motifs. In general, the three-foot iamb is a favorite meter of Russian anacreontic poetry, both in the eighteenth century and the first decade of the nineteenth century. In the second decade of the nineteenth century, we find it used in rather long poems — friendly verse epistles, which are imbued with the anacreontic spirit: poems of this type are found in Batjuškov, Žukovskij, Vjazemskij and Puškin. The three-foot iamb is quite rare with poets after Puškin, e.g., Tjutčev, Lermontov, Baratynskij, Poležaev and others. It is either not found at all in the works of these poets or it appears only in a small number of shorter poems. Indeed, even Puškin in his more mature years abandoned the three-foot iamb: out of 1584 lines which he wrote in this meter, 1310 belong to the period 1814–1819 and 257 are written between 1821 and 1825; and after 1825 Puškin wrote only 17 lines in the three-foot iamb.¹²² In the second half of the nineteenth century (in the 1850s), Nikitin revived the three-foot iamb by writing several lengthy poems on human suffering in this meter. Nikitin contrives to use the meter, so to speak, in the minor key. He employs dactylic endings in the odd lines and masculine endings in the even lines, e.g.:

Ox, mnógo, moi _ mátuški,
 I slěz ja prolilá,
 I znála gorja gór'kogo,
 I núžd pereneslá!¹²³

Later A. K. Tolstoj wrote his humorous “Russkaja istorija” (1868) in three-foot iambs (with feminine and masculine endings). In poets of the second half of the nineteenth century, it is used most often in lyric poetry by Mej, while Fet, who in other meters shows a liking for short lines, has only a dozen or so shorter poems written in the three-foot iamb. Apart from these instances, this meter appears in the poetry of the nineteenth century primarily in combination with four-foot iambs, as in the following lines from Žukovskij:

Nad pénistym Dnepróm-rekój;
 Nad strážnoju stremnínój,
 V gluxúju póлноč' Gromobój
 Sidél odín s kručínój...

or with five-foot iambs as in Fet's lines:

Vot snóva nóč' v svoéj toské bessónnoj
 Drožit pri bléske dnjá.
 S ulýbkoju moj démon iskušénnyj
 Vziráet na menjá...

It is fair to say that for the poets who wrote after Puškin the three-foot iamb becomes a sort of auxiliary meter.

The rhythmic drive of the three-foot iamb does not pose any special problems. As in all binary meters, in the three-foot iamb the penultimate ictus (on the fourth syllable) is the weakest, while the first and third icti (on the second and sixth) are strong. Thus the rhythm can be said to oscillate like a single swing of a pendulum (cf. Table V, 1–16).

This type of rhythmic drive is similar to the rhythmic drive of its German counterpart. Here, too, the middle ictus is the weakest; however, the differentiation between strong and weak icti is smaller than in the Russian meter. This can be clearly seen from Diagram XVI, in which we compared Bürger's three-foot iambs with those of Žukovskij.¹²⁴ On the basis of this comparison, one might conclude that the rhythmic drive of the Russian three-foot iamb, like the drive of the four-foot iamb, developed under the influence of German verse. However, it could also have developed independently, purely mechanically: in which case we would have to say that the Russian poets automatically weakened the penultimate ictus in the line — something which they had learned to do in other meters widely used in the eighteenth century (i.e. in the four-foot trochee, four-foot iamb, and, as we shall see, in the six-foot iamb). In any case, the possibility of German influence cannot be excluded.

As we see in Table V, the three-foot iamb also underwent certain changes in the course of the eighteenth and nineteenth centuries. The first ictus (on the second syllable) is equally strong in both centuries. The percentage of stresses on it varies from 90% to 100%. In two cases, in Nikolev and Puškin (1815), this ictus evolves into a fixed stress (metrical constant). The second ictus (on the fourth syllable) is obviously stronger in the eighteenth century than it is in the nineteenth. In the poets of the eighteenth century the percentage of stresses on the second ictus is as a rule above 50% (in our examples it usually varies from

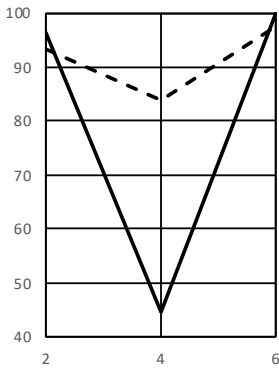


Diagram XVI

Broken line: Bürger's 3-ft. iamb

Solid line: Žukovskij's 3-ft. iamb

50.3% to 60.4%). Only in Lomonosov's poetry is this percentage as low as 45%. This is, moreover, a specific characteristic of his verse, for we have seen that in his four-foot iamb also, the percentage of stresses on the penultimate ictus at times falls below 50% (cf. Table II, 6 and 8), which is exceptional for the eighteenth century. The percentage of stresses on the fourth syllable in the poetry of the nineteenth-century poets is, as a rule, below 50%; in our examples it usually varies from 39.7% to 52.9%; and only in two examples (out of eight), both from poets belonging to the second half of the nineteenth century, does it exceed 50% (Nikitin and Mej). The lowest percentages for the penultimate ictus occur in Batjuškov (40%) and Vjazemskij (39.7%). It is very evident that the ictus on the fourth syllable is particularly weak in the second decade of the nineteenth century, i.e. precisely in those years which coincide with the second stage of the transitional period of the four-foot iamb, when in the latter meter the penultimate ictus (on the sixth syllable) becomes extremely weak. Quite unusual are the high figures for the fourth syllable in the three-foot iamb of A. K. Tolstoj (63.6%). Due to the high stress percentage for this syllable, his rhythm resembles that of the eighteenth century. His case is, however, of a special nature, and will, therefore, be examined later. The sixth syllable in the three-foot iamb is as a rule always a fixed stress. An exception to this rule can be found in the following line from Trediakovskij:

Potóm rassmátrivaj...

But this is a quite unusual case; it was discussed above in Section II.

As we see, the differentiation between strong and weak icti which determines the rhythmic pattern is considerably larger as a rule in the nineteenth century, especially the second decade, than in the eighteenth century. This difference between the rhythm of the eighteenth and nineteenth centuries is illustrated in Diagrams XVII and XVIII, where we compare the rhythmic lines in Trediakovskij and Vjazemskij (XVII), and in Bogdanovič and Batjuškov (XVIII).

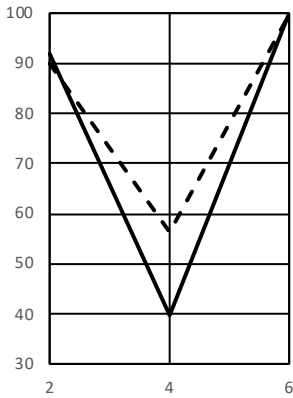


Diagram XVII

Broken line: Trediakovskij

Solid line: Vjazemskij

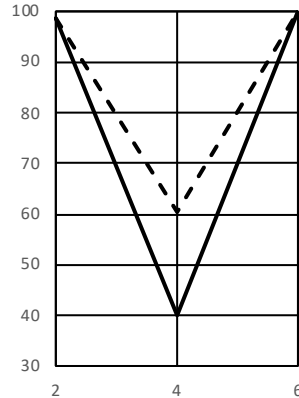


Diagram XVIII

Broken line: Bogdanovič

Solid line: Batjuškov

The rhythmic drive of the three-foot iamb is produced by means of different rhythmic variations or figures, of which there can only be four:

Figure	No. of stressed icti in the line	Stressed syllables	Example
I	3	2, 4, 6	Prostí balládnik mój
II	2	-, 4, 6	Il' _kiparís pečáli
III	2	2, -, 6	Kiprídoju daný
IV	1	-, -, 6	Zri_da_ne_poprekaés'

The fourth figure is an extremely rare item. It was found only in Trediakovskij's poetry (in two lines, both of which carried a stress on the first syllable) and in Tolstoj in the line: "Ili _perepisáx" (this example is only valid if we assume that Tolstoj followed the archaic pronunciation of the eighteenth-century tradition

and did not stress the *ili*). The extremely rare use of this figure confirms yet again the rule that Russian verse resists the omission of stress on two adjacent feet. The second figure is also quite rare. The highest percentages for the second figure are found in Trediakovskij (9.3%), Deržavin (9.3% and 7.1%) and Vjazemskij (8.1%). In Nikolev and Puškin (1815) this figure is not found at all. In the other poets its percentage varies from 1.1% to 6.3%.

It is, therefore, the first and third figures which play the main role in establishing the rhythm. The first establishes the basic metrical scheme (all three icti stressed), while the third maintains the rhythmic oscillation of the line (first and third icti stresses). These two figures operate in direct opposition to each other. The first figure is quite commonly employed. In the eighteenth century its percentage varies from 40.8% to 58.9%. The minimum is found in Lomonosov's poetry, while the maximum is found in Nikolev (58.5%) and Bogdanovič (58.9%). In all eighteenth-century poets studied, with the exception of Lomonosov, its percentage is over 45%. In the poetry of the nineteenth century, if we exclude A. K. Tolstoj, the percentage for the first figure varies as a rule from 38.5% to 48.2%. A rather unusually low figure is found in Vjazemskij's poetry (31.6%). In six examples the percentage is below 45%, and in two, both from the works of poets belonging to the second half of the nineteenth century (Nikitin and Mej), it exceeds this figure. It is obvious that the poets of the eighteenth century show a greater inclination to implement fully the metrical scheme than do the poets of the nineteenth century. An exception is again A. K. Tolstoj whose unusually high percentage for the first figure (57.3%) is only just below the maximum for the eighteenth century.

The percentage for the third figure varies in the eighteenth century from 39.6% to 49.7% (only in Lomonosov does it reach 55%). In the nineteenth century (if we disregard the minimum of 36.1% in Tolstoj) this percentage varies from 47.1% to 60.3%, and in six cases exceeds 50%; the maximum, not surprisingly, is found in Batjuškov (60%) and Vjazemskij (60.3%). While in the eighteenth century the percentage for the first figure (except in Lomonosov and Knjažnin) is higher than the percentage for the third, in the nineteenth century, inversely, the percentage for the third is higher than the percentage for the first (except in Mej and Tolstoj). This indicates that the poets of the eighteenth century as a rule give greater weight to the fully implemented three-stress iamb, while the poets of the nineteenth century lean more to that variation which produces the "single-swing" rhythmic oscillation.

As a rule, over 80% of all icti in the three-foot iamb are stressed — a rather higher percentage than in the four-foot iamb. In our examples the average stress percentages in the eighteenth century vary from 80.3% to 86.3% (the maximum is found in Bogdanovič and Nikolev), and in the nineteenth century

from 77.2% to 82.7%. In the latter century this percentage falls below 80% in only three examples, and the low figure, as might be expected, is found in Vjazemskij. Only in A. K. Tolstoj do we find the unusually high figure for the nineteenth century of 85.7%. This high percentage figure, the high stress frequency for the penultimate ictus, and the high percentage for the first figure (features which are, after all, interconnected) account for Tolstoj's quite exceptional rhythmic pattern. His "heavy" rhythm must even in his time have had an archaic ring, but it is completely in keeping with the at times archaized style of his "Russkaja istorija ot Gostomysla".

The three-foot iamb, like the four-foot iamb and the four-foot trochee, is more heavily stressed in the eighteenth than in the nineteenth century. When we recall, furthermore, that in the eighteenth century there are more stressed monosyllabic words on the odd syllables of the three-foot iamb, we understand why the nineteenth-century three-foot iamb appears considerably "lighter" than that of the eighteenth century.¹²⁵

8. The Six-foot iamb

The six-foot iamb or the Alexandrine traces its origin to France. "If Spanish poetry," says Pjast, "gave the world the four-foot trochee, and Italian and later on English poetry gave the world the five-foot iamb, French poetry has even greater right to be called the originator of the six-foot iamb".¹²⁶ However, this meter entered Russian literature in a roundabout way, not from France where the Alexandrine has a mandatory stress on the sixth and the twelfth syllables (these are the only fixed stresses of the French Alexandrine) and a caesura after the sixth; it came from Germany, as a regular iambic twelve-syllable line — also with a caesura after the sixth syllable.

The six-foot iamb is found for the first time in Russian poetry in 1742 in Lomonosov's translation of an ode by Junker.¹²⁷ It became extremely popular in the eighteenth century. It was used for odes, elegies, eclogues and epigrams, also for the heroic epic (Xeraskov's *Rossijada*) and the comic epic (*Elisej ili razdražennyj Vakx* by Vasillj Majkov), and it is particularly popular in pseudo-classical tragedy (e.g., Sumarokov). Despite the fact that Russian poets found their first models among the Germans and that they took the theoretical rules for this meter from German sources, and that in discussing these rules, they cited Germans as the supreme authorities (Trediakovskij), Russian poets nonetheless always felt a close tie between their iambic twelve-syllable line and the French Alexandrine. When French tragedy emerged as a powerful

literary influence, Russian writers used the six-foot iamb as the equivalent of the French Alexandrine. The Russian poets maintained the rules of the French meter with regard to the use of rhymed couplets (aa bb — alternation of feminine and masculine rhymes); and in this way they brought their six-foot iamb even closer to the French Alexandrine.

From the beginning of the nineteenth century the six-foot iamb began to play an ever smaller role in Russian poetry. In the drama (in Žukovskij, Katenin, Žandr, Xomjakov and Puškin and then, under their influence, in later playwrights, e.g., A. K. Tolstoj, Ostrovskij and others) it was completely displaced by the five-foot iamb, on the model of Schiller and Shakespeare.

In the literary criticism of Puškin's time, voices were raised against the use of the six-foot iamb in tragedy. "Men of letters of good taste," writes Odoevskij (in 1825), campaigning for the use of the five-foot iamb in this literary genre, "never considered this meter suitable for tragedy. This meter came to us from the French, being the closest approximation to their Alexandrine. The Germans stopped imitating it long ago; they laugh at Gottsched. The English never imitated it. Alfieri wrote in blank verse (*sciolti*) which in fact are indispensable in tragedy for the expression of feelings in all their naked simplicity. In French authors tragedy is seldom in harmony with nature. This is not merely due to their overly cautious observance of the rules and conventions, which inevitably produces an inexhaustible supply of high-flown rhetoric. It is also to be accounted for by purely technical factors. Two hemistichs, equal in length, naturally encourage the juxtaposition of two opposing concepts and, therefore, there are as many antitheses in French tragedies as there are in the funeral orations of the Abbé Fléquier. The French themselves protest against their own meter:

Cette loi si dure,
Qui veut qu'avec six pieds d'une égale mesure,
De deux Alexandrins, côte à côte marchants,
L'un serve pour la rime, et l'autre pour le sens.

This is true to such an extent that at times one can, on the basis of the rhyme, guess the meaning of the next line".¹²⁸

Thus, in Puškin's time the six-foot iamb is already somewhat old-fashioned. In Puškin it is usually found in shorter lyric poems. This is how Puškin describes it (1830):

Он вынянчен был мамкою не дурой:
 За ним смотрел степенный Буало,
 Шагал он чинно, стянут был цезурой;
 Но пудреной пиитике на зло
 Растрёпан он свободною цензурой.
 Учение не впрок ему пошло:
 Нуго с товарищи, друзья натуры,
 Его гулять пустили без цезуры.

О, что б сказал поэт-законодатель,
 Гроза несчастных мелких рифмачей!
 И ты, Расин, бессмертный подражатель,
 Певец влюбленных женщин и царей!
 И ты, Вольтер, философ и ругатель,
 И ты, Делиль, парнасский муравей,
 Что б вы сказали, сей соблазн увидя —
 Наш век обидел вас, ваш стих обидя.

У нас его недавно стали гнать.
 Кто первый? можете у Телеграфа
 Спросить и хорошенько все узнать.
 Он годен, говорят, для эпитафия,
 Да можно им порою украшать
 Гробницы или мрамор кенотафа;
 До наших мод, благодаря судьбе,
 Мне дела нет: беру его себе!*

* A verse translation by A. F. B. Clark (1937):

The nurse who brought it up was of the best;
 The staid Boileau guided its youth ascetic,
 'Twas rigid with its fixed caesural rest;
 But in despite of periwigged poetic
 'Twas loosened by the free caesural rest.
 To discipline 'twas ever antithetic,
 Now Hugo and his crowd, whom rules appal,
 Have let it go without a rest at all.

What would'st thou say, o poet-legislator,
 The terror of all minor bards forlorn.
 And thou, Racine, immortal imitator,
 Singer of women and of kings love-lorn !

This ironic tone is very interesting: exactly at that time (1830), Puškin began to write in what was for him a new meter — the iambic pentameter without caesura. Yet he does not abandon the six-foot iamb: he returns to it again in 1833 in the narrative poem *Andželo*. With the other poets of the Puškin school, the six-foot iamb becomes more and more rare. Thus, for example, while Lermontov wrote thousands of four- and five-foot iambic lines of verse, he wrote only about three hundred lines of iambic hexameter; a similar trend away from the hexameter may be observed also in Tjutčev and other poets.¹²⁹ In general, the iambic hexameter is rather rare in the nineteenth century and it sounds somewhat archaic. Surely it is not by accident that Fet, for example, uses it very frequently in poems with archaic motifs (*Antičnyj mir i antologičeskie stixotvorenija*). One could also mention an attempt by Mej to replace the Polish thirteen-syllable line with the six-foot iamb in his translation of an excerpt from *Pan Tadeusz*. These were, however, rather isolated examples: in the history of Russian literature the six-foot iamb remains primarily a meter of the eighteenth century.

The first attempt in Russian poetry at using the six-foot iamb is, as we have noted, to be found in Lomonosov in 1742 (cf. Table VI, 1). Just as with his 1741 four-foot iambs, Lomonosov strove to place stresses on all the strong syllables:

Syllables:	2	4	6	8	10	12
% stressed:	96.1	92.9	91.1	99.6	91.4	100

It will be seen that all the strong syllables are stressed in more than 90% of the lines. The average for the six syllables involved is 95.2%. The tendency toward equalization of all strong syllables is evident. This is surely in line with Lomonosov's 1741 attempts to create a Russian meter consisting entirely of

And thou, Voltaire, philosopher and hater.
 And thou, Delille, ant on Parnassus born,
 What would you say, if you beheld this shame?
 Wronging your verse, our age has wronged your name.

'Tis but of late our critics fixed their eyes on
 This verse. Who first? Go ask "The Telegraph."
 A subject they can give you sound replies on.
 They say it's fitting for an epitaph,
 Or maybe useful sometimes to bedizen
 The marble of a tomb or cenotaph.
 Such whimsies on the winds of fashion blown,
 Are nought to me; I'll make the verse my own.

iambic feet and avoiding pyrrhic feet (cf. Table II, 2). Nevertheless, despite the high stress figures for all strong syllables, one can feel a certain oscillation of the rhythm even in this line, particularly in the second hemistich, where already the same rhythmic drive as in the three-foot iamb is quite clearly felt: the eighth and the twelfth syllables are strongly stressed, while the ictus on the tenth is somewhat weaker. The line showing the rhythm in Lomonosov's translation reveals a certain similarity to the rhythmic drive of its original, as can be seen from Diagram XIX.¹³⁰ To be sure, the beginning of the line in Junker is different from Lomonosov's, but both have the weakest stress on the sixth syllable, i.e. immediately preceding the caesura. In other words, both Junker and Lomonosov quite frequently use dactylic endings instead of masculine endings before the caesura. In this respect, Junker's influence on Lomonosov is beyond doubt. It can be seen particularly clearly in those lines in which both Junker and Lomonosov omitted the stress on the sixth syllable; e.g.:

J.: Lass sie, *Grossmächtigste*, / lass sie dahin nur ziehn...
L.: Puščáj, *Deržávnejša*, / puščáj tudá pojdút...

J.: Wohlan! *Grossmüthigste*, / Du hast vorher gezeigt...
L.: Izvól', *Deržávnejša*, / javíla Tý pred sím...

J.: Gönn, unsrer *Kauffmannschaft* / den billigen Genuss...
L.: Pozvól' *kupéčestvu* / torgóm dovól'nu být'...

J.: Dich, Höchste *Kaiserin*, / Dich, schönsten Friedens-Engel...
L.: Tebé, *Monárxinja*, / naš Ángel míra krásnyj...

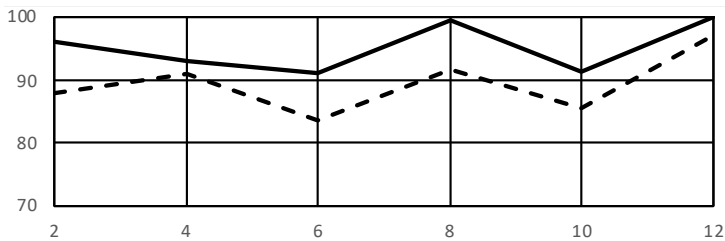


Diagram XIX

Broken line: Junker's 6-ft. iamb

Solid line: Lomonosov's 6-ft. iamb (1742)

Also very pronounced in both poets is the similarity in the rhythmic line of the second hemistich. In comparing Junker’s lines and Lomonosov’s 1742 lines one is struck by the fact that Lomonosov stresses more icti than Junker. While in Junker the average load on the strong syllables is 89.5%, in Lomonosov it reaches 95.2%. This provides convincing evidence that in his translation Lomonosov strove to create a completely implemented iambic line (the percentage of lines with all six stresses amounts in his translation to 72.9%). However, despite this intention, he nevertheless in his own lines reproduced certain rhythmical tendencies characteristic of Junker’s six-foot iamb.

Lomonosov does not return to the six-foot iamb until five years later, in 1747, at the time when he was also working on the three-foot iamb.¹³¹ In his six-foot iamb of that year the following distribution of stresses is found (cf. Table VI, 2):

Syllables:	2	4	6		8	10	12
% stressed:	97.0	58.1	85.3		95.2	51.5	100

As we can see, Lomonosov, in fact, thought of each hemistich as a three-foot iamb. Therefore, in his meter, he has in both hemistichs the same rhythmic drive as in the three-foot iamb: the middle icti are weak (the fourth and the tenth syllables) and the icti at both ends of the hemistichs (the second and the sixth, the eighth and the twelfth syllables) are strong. In this way the six-foot iamb displays a certain symmetry. However, the symmetry is not complete: while the second hemistich is a genuine three-foot iamb, the first hemistich is not, because its last foot does not have the fixed stress (on the sixth syllable). It is obvious that Lomonosov, following his earlier practice (1742), has continued to make use of dactylic endings. The difference between Lomonosov’s iambs of 1742 and 1747 is illustrated by Diagram XX:

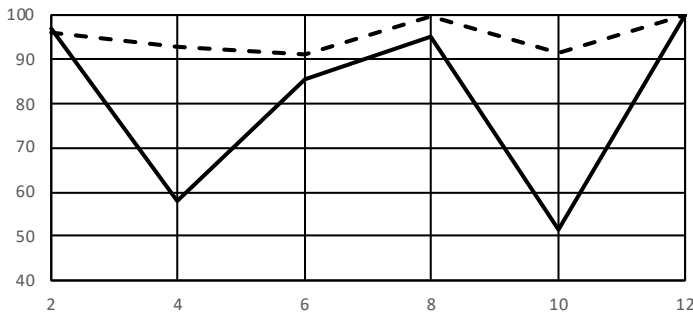


Diagram XX. Lomonosov’s 6-ft. iamb

Broken line: 1742 Solid line: 1747

Immediately after Lomonosov, Sumarokov and Trediakovskij began to write in six-foot iambs. Their hemistichs also developed the oscillation of the three-foot iamb. Both in Sumarokov's *Gamlet* (1747) and in Trediakovskij's translation of a part of Boileau's "L'Art poétique", the middle icti are weak in each hemistich, while the end icti are strong. It is clear then that these two poets also thought of the six-foot iamb as a combination of two three-foot iambs — this certainly without the benefit of Lomonosov's example. While Sumarokov, just like Lomonosov, admits dactylic endings before the caesura, Trediakovskij uses only masculine endings in the first hemistich. In his 1752 six-foot iamb the following distribution of stresses is found (cf. Table VI, 5):¹³²

Syllables:	2	4	6		8	10	12
% stressed:	86.9	52.3	100		90.1	51.2	100

As we see, Trediakovskij's line differs from Lomonosov's and Sumarokov's in that in Trediakovskij's iamb not only the twelfth but also the sixth syllable is always stressed (cf. Diagram XXI):

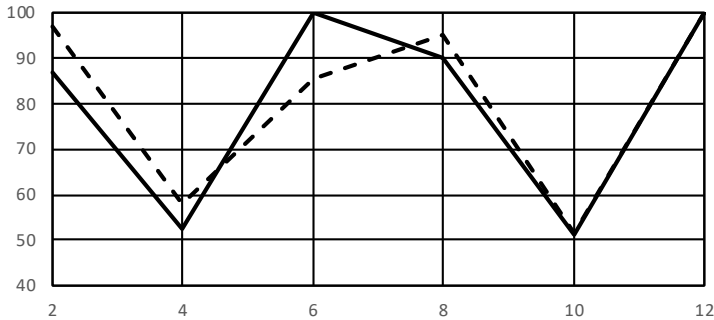


Diagram XXI

Broken line: Lomonosov's 6-ft. iamb (1747)

Solid line: Trediakovskij's 6-ft. iamb (1752)

This indicates that Trediakovskij viewed the six-foot iamb as two fully symmetrical three-foot iambs. Trediakovskij tried on two occasions to defend his demand that the sixth syllable carry a fixed stress:¹³³

It should be steadfastly observed that in iambic hexameter the first hemistich should not end with a pyrrhic, but always with an iambic foot: the character of the meter does not tolerate this deviation. It should be known that an acatalectic, i.e. complete, iambic line always has a masculine ending. Since this

hexameter consists of two full trimeters, and each trimeter must by its very nature end in an iamb, it should be clear that the first hemistich which is one of those two trimeters should end with an iamb. Consequently, those not writing in this way are guilty of erring against the true structure of the iambic hexameter. It is also worth knowing that the iambic meter was introduced to us through German examples, and in the German examples it always ends in an iamb — as indeed reason demands.¹³⁴

This appeal by Trediakovskij to German models serves no purpose, for the Germans also use a pyrrhic in the third foot of the first hemistich.¹³⁵ We have observed that Lomonosov had also introduced dactylic endings before the caesura — following the example of Junker. Trediakovskij needed the German poets as a reference, since they possessed undisputed authority in matters of tonic versification. However, Trediakovskij did not find the constant stress on the sixth syllable in German poetry, but rather in French. He had lived in Paris and served his apprenticeship under the French. He himself wrote French verses and also, as we have already noted, he had made a poetic translation in six-foot iambs of some parts of Boileau's "L'Art poétique", maintaining the tonic constant on the sixth syllable. However, French poets did not command the respect of the Russian poets in matters of versification (it was sufficient to point out that the French line does not have regular feet to deprive the French of any authority), and this is why Trediakovskij seeks support from the Germans. Sumarokov as a poetic theoretician did not agree with Trediakovskij:

It is true (*he says*) that the Germans do most frequently end the first hemistich with an iamb. (*Sumarokov knows therefore that they, too, at times use a pyrrhic. – KT*) The reason for this is that they have a larger quantity of short words while we have many long ones; accordingly, I end the first hemistich with non-iambs more frequently than do the Germans; nevertheless, I believe that other authors of our tragedies will not avoid using pyrrhic feet, and that to try to do so would be pointless, for in the effort to find pure iambs before the caesura they would be sacrificing valuable thoughts.¹³⁶

All subsequent poetic practice in Russia constitutes an endorsement of Sumarokov and a solid rejection of Trediakovskij's position.

If we examine the development of the Russian six-foot iamb throughout the entire eighteenth and nineteenth centuries, we shall see that its rhythmic drive underwent certain changes. The whole development of the six-foot iamb can be divided into four periods:¹³⁷ 1) the six-foot iamb of the eighteenth century, with a more or less clearly defined bipartite symmetrical rhythmic structure,

i.e. with an alternation of strong and weak stresses within the borders of each individual hemistich; 2) the six-foot iamb of the transitional period (1800–1820): this period coincides exactly with the transitional period in the development of the four-foot iamb; in the second stage of this transitional period (1814–1820) there is already a quite noticeable tendency towards a breakdown of the symmetrical drive of the eighteenth century six-foot iambs; 3) the six-foot iamb from 1820 to 1840: this period coincides with the complete victory of the new rhythmic drive in the four-foot iamb; in the six-foot iamb of this period the new asymmetrical rhythmic drive likewise becomes dominant: in the first hemistich the stress frequency for the metrically strong syllables diminishes from the first through the third foot, while the second hemistich remains basically without change; 4) the six-foot iamb after 1840: this period is marked, on the one hand, by a continuation of the asymmetrical rhythmic drive of the preceding period (1820–1840) and, on the other hand, by a return to the rhythmic drive of the eighteenth century, i.e. by a tendency to archaize the rhythm. We shall study the development of the six-foot iamb according to these periods.

In addition to Lomonosov's and Trediakovskij's iambic hexameter, we studied that of fourteen other poets of the eighteenth century (Table VI, 1–22). If we exclude the first attempt by Lomonosov (1742) and also Trediakovskij's hexameter as being experimental in nature, we observe the following variations in the stress percentages for the even syllables in the poets of the eighteenth century:

First hemistich:			
Syllables:	2	4	6
% stressed:	88.3–97.8	55.9–74.6	61.7–85.3
Second hemistich:			
Syllables:	8	10	12
% stressed:	91.9–98.8	37.2–52.7	100

As we see, these percentages give us basically the same picture as Lomonosov's 1747 six-foot iamb: while the second hemistich is a pure three-foot iamb, the first is not, for in no poet except for Trediakovskij does it have the fixed stress on the sixth syllable. It is clear that the Russian poets of the eighteenth century did not feel the six-foot iamb as two separate three-foot iambs but as one iambic line of six feet, which, mainly by the intonation produced by the syntax (phrase intonation), is combined into a single rhythmic unit.¹³⁸ Since

the constant stress in Russian binary meters is, as a rule, a signal or marker for the end of the line only, poets did not consider it necessary to maintain this constant stress at the end of a hemistich also. Had it been maintained on the sixth syllable, then there would be two strong stress positions next to each other (on the sixth and the eighth syllables) in the middle of the line. In no Russian binary meter of the eighteenth century did such a situation exist.¹³⁹ It is obvious that Russian poets were bothered by such a combination and therefore they alleviated the situation by the use of dactylic endings before the caesura. Even though the three-foot iamb was taken as the basis for the rhythmic drive in the first hemistich, as we have shown by analyzing Lomonosov's 1747 hexameter, complete symmetry between the hemistichs was not maintained, owing precisely to the avoidance of two adjacent strong icti in the middle of the line.

If we observe the six-foot iamb of the eighteenth century as a whole, we notice that, in addition to the fixed stress on the twelfth syllable, the stress frequencies for the second and the eighth syllables, i.e. the icti which begin the hemistichs, are particularly strong.

The first ictus (on the second syllable) is invariably strong. Including Trediakovskij in our examination, we find that the percentage of stresses on the second syllable varies from 86.9% to 97.8%; moreover, it is above 90% in fourteen cases and below in seven. In comparison with the other metrically strong syllables, this is usually the third strongest: the strongest is the twelfth syllable while the second strongest is the eighth (i.e. the first strong syllable in the second hemistich): in seventeen of our examples, it is stronger than the first ictus of the first hemistich (on the second syllable) and it is weaker in only four examples. To be sure, the difference between the icti on the second and the eighth syllable is not very noticeable: in those seventeen examples, it varies from 0.9% to 9.2% in favor of the ictus on the eighth syllable and in the four above-mentioned cases, from 0.7% to 2.2% in favor of the ictus on the second. From this we deduce a general rule: in the eighteenth century the first hemistich of the six-foot iamb usually begins with a somewhat weaker ictus than the second hemistich.

The second ictus (on the fourth syllable) belongs to the category of the weaker icti. Its percentage varies from 55.9% to 74.6%. Only in Trediakovskij do we find a low of 52.3%. Out of twenty-one examples the percentage is below 60% in six, it varies between 60% and 70% in twelve, and only in three cases does it exceed 70%. In the majority of cases the percentage is below 65% and is above that figure in only nine. This means that, all in all, the second ictus belongs to the category of the weaker icti, all the more so since the difference

between it and the preceding ictus is always very noticeable (it varies from 16.1% to 40.9%).

The percentage of stresses on the sixth syllable varies in our examples from 61.7% to 85.3%. This ictus initially belonged to the category of the strong icti, e.g., in Trediakovskij (100%) and in the Lomonosov of 1747 (85.3%), but by as early as the fifties of the eighteenth century, the percentage of stresses on the sixth syllable had begun to decline. This decline may be clearly seen in Lomonosov's work: in 1752 his percentage of stresses on the sixth syllable amounted to 75.5% while his figure for 1760–1761 is 68.9%. If we ignore Lomonosov's 1747 maximum figure, his percentage of stresses on the sixth syllable varies from 61.7% to 80.6%. Of our nineteen examples (i.e. for the six-foot iamb after 1750, excluding Trediakovskij), in one only does this percentage fall below 65%; in five examples it varies between 65% and 70%; in twelve it varies between 70% and 80%; and in one case it exceeds 80%. On the basis of these figures, in the majority of examples this ictus, although not noticeably strong, nevertheless belongs to the category of the stronger icti, at least in those examples where its percentage is larger than 70%. Of all the icti in the line, it is usually the fourth strongest, being weaker than the icti on the twelfth, eighth and second syllables. The relation between the ictus on the fourth and the ictus on the sixth syllable is of primary importance for the rhythmic drive of the Russian six-foot iamb. Of the twenty-one examples studied, in fifteen the ictus on the sixth syllable is noticeably stronger than the ictus on the fourth, there being a difference in stress percentages of between 5.5% and 22.6% (except in Lomonosov's 1747 iambic hexameter and Trediakovskij's 1752 hexameter, where the difference is even bigger, ranging from 27.2% to as high as 47.7%). This means that in the fifteen examples mentioned, even in the first hemistich the rhythmic drive of the three-foot iamb was reproduced — albeit in modified and attenuated form. In four cases (Bogdanovič, Petrov, Kostrov and Knjažnin) the difference is still in favor of the sixth syllable, but it is minimal (0.5%, 0.3%, 2.7% and 3.0%). This means that the oscillation of the three-foot iamb in the first hemistich is gradually disappearing. Finally, we also have two cases in which the difference is in favor of the fourth syllable; in Kostrov (for 1781) it is 8.2% and in Kapnist it is 3.8%. This indicates that in their lines the drive which we are discussing has completely disappeared and the symmetry between the first and the second hemistichs has been completely destroyed. This came about in the following way: avoiding the proximity of two strong icti (on the sixth and eighth syllables), these poets increasingly favored dactylic endings in the first hemistich; the ictus on the sixth syllable thus not only became weaker, but in some cases actually moved into the category of the weak icti.

As far as the fourth ictus (on the eighth syllable) is concerned, we have already stated that it is as a rule the strongest of all interior icti in the six-foot iamb; the percentage of stresses on the eighth syllable is always above 90%. Conversely, the fifth ictus is the weakest: the percentage of stresses on the tenth syllable is always the lowest in comparison with the remaining even syllables in both hemistichs. This fits in with what has already been noted, namely that in all Russian binary meters the weakest is the penultimate ictus (before the obligatory stress on the final ictus). The percentage of stresses on the tenth syllable varies in individual poets from 37.2% to 52.7%. It falls below 40% in only three cases; in fifteen it varies from 40% to 50%; and in only three cases does it exceed 50%: in Lomonosov (1747), Trediakovskij and Kostrov (1778).

The typical characteristics of the rhythmic drive of the Russian six-foot iamb in the eighteenth century can be best illustrated with the average stress percentages for all poets studied:¹⁴⁰

Syllables:	2	4	6		8	10	12
% stressed:	91.8	64.4	73.1		95.1	44.1	100

As we can see, a certain symmetry between the two hemistichs is maintained. The rhythmic drive is bipartite: the rhythmic oscillation ends with the end of the first hemistich and is repeated in the second; actually, in the first hemistich it is merely hinted at, being fully realized in the second.

The period between 1800 and 1820 has been characterized above as a period of transition in the evolution of the Russian iambic meter. As was the case with the four-foot iamb, two stages stand out very clearly in this period in the development of the six-foot iamb: from 1800 to 1814 and from 1814 to 1820. For the six-foot iamb, as for the four-foot iamb, this period, and more particularly the second stage, is characterized by the instability of the rhythmic drive.

As representative of the first stage of this transitional period we studied Žukovskij (1800–1808), Batjuškov (1804 and 1809–1813) and Vjazemskij (1808–1814). Žukovskij's and Vjazemskij's six-foot iambs, as well as those of Batjuškov from 1804, fully preserve the bipartite symmetrical structure of the eighteenth century (cf. Table VI, 23, 24 and 26). Our figures for Batjuškov are somewhat approximate, for we analyzed only fifty-eight lines from that year. Therefore, his constant stress on the second syllable, as also the extremely wide difference between the stress figures for the fourth and sixth syllables, may be regarded as fortuitous. Meanwhile, in Batjuškov's 1809–1813 six-foot iamb (cf. Table VI, 25) the symmetry between the two hemistichs has disappeared, since the stress percentages for the fourth and sixth syllables are now almost equal (as for example in Bogdanovič or V. Petrov in the eighteenth century).

Typical for the transitional period in all three poets are the stress figures for the penultimate ictus. The percentage of stresses on the tenth syllable is in all three below 40%, which would be exceptional for the eighteenth century; in Žukovskij and Batjuškov that percentage is even below the absolute minimum observed for the eighteenth century.

For the second stage of the transitional period we examined Vjazemskij, Žukovskij, Batjuškov, Puškin and the early Tjutčev (see Table II, 27–35). The stress percentages for the different syllables vary as follows:

	First hemistich:		
Syllables:	2	4	6
% stressed:	83.3–96.0	63.1–73.6	55.7–81.3
	Second hemistich:		
Syllables:	8	10	12
% stressed:	90.9–98.9	31.1–46.3	100

If these figures are compared with the figures for the eighteenth century, it becomes obvious that in the second stage of the transitional period there has been a considerable drop in the low figures for the second, sixth and tenth syllables, whereas the low figure for the fourth syllable has risen (in the eighteenth century the low figures were 86.9% on the second, 52.3% on the fourth, 61.7% on the sixth, and 37.2% on the tenth). This means that in the second stage of the transitional period the second, sixth and tenth syllables have become less stable, while the fourth has become somewhat more stable. Particularly noticeable is the reduction in the percentage of stresses on the second syllable in Žukovskij (low of 83.3%); above we noted a similar tendency for his four-foot iamb. As far as the tenth syllable is concerned, the percentage of stresses on it has fallen most noticeably in Batjuškov and Puškin, who both have lows of 31.1%. A similar reduction of the percentage of stress on the penultimate foot was found in their four- and three-foot iambs of the same period. Only in Žukovskij's six-foot iamb without caesura (cf. Table VI, 30) is there a quite unexpected high figure of 56.6%. Of all the icti, only the ictus on the eighth syllable did not undergo change; to be sure, in Žukovskij's six-foot iamb without caesura the percentage has also fallen — to 86.8%; but this was certainly due to the elimination of the caesura.¹⁴²

As far as the difference in stress percentages on the fourth and sixth syllables is concerned, in this stage the difference is in favor of the sixth syllable in three cases: in Vjazemskij (by 11.1% and 15.7%) and in the early Tjutčev (by 14.1%). In this respect their rhythmic tendencies clearly reflect the

symmetrical bipartite structure of the eighteenth century. However, in the remaining six cases (in Žukovskij, Batjuškov and Puškin) the difference has shifted in favor of the fourth syllable, and it ranges from 2.9% to an impressive 17.9% (in Batjuškov's hexameters for 1816–1818). Thus, in all three poets, the fourth syllable is considerably stronger than the sixth and there is no trace of symmetry between the first and the second hemistich.

The difference between the rhythmic tendencies in the six-foot iamb of the eighteenth century and the transitional period (1814–1820) is most clearly evident if we compare the average stress percentages for both periods (cf. Diagram XXII):

Syllables:	2	4	6	8	10	12
18th century:	91.8	64.4	73.1	95.1	44.1	100
1814–1820: ¹⁴³	90.7	68.5	68.7	94.9	39.4	100

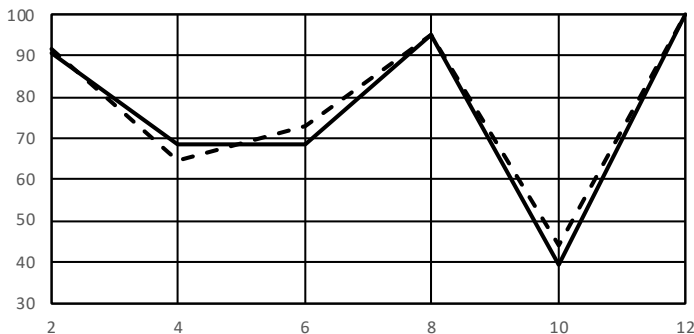


Diagram XXII

Broken line: the 6-ft. iamb of the 18th century

Solid line: the 6-ft. iamb of 1814–1820

We see clearly that the average percentage of stresses on the fourth syllable has increased, while on the sixth it has diminished by the same amount; thus the second and third icti have become completely equal in strength and the symmetry between the first and second hemistichs has entirely disappeared. The percentage of stresses on the tenth syllable has also fallen considerably. The ictus on the eighth syllable has remained unchanged while the percentage of stresses on the second has fallen only very slightly. In this stage also, the second hemistich begins with a somewhat stronger ictus than does the first hemistich.¹⁴⁴

We studied the iambic hexameter of eight poets belonging to the period between 1820 and 1840: Puškin, Vjazemskij, Pletnëv, Jazykov, Baratynskij, Tjutčev,¹⁴⁵ Kozlov and Lermontov (cf. Table VI, 36–52). If for the moment we ignore the unusually low minimum figures for the second (75.8%) and the eighth syllables (86%) in Tjutčev, as well as the minimum figure for the tenth syllable (26.8%) in Jazykov, in the remaining cases the stress percentages are distributed on the individual syllables as follows:

First hemistich:			
Syllables:	2	4	6
% stressed:	84.8–96.3	64.7–76.0	57.6–77.5
Second hemistich:			
Syllables:	8	10	12
% stressed:	89.3–98.5	32.5–47.9	100

If we compare these percentages with the minimum and maximum figures from the preceding period (1814–1820), a cursory glance will not reveal any major changes. We do notice that the maximum on the fourth syllable (76%) is higher and the maximum on the sixth (77.5%) is lower than the corresponding maximum figures from the preceding period (73.6% on the fourth and 81.3% on the sixth). For the rest, individual percentage differences between this and the preceding period do not reach even 2%. However, if we analyze in greater detail all the stress percentages in individual poets and if we compare the averages from this with the preceding period, we shall see that in the 1820–1840 period certain changes did take place in the rhythmic drive of the six-foot iamb.

As we have seen, the percentage of stresses on the second syllable varies in this period (1820–1840) from 84.8% to 96.3%: in twelve cases it is below 90%, in four it is slightly higher (90.2%, 90.7%, 91.1% and 91.5%) and in only one example does it reach 96.3% (in Kozlov). Both in the eighteenth century and in the transitional period (1800–1820), this percentage in the majority of cases exceeded 90%. On the basis of this, we can rightfully conclude that after 1820, the second ictus became weaker. In one case (in Tjutčev's six-foot iamb after 1830) its percentage fell to 75.8% (cf. Table VI, 50), which is by the way a general characteristic of this poet, for in the four-foot iamb also his stress figures for the first foot are also extremely low (cf. Table III, 50–51).

The percentage of stresses on the fourth syllable varies in this period from 64.7% to 76.0%: it is below 65% in only two cases, it varies between 65% and

70% in nine, while it exceeds 70% in six. It is obvious that in comparison with the eighteenth century this ictus has become considerably stronger, for in the eighteenth century its percentage did not usually exceed 65% (in twelve examples out of twenty-one). The percentage of stresses on the sixth syllable varies in this period from 57.6% to 77.5%: it is below 60% in two cases, in eleven it varies from 60% to 70%, and it exceeds 70% only in four. Since in the eighteenth century this percentage varies in the majority of cases between 70% and 80%, we can conclude that in the period from 1820 to 1840 the ictus on the sixth syllable has become noticeably weaker than in the eighteenth century. With regard to the difference in stress percentage between the fourth and sixth syllables, we can state that in one case it is equal to zero, in ten it is in favor of the fourth syllable (with a range of 1% to 17.5%) and it is in favor of the sixth in only six cases (with a range of 0.6% to 11.7%). The picture is, therefore, quite different from that of the eighteenth century. The first hemistich maintains the rhythmic oscillation of the three-foot iamb only in Vjazemskij's 1822–1823 hexameter, in Kozlov's and Lermontov's and to a degree in that of the early Jazykov (1822–1831).¹⁴⁶ Moreover, Vjazemskij's and Jazykov's later hexameters break away from the traditions of the six-foot iamb of the eighteenth century. This tradition continues only in Kozlov and Lermontov in the 1820–1840 period. Therefore, this period is marked by a new rhythmic tendency in the first hemistich which consists in a progressive diminution in the strength of the icti from the first to the third. The first ictus is strong, the second is weaker and the third is the weakest.

The ictus on the eighth syllable did not undergo any major changes in the 1820–1840 period, and it remained the strongest ictus in the line except for the final fixed stress. In our examples the percentage of stresses on the eighth syllable varies from 86% to 98.5%, and it is always higher than the percentage on the second syllable. The percentage of stresses on the eighth fell below 90% only in Vjazemskij and Tjutčev (something previously observed only in Žukovskij's six-foot iamb without caesura), but this ictus in Vjazemskij and Tjutčev is still always stronger than the ictus on the second syllable. The ictus on the tenth syllable is now, as earlier, the weakest ictus in the line. The percentage of stresses on it varies from 26.8% to 47.9%. This unusual low of 26.8% occurs in the six-foot iamb of Jazykov; a similarly low percentage of stresses on the penultimate foot is characteristic of all his binary meters. Of the remaining poets, the percentage of stresses on the tenth syllable varies in nine cases between 30% and 40% and in six between 40% and 45%, and it exceeds 45% in only one case (Vjazemskij, 1824–1827). In comparison with the eighteenth century this ictus is now considerably weaker, for in the eighteenth century

the percentage of stresses on the tenth syllable fell below 40% in only three examples (out of twenty-one).

The evolution of the Russian six-foot iamb in the 1820–1840 period can be best illustrated by a comparison of the stress percentage averages for this and the preceding period (cf. Diagram XXIII):

Syllables:	2	4	6	8	10	12
1814–1820:	90.7	68.5	68.7	94.9	39.4	100
1820–1840: ¹⁴⁷	88.6	69.5	67.1	94.4	38.8	100

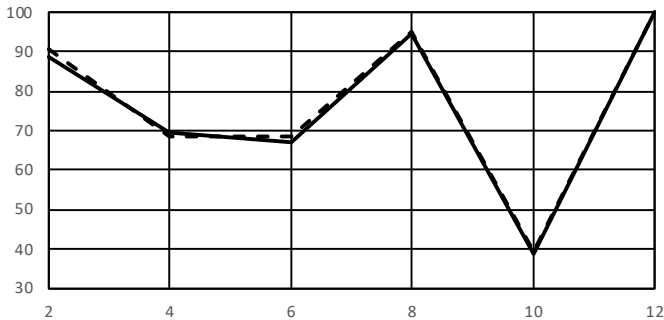


Diagram XXIII

Broken line: 6-ft. iamb, 1814–1820

Solid line: 6-ft. iamb, 1820–1840

As the figures show, all the icti have become somewhat weaker except for the ictus on the fourth syllable (which has become stronger). This reduction in the percentage of stresses is somewhat more noticeable on the second and sixth syllables than on the eighth and tenth, where it is minimal. Most important, however, is the change in the relationship of the strength of the icti on the fourth and sixth syllables: the ictus on the fourth has become stronger than the following ictus. Thus, a new asymmetrical rhythmic drive of the six-foot iamb has been created: while in the first hemistich the strength of the icti diminishes from the first towards the third, in the second hemistich two strong icti are separated by a weak ictus. To be sure, we have already encountered this drive in eighteenth-century poets (Kostrov and Kapnist), but only in exceptional cases. It became more prominent in the transitional period (Žukovskij, Batjuškov and Puškin), but it completely established itself only after 1820, when it became the characteristic hallmark of the six-foot iamb of the Puškin pleiad.

It should be noted that this victory of the asymmetrical drive of the six-foot iamb coincides chronologically with the establishment of the new rhythmic drive in the four-foot iamb. In both cases the break in the rhythmic drive occurred around 1820. One could *a priori* say that these two occurrences are connected. The nature of this connection and why this new asymmetrical type of six-foot iamb came into being will be explained at the end of the book. Meanwhile, if we take a closer look at this new asymmetrical drive of the six-foot iamb, we shall see that in terms of rhythmic drive it does not so much represent the culmination of a process, but is, rather, a transitional stage towards a different type of rhythmic drive — a tripartite structure. We have seen that in the nineteenth century, particularly after 1814 and up to 1840, the percentage of stresses on the sixth syllable was decreasing noticeably and that the percentage on the fourth syllable was increasing at its expense. We observed exactly the same process in the development of the four-foot iamb in the transitional period (1800–1820). We have also seen that after 1814 and up to 1840 the second syllable of the six-foot iamb shows a tendency toward weakening, particularly with Žukovskij, Vjazemskij, Jazykov and Baratynskij, and more so with Tjutčev (in his six-foot iamb after 1830).¹⁴⁸ One might expect that the same thing would happen to the six-foot iamb of the nineteenth century as happened to the four-foot iamb of those poets who after 1820 adopted the new bipartite rhythmic structure, i.e. that the percentage of stresses on the fourth syllable would increase still more — not, however, at the expense of the sixth, but rather at the expense of the second syllable. Let us take, for example, the six-foot iamb of Baratynskij from 1819 to 1830. The distribution of stresses is as follows:

Syllables:	2	4	6	8	10	12
% stressed:	86.3	75.1	57.6	98.5	38.7	100

Had the percentage of stresses on the second syllable in Baratynskij fallen by an additional 10%, the percentage of stresses on the fourth would have risen by that much, and then we would have arrived at the following stress percentages for his six-foot iamb (see Diagram XXIV):

Syllables:	2	4	6	8	10	12
% stressed:	[76.3]	[85.1]	57.6	98.5	38.7	100

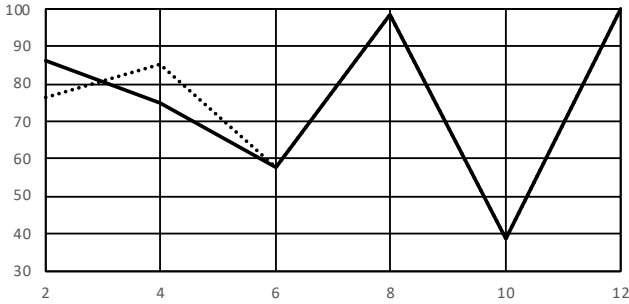


Diagram XXIV

Solid line: 6-ft. iamb of Baratynskij (1819–1830)

Dotted line: hypothetical further evolution of his first hemistich

If Baratynskij had followed this pattern, the stress figures for his second syllable would have been almost the same as they are for his four-foot iamb.¹⁴⁹ This shows that the six-foot iamb had the potential to develop a weak first and strong second ictus. In this way we would get a tripartite structure in which the weak and strong icti would alternate (all odd icti would be weak and the even icti strong), the strong icti getting progressively stronger from the beginning to the end of the line and conversely the weak icti getting progressively weaker.

The closest to such a tripartite structure is Tjutčev's iambic hexameter for the period 1830–1873, which shows the following distribution of stresses:

Syllables:	2	4	6	8	10	12
% stressed:	75.8	73.3	73.3	86.0	44.6	100

The figures show that the first three icti in Tjutčev are almost equal in strength and that the line representing stress frequencies in the first hemistich is almost flat. Had the percentage of stresses on the sixth syllable in Tjutčev fallen by some 10%, and approached the percentage observed in Baratynskij, then the percentage of stresses on the fourth would have had to increase proportionately, and thus we would have the following line of rhythm in his six-foot iamb (cf. Diagram XXV):

Syllables:	2	4	6	8	10	12
% stressed:	75.8	[83.3]	[63.3]	86.0	44.6	100

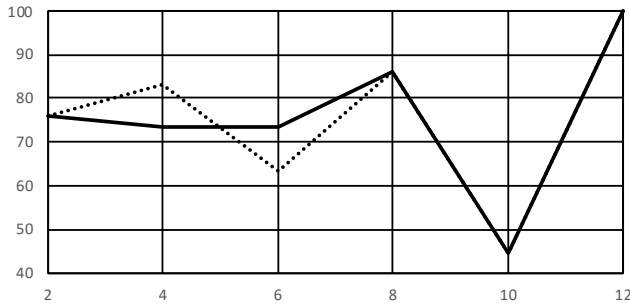


Diagram XXV

Solid line: Tjutčev's 6-ft. iamb (1830–1873)

Dotted line: hypothetical further evolution of his first hemistich

As may be seen, in this hypothetical case as well a tripartite structure with the alternation of strong and weak icti would have developed.

Let us compare this line representing an imaginary rhythmic pattern (based on the hypothetical rhythmic possibilities of the Baratynskij hexameter) with the six-foot iamb of Lomonosov for 1747, i.e. with that rhythmic pattern which shows the symmetrical bipartite oscillation in its most developed form:

Syllables:	2	4	6	8	10	12
Lomonosov (1747):	97.0	58.1	85.3	95.2	51.5	100
Imaginary rhythmic line:	76.3	85.1	57.6	98.5	38.7	100

As this comparison shows, the period of development with which we are concerned should have culminated in a complete reversal of the rhythmic pattern for the first hemistich: the figures for the first ictus would be down some 20% from Lomonosov's figures, and the second and third ictus figures would have switched positions (cf. Diagram XXVI).

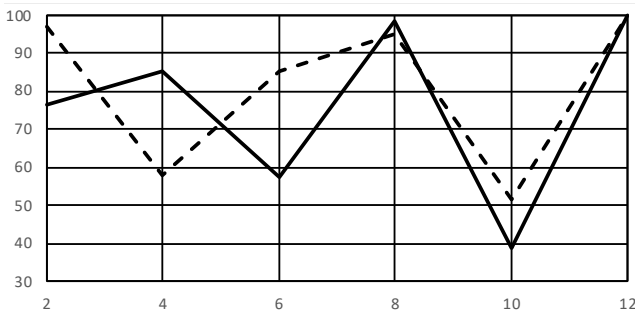


Diagram XXVI

Broken line: Lomonosov's 6-ft. iamb (1747)

Solid line: hypothetical line of the 6-ft. iamb with tripartite rhythmic oscillation

Bearing these considerations in mind, we feel that the whole development of the six-foot iamb was proceeding toward the alternation of weak and strong icti — as in the case of the four-foot iamb. This was, in our opinion, the ultimate destiny of the Russian six-foot iamb. An examination of the different rhythmic variations of the six-foot iamb shows that the patterns which promote this alternation of weak and strong icti were used much more frequently in the 1814–1840 period than in the eighteenth century. But the development of the six-foot iamb never reached its culmination; it stopped half-way and the rhythmic pattern with alternating weak and strong icti never materialized. Instead of this, after 1840, something happened which at first glance could not have been expected. The six-foot iamb turned back toward the rhythmic drive of the eighteenth century, i.e. the six-foot iamb after 1840 returned more or less to a bipartite rhythmic oscillation with weak middle icti in each hemistich. Why the new tripartite structure did not materialize in the Russian six-foot iamb and why the six-foot iamb after 1840 “regressed”: these questions will also be answered at the end of the book.

Of the poets who wrote in the six-foot iamb after 1840, we examined Nekrasov, Vjazemskij (who after a lapse of some five years again returned to the six-foot iamb), Majkov, Satin, Mej, A. K. Tolstoj and Fet (cf. Table VI, 53–71). These poets show the following stress pattern:

	First hemistich:		
Syllables:	2	4	6
% stressed:	84.2–95.9	53.3–73.8	59.2–80.4

Second hemistich:

Syllables:	8	10	12
% stressed:	88.4–96.6	32.0–50.0	100

If we compare the low and high figures for this period with the corresponding low and high figures for earlier periods, we shall see that the lows and highs on the second, eighth and tenth syllables coincide with the corresponding figures from the preceding period (1820–1840), while the low and high figures for the fourth and the sixth syllables coincide with the corresponding figures for the eighteenth century.¹⁵⁰ Indeed, the first, fourth and fifth icti did not undergo any important changes after 1840, and therefore we shall not deal with them in detail. However, the relationship between the second and the third ictus did change again after 1840. The difference in the stress percentages for the fourth and sixth syllables is in favor of the fourth in seven cases (with a range of 0.7% to 14.6%) and in twelve cases it is in favor of the sixth (with a range of 0.4% to 22.4%). On this basis alone one can draw the conclusion that the six-foot iamb after 1840 tends more towards the symmetrical oscillation characteristic of the eighteenth century rhythmic pattern. If we examine individual poets, we see that there are two different tendencies: some poets continue with the asymmetrical rhythmic drive from the previous period (1820–1840), for example Majkov and, to a degree, Fet, while others return to the symmetrical drive of the eighteenth century, e.g., Satin, Mej, and A. K. Tolstoj. A symmetrical drive is also evident in Vjazemskij's 1845–1849 hexameter, which in his case is, in fact, a return to the rhythmic drive of his youth. The example of Nekrasov is, however, the most interesting (see Table VI, 53–55). In his six-foot iamb from 1840 to 1850, the progressive diminution of the strength of the icti in the first hemistich is very clear, which means a continuation of the tradition of the poets from Puškin pleiad (1820–1840). However, after 1850, a very clearly noticeable bipartite symmetrical drive appears — of the very kind which we noted in the eighteenth century. In order to determine to what degree the six-foot iamb returns to this symmetrical rhythmic drive after 1840, we shall compare the average rhythmic pattern for this period with the pattern for the previous one (cf. Diagram XXVII):

Syllables:	2	4	6	8	10	12
1820–1840:	88.6	69.5	67.1	94.4	38.8	100
after 1840: ¹⁵¹	90.3	66.9	69.2	93.9	39.5	100

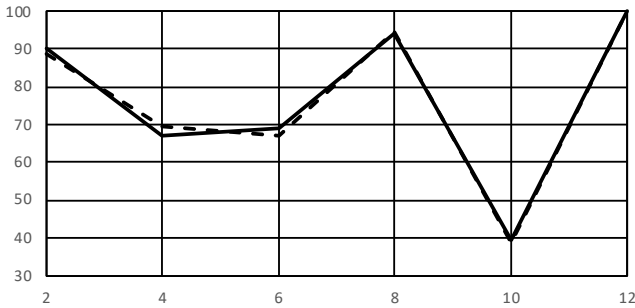


Diagram XXVII

Broken line: 6-ft. iamb, 1820–1840

Solid line: 6-ft. iamb after 1840

As we see, in the six-foot iamb after 1840 the stress percentages for the second, sixth and tenth syllables have increased while the percentage figure for the fourth has decreased. All these changes are indications of the return to the old forms, i.e. they signify a certain archaizing of the rhythmic pattern.¹⁵² The relationship between the stress percentages for the fourth and sixth syllables has changed again: the sixth syllable has again become stronger; a bipartite symmetrical structure is beginning to reappear. Thus the six-foot iamb in the second half of the nineteenth century, particularly in Nekrasov, Mej, and A. K. Tolstoj, returns, so to speak, to its point of departure. One should also mention that in this period (i.e. after 1840) the second hemistich in the six-foot iamb begins with a somewhat stronger ictus than the first;¹⁵³ thus, this archaizing tendency involves the entire Russian six-foot iambic line.

As is evident from our observations, in Russian poetry there exist in fact two types of six-foot iamb: with a symmetrical and with an asymmetrical rhythmic drive. As we have already said, the symmetrical six-foot iamb is characteristic of the whole eighteenth century (from Lomonosov to Deržavin); in the transitional period its tradition is continued in the early Žukovskij (1800–1808), the early Tjutčev (1818–1820) and particularly in Vjazemskij (1820–1823). After 1820 it disappears from the poets of the Puškin pleiad and its tradition is preserved only by Kozlov and Lermontov. However, in the second half of the nineteenth century, the symmetrical six-foot iamb again comes into prominence, particularly with Nekrasov, Mej and A. K. Tolstoj. Conversely, the asymmetrical six-foot iamb appears in the eighteenth century only as an exception (in Kostrov and Kapnist). In the transitional period it gains ground in the poetry of Batjuškov (1814–1818), Žukovskij (1814–1815), and Puškin, and in the 1820–1840 period it becomes typical for a whole group

of poets. However, after 1840 it steadily loses ground, finding a refuge primarily in the work of Majkov and Fet.

It is interesting to examine the question as to whether this symmetrical six-foot iamb of the nineteenth century really differs from the symmetrical six-foot iamb of the eighteenth century. Let us compare the average figures representing the respective rhythmic patterns (see Diagram XXVIII):

Syllables:	2	4	6	8	10	12
18th century (sym.) ¹⁵⁴	92.3	63.7	74.4	95.3	44.0	100
19th century (sym.) ¹⁵⁵	90.7	64.7	75.5	94.1	39.8	100

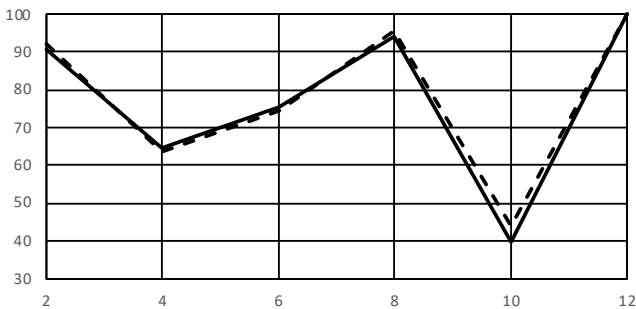


Diagram XXVIII

Broken line: Symmetrical 6-ft. iamb of the 18th century

Solid line: Symmetrical 6-ft. iamb of the 19th century

As can be seen, the rhythmic patterns coincide almost completely. Particularly noticeable are the similar percentage differences between the fourth and sixth syllables: in the eighteenth century the difference amounts to 10.7%, in the nineteenth century to 10.8%. Nevertheless, a certain dissimilarity can be noticed: the first ictus (on the second syllable) is somewhat weaker in the nineteenth century, an indication that in the nineteenth century there is more rhythmic variety at the beginning of the line than in the eighteenth century. This is, as we shall see, a general tendency of Russian iambic meters in the nineteenth century. These two rhythmic patterns differ mostly in the strength of the penultimate ictus. In the nineteenth century the average percentage of stresses on the tenth syllable is noticeably smaller than in the eighteenth century. This too is a tendency which is characteristic of all Russian binary meters: the penultimate ictus in the binary meters of the nineteenth century is noticeably weaker than it is in the eighteenth. Thus, the rhythmic drive of the

symmetrical six-foot iamb in the nineteenth century represents a somewhat “modernized” eighteenth-century drive.

Finally, let us compare the average figures for the symmetrical and asymmetrical six-foot iamb of the nineteenth century (see Diagram XXIX):

Syllables:	2	4	6	8	10	12
19th century (sym.)	90.7	64.7	75.5	94.1	39.8	100
19th century (asym.) ¹⁵⁶	89.6	70.3	64.1	95.0	38.1	100

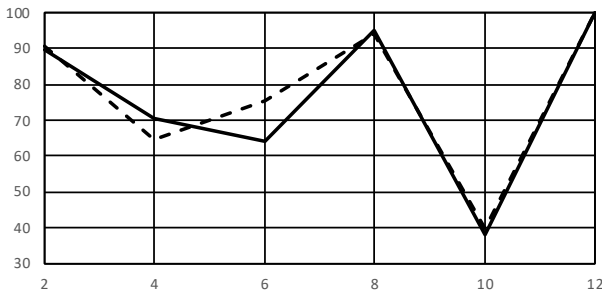


Diagram XXIX

The 6-ft. iamb of the 19th century

Broken line: symmetrical

Solid line: asymmetrical

As we see from these figures, the second hemistich is exactly the same in both varieties of the six-foot iamb. In fact, in the asymmetrical type the oscillation of the rhythm is somewhat greater. These types differ radically only in respect to the strength of the icti on the fourth and the sixth syllables. While in the symmetrical type the ictus on the sixth syllable is stronger than the preceding ictus by 10.8%, in the asymmetrical type it is weaker than the preceding ictus by 6.2%. Thus in the asymmetrical six-foot iamb the second and third icti have, so to speak, exchanged places, which is nicely brought out in the diagram by the crossing of the lines connecting the fourth and sixth syllables.

These two different types of rhythmic drive in the six-foot iamb can be clearly felt in a careful reading of even a few lines. Let us take one example:

Starájsja *nabljudát'* || *razlíčnye priméty.*
 Pastúx i *zemledél* || *v mladénčeskie léty,*
 Vzgljanúv na *nebesá,* || *na západnuju tén,*

Uméjut už predéc' || i vétr, i jásnj dén,
 I májskie doždí, || mladýx poléj otrádu,
 I mrázov ránnij xlád, || opásnyj vinográdu.

As we see in these six lines, the second, sixth, eighth and twelfth syllables are always stressed, whereas four stresses are omitted on each of the fourth and tenth syllables. The symmetry between the hemistichs is, therefore, complete. At times this bipartite rhythmic oscillation does not stand out very clearly but it still imposes itself upon our feeling for rhythm, as for example in the following octave from Puškin:

Oktjábr' už *nastupíl*; || už *róšča otrjaxáet*
 Poslédnie listý || s nagíx *svoix vetvéj*;
 Doxnúl osénnij xlád || — doróga *promerzáet*;
 Žurčá, eščè *bežít* || za *mélnicu ručéj*.
 No prúd užè *zastýl*; || *soséd moj pospešáet*
 V ot'ězžie poljá || s *oxótoju svoéj*; –
 I stráždut *ózimi* || ot *běšenoj zabávy*,
 I búdit láj sobák || *usnúvšie dubrávy*.

Here again the strong icti are the first and the third in each hemistich (on the second, sixth, eighth and tenth syllables); the middle icti in the hemistichs on the fourth and the tenth syllables) are quite frequently represented by the unstressed syllables of polysyllabic stress units (three times in the first hemistich and seven times in the second). Also, even when the fourth and tenth syllables are stressed, they usually carry a weak stress, so that the symmetry between the two hemistichs is quite well maintained. It is broken only in the seventh line by the dactylic ending before the caesura which produces an unfulfilled rhythmic expectation.

The following stanza, however, sounds quite different:

Stal'nýe rýcari, || ugrjúmye sultány,
 Monáxi, kárliki, || arápskie carí,
 Grečánki s čětkami, || korsáry, bogdyxány,
 Ispáncy v epančáx, || židý, bogatyri,
 Carévny plénnye, || grafíni, velikány,
 I vý, ljubímicy || zlatój moéj zarí, –
 Vý, báryšni moí, || s otkrýtymi plečámi,
 S viskámi gládkimi || i tómnymi očámi.

The rhythmic drive in the second hemistich of this octave is the same as in the one previously quoted but there is no symmetry between the oscillation of the first and the second hemistichs: in the first hemistich we find dactylic endings before the caesura six times, so that in fact the two masculine endings in the fourth and the seventh lines break the monotony of the rhythm. This octave sounds completely different from the previous one; and the struggle between these two types of rhythmic drives is, in fact, characteristic of the Russian six-foot iamb of the nineteenth century. Therefore, it is not at all surprising that both of those octaves are found in one and the same poem.¹⁵⁷

The rhythmic drive of the six-foot iamb is determined by rhythmic variations or figures. One or another rhythmic drive will depend on the more or less frequent use of one or the other figure. Theoretically, there can be altogether twenty-eight of these figures in the six-foot iamb with caesura, but in practice there are many fewer than that. The figures are as follows:

Figure	No. of stressed icti	Stressed syllables	Example
I	6	2, 4, 6, 8, 10, 12	Čredój sletáet són, čredój naxódit gólod...
II	5	–, 4, 6, 8, 10, 12	Iz _godovýx vreměn ja _rád liš' _ěj odnój...
III	5	2, –, 6, 8, 10, 12	Zdoróv'ju moemú polézen rússkij xólod...
IV	5	2, 4, –, 8, 10, 12	Legkó i rádostno igráet v sėrdce króv'...
V	5	2, 4, 6, –, 10, 12	Tepér' mojá porá, ja _ne _ljubljú vesný...
VI	5	2, 4, 6, 8, –, 12	Doxnúl osėnnij xlád, doróga promerzáet...
VII	4	–, –, 6, 8, 10, 12	I _da _perenesět tebjá _on v zíz'n' inúju...
VIII	4	–, 4, –, 8, 10, 12	I otdalėnnye sedój zimý ugrózy...
IX	4	–, 4, 6, –, 10, 12	Ja _ne _ropčú o _tóm, čto _otkazáli bógi...
X	4	–, 4, 6, 8, –, 12	I _zabývajú mír, i _v _sládkoj tišínė...
XI	4	2, –, –, 8, 10, 12	Liš' _výprosilasja; podružke tó skazála...
XII	4	2, –, 6, –, 10, 12	Spešíl perebezát' gorodové póle...
XIII	4	2, –, 6, 8, –, 12	Unýlaja porá, očėj očarovánė...
XIV	4	2, 4, –, –, 10, 12	I _s _káždyj osėn'ju ja _rascvetáju vnóv'...
XV	4	2, 4, –, 8, –, 12	Dušá stesnjáetsja liríčeskim volněnėm...
XVI	4	2, 4, 6, –, –, 12	—

Figure	No. of stressed icti	Stressed syllables	Example
XVII	3	2, –, –, –, 10, 12	S umérennostiju samougódnjyx dél...
XVIII	3	2, –, –, 8, –, 12	Čtob _výmyslennymi primérami bogóv...
XIX	3	–, 4, –, –, 10, 12	Neumolímost'ju vooružáeš' sérdce...
XX	3	–, 4, –, 8, –, 12	I _probuždáetsja poézija vo _mné...
XXI	3	–, –, 6, –, 10, 12	—
XXII	3	–, –, 6, 8, –, 12	Protivopostavlját' volnén'ju i perúnám...
XXIII	3	–, 4, 6, –, –, 12	—
XXIV	3	2, –, 6, –, –, 12	Bezmólvno pred _tobój kolenoprekloněnnjy...
XXV	3	2, 4, –, –, –, 12	Trudóm želáemym, no _nepreodolímy...
XXVI	2	2, –, –, –, –, 12	—
XXVII	2	–, 4, –, –, –, 12	Nepravomýsle i zloupotreblěně...
XXVIII	2	–, –, 6, –, –, 12	—

As can be seen from Table VII, from among 29,805 lines studied, some combinations were not found at all and some only very rarely. The latter include all the figures in which we find on one hemistich two contiguous feet with no stress, i.e. either those in which the first hemistich has the following pattern:

— ◡ ◡ ◡ ◡ ◡ ◡ or ◡ ◡ ◡ ◡ ◡ ◡ —,

or those in which the second hemistich has the form:

◡ ◡ ◡ ◡ ◡ ◡ —.

These patterns occur in the seventh, eleventh, sixteenth, seventeenth and eighteenth figures as well as in all figures numbered XXI–XXVIII.

Figure VII was found only three times:

Kolenoprekloněn, na _strášnom méste tóm...
(Žukovskij)

Kak _by _iz _glubínjy vekóv idúščij zván...
(Majkov)

I *da* *perenesët* tebjá *on* v žízn' inúju...
(A. K. Tolstoj)

As we can see, even in these examples this combination is not found in its pure form, because in all three examples the second syllable of the first hemistich could carry a second stress.

The eleventh figure occurs no more frequently than the seventh:

[Tak, vnédřivšís, odná strast' síloju svoéj]
Protívjaščiesja snedáet strásti ej.¹⁵⁸
(Popovskij)

Liš' *výprosilasja*: podružke tó skazála...
(Sumarokov)

Podóbjaščujusja nispádšej v t'mú denníce,
[...Gnusnéjšu fúriju pered *sobóju* zřjú.]
(Bogdanovič)

The eleventh figure was found in two more cases, but in lines without a word boundary before the seventh syllable (i.e. without a caesura):

U *Fráncii* nerazdelímo-véčnoj... Čás...
(Žukovskij)
Vy, kúřfursty, vy, kardinály, séjm, sinklít...
(Tjutčev)¹⁵⁹

The sixteenth figure was not found at all in the caesural iambic hexameter.¹⁶⁰ The only example, from Žukovskij, does not have a caesura before the seventh syllable:

Kak *búdto* xrám božéstvennyj nisprovergája...

The seventeenth figure was found in only one line in Popovskij:

S umérennostiju *samougódn*yx dél...

The eighteenth figure was found four times, three times in lines with the caesura:

I *slédujuščija* slová on *govorít*...
(Vas. Majkov)

Čtob *výmyslennymi* primérami bogóv...
(Bogdanovič)

Nó *čústvovanija* ulúčšeny *li* ím?
(Nikolev)

and once without the caesura:

Pred *smértiju*, pred *neizbéžnoju*... Smotří...
(Žukovskij)

Figure XXII was encountered only four times:

Protivopostavlját' volnén'ju *i* perúnam...
(Vjazemskij)

I *na* *poluputí* byl *dólžen* *nakonéc*...
(Puškin)

Kolenoprekloněn s molítvoju *glubókoj*...
Čtoby *ne* *umerét'* emú, *ne* *golodát'*...
(A. Majkov)

Figure XXIV was found twice:

Ot *póddannyx* carjú *kolenopreklonéne*...
(Žukovskij)

Bezmólvno *pred* *tobój* *kolenoprekloněnnj*...
(Puškin)

Figure XXV was also found twice:

Trudóm *želaémym*, *no* *nepreodolímym*...
(Lomonosov)

Kolónny górdye, kak *_by_ utomlený...*
(A. Majkov)

Finally, the twenty-seventh figure was found only once, in Bogdanovič:

Nepravomýslie i zloupotrebléne...

All these figures in fact belong to the category of rhythmic rarities. The following figures were not found at all:

- a) twenty-first: $\cup\cup\cup\cup\cup\acute{\cup} || \cup\cup\cup\acute{\cup}\acute{\cup}$
 b) twenty-third: $\cup\cup\cup\acute{\cup}\acute{\cup} || \cup\cup\cup\cup\cup\acute{\cup}$
 c) twenty-sixth: $\cup\acute{\cup}\cup\cup\cup\cup || \cup\cup\cup\cup\cup\acute{\cup}$
 d) twenty-eighth: $\cup\cup\cup\cup\cup\acute{\cup} || \cup\cup\cup\cup\cup\acute{\cup}$ ¹⁶¹

In practice, therefore, the Russian six-foot iamb with caesura is reduced to only fifteen variations; the full iamb with all stresses (Figure I), all variations with five stresses (II–VI), seven variations with four stresses (VIII–X and XII–XV), and only two variations with three stresses (XIX and XX). And of these combinations some are rather rare and are not found in all poets.

As far as these fifteen variations are concerned, the following percentage table shows the frequency with which the different variations are used by poets of the eighteenth and nineteenth centuries:¹⁶²

Rhythmic figure:	I	II	III	IV	V
%	3.5–22.5	0.0–4.6	5.7–18.5	4.0–13.3	0.0–4.9
Rhythmic figure:	VI	VIII	IX	X	XII
%	11.3–26.4	0.0–4.0	0.0–1.9	0.0–9.6	0.0–4.1
Rhythmic figure:	XIII	XIV	XV	XIX	XX
%	11.5–30.3	0.0–2.8	7.9–30.0	0.0–1.3	0.0–7.0

As can be seen, some figures show a zero as their minimum; only exceptionally do their maximum percentages exceed 5%, never reaching 10%. These are Figures II, V, VIII, IX, X, XII, XIV, XIX, and XX. Let us start by analyzing these rarer figures.

The percentage for the second variation (figure II) usually varies between zero and 4.6%. This variation is not found in the 1804 hexameter of Batjuškov,

nor in Nekrasov in 1845–1850, and in the great majority of poets its percentage does not exceed 4%. The highest percentages are found in Vjazemskij (in his 1837–1841 hexameter it reaches 4.6% and in 1845–1849 it reaches 4.2%) and in Trediakovskij (5%). The percentage figure for the fifth variation (V) in the majority of cases also does not exceed 4%. It is not found in Vjazemskij (1808–1814) nor in Nekrasov (1845–1850); the highest percentage figures were found in Trediakovskij (4.1%), Vjazemskij (1824–1827 — 4.7% and 1837–1841 — 4.9%), in Mej (1861 — 4.7%), in Žukovskij's non-caesural hexameter (5.1%) and in Tjutčev (after 1830 — 6.4%). Weak in both of these variations (II and V) are icti which are normally strong in the six-foot iamb: the second variation has a weak first ictus (on the second syllable), and the fifth variation has a weak fourth ictus (on the eighth syllable). They consequently disrupt completely the rhythmic oscillation (the second in the first hemistich and the fifth in the second). Therefore, both these variations are rare. Much rarer still is the ninth variation (IX), being the variation which fails to stress both these two normally strong icti (on the second and the eighth syllables) and thus completely destroys the rhythmic oscillation in both hemistichs. In twenty-four examples (out of seventy) it is not found at all and in the majority of poets its percentage does not exceed 1%. The highest percentages were found in: Trediakovskij (1.2%), Vjazemskij (1819–1821 — 1.2%), Majkov (1885–1894 — 1.7%), Mej (1849–1859 — 1.1% and 1861 — 1.9%) and finally in Tjutčev's hexameter after 1830 (2.5%).

The percentage figures for the eighth figure (VIII) vary in our examples from zero to 4%. It is not found at all in seven examples. Its highest percentages are found in Bogdanovič (4%), Zukovskij (3% and 3.7%), Tjutčev (after 1830 — 3.8%) and Majkov (1862–1878 — 3.4%). Thus in the majority of poets, its percentage figure does not exceed even 3%. While in the second hemistich this figure implements the complete iambic pattern, i.e. has all three stresses, in the first hemistich it does not stress the first and the third icti, stressing only the second, and thus destroying the basic rhythmic oscillation, especially in the six-foot iamb with the symmetrical rhythmic drive. A similar situation is found with the twelfth and the fourteenth variations (XII and XIV): they too fail to stress one strong ictus (on the eighth syllable) and in this way break the rhythmic oscillation in the second hemistich. While their second hemistich is exactly the same, they do differ in respect to the structure of the first hemistich. The fourteenth figure does not stress the third ictus in the first hemistich; it thus produces, although not in the same hemistich, two unstressed feet next to each other. The fourteenth figure leaves the second ictus unstressed in the first hemistich, thus producing in that hemistich the rhythmic oscillation of the three-foot iamb. The percentage for the twelfth figure usually varies from

zero to 4.1%. We found this to be zero in Satin (1851), and the highest figures occurred in Nekrasov (1853–1874 — 4.1%), in Trediakovskij (4.6%) and Žukovskij (5.9% in the non-caesural six-foot iamb). In other poets, in the great majority of cases its percentage does not exceed 3%. The percentage for the fourteenth figure (XIV) varies between zero and 2,8%. In eight of our examples it is not found at all and the high figures (above 2%) were found in Vjazemskij (in four examples from 2% to 2.4%), in Nekrasov (1851 — 2.2%), Majkov (1862–1878 — 2,5%) and Fet (2.8% and 2,6%). Thus in the majority of poets its percentage does not exceed even 2%, which leads us to conclude that this figure is usually found less frequently than the twelfth.

We could almost say that the nineteenth figure also belongs in the category of rhythmic rarities: in a majority of our examples it was not found at all (in thirty-nine out of seventy), while in the remaining cases its percentage does not reach even 1% (only in Vjazemskij, 1828–1830, 1.2% was found and in Tjutčev after 1830 — 1.3%). This variation leaves unstressed the first and fourth icti — both strong icti which begin the hemistichs (not unlike the ninth figure whose percentage also does not usually exceed 1%). But, in addition, this variation also fails to stress the third ictus, so that in it we find two unstressed feet next to each other. Just as in the fourteenth figure. As a rule, this variation is rarer than not only the fourteenth, but also the ninth.

Two more variations stand out as rather rare: the tenth and the twentieth (X and XX). In these also the percentages sometimes fall below 1% and never reach 10%. The percentage for the tenth figure varies usually from 0.4% to 9.6% (if we ignore a perhaps accidental zero in Batjuškov's 1804 hexameter). We found the lowest figures (below 1%) in Lomonosov (1752 — 0.7%), Xeraskov (0.4%), Deržavin (1775 — 0.4%), Batjuškov (1814–1815 — 0.9%) and Puškin (1814–1815 — 0.6%), all in poetry written before 1820. Conversely, the high figures (over 5%), if we ignore Trediakovskij (6.9%), are found in poetry written after 1820: in Vjazemskij (in four examples varying from 5.2% to 6.4%), in Baratynskij (1819–1830 — 5.6%), Tjutčev (after 1830 — 8.9%), Satin (9.6%), Mej (in four examples varying from 5.4% to 6.7%) and in Fet (5.9% and 5.7%). Thus, in the great majority of cases, the percentage figure for this variation too does not exceed 5%. The percentage for the twentieth variation varies from zero to 7%. In four cases we have zero — in Lomonosov (1747), Trediakovskij, Fonvizin and Batjuškov (1804); and in seven cases the percentage is below 1% — in Xeraskov (0.5%), Sumarokov (0.8%), Deržavin (0.4%), Vjazemskij (1819–1821 — 0.8% and 1845–1849 — 0.5%), Tjutčev (1818–1820 — 0.7%) and A. K. Tolstoj (0.6%). Thus, a percentage figure of below 1% for this variation is found mainly before 1820. After 1820 only Vjazemskij (1845–1849) and A. K. Tolstoj show a figure of below 1% — and then in verse which we

have characterized as representing something of a return toward the rhythmic drive of the eighteenth century. The percentage figure for this variation amounts to more than 4% in Kostrov (1781 — 4.5%), Kozodavlev (4.5%), Nekrasov (1851 — 5%), Jazykov (1834–1841 — 6.5%) and Žukovskij (1814–1815 — 7%). Thus, in the majority of poets its percentage does not exceed 4%. Both of these figures (X and XX) have exactly the same second hemistich (in which the rhythmic oscillation of the three-foot iamb is realized), but they differ somewhat in respect to the structure of the first hemistich. In the first hemistich both of these figures leave unstressed the first ictus, i.e. the strong ictus which begins the line. The twentieth variation fails also to stress the third ictus, whereas the tenth stresses it. Thus, in the twentieth figure the stressed and unstressed icti alternate according to the following scheme:

◡ ◡ ◡ ◡ ◡ ◡ || ◡ ◡ ◡ ◡ ◡ ◡
 I *_*probuždáetsja poézija vo *_*mné.

Common to all these nine figures is the fact that they leave unstressed either one of the two strong icti which begin the hemistichs (i.e. the ictus on the second or the ictus on the eighth syllable), or both these icti, as is the case in Figures IX and XIX which are the least common of the variations under discussion. All of these nine figures disrupt the basic rhythmic oscillation in the symmetrical as well as in the asymmetrical six-foot iamb. So far then as this peculiar disruptive effect is concerned, the percentages for any one of these figures, taken in isolation, will play a relatively small role in determining the characteristic rhythmic drive of a given poet's work — in comparison with the far more significant percentages arrived at by combining all these figures together. The combined percentages normally range from as low as 3.9% to as high as 23.7%. They are lowest in Fonvizin (3.9%) and Xeraskov (4.8%) — two poets, be it noted, of the eighteenth century. Conversely, they are highest in the nineteenth-century poets. They exceed 20% only once in the eighteenth century: in Trediakovskij, which can be explained by a specific feature of his verse (fixed stress on the sixth syllable), whereas in the nineteenth century these combined percentages exceed 20% in eight examples: in Vjazemskij (five examples ranging from 20.2% to 23.5%), in Mej (1861 — 23.7%), in Žukovskij's non-caesural six-foot iamb (27.1%), and, finally, in Tjutčev's post-1830 hexameter (34.3%).¹⁶³ As can be seen from the following table, in the majority of cases the percentages range from 10% to 20%; before 1820 they are below 15% in most cases, and after 1820 above that figure.

Sum of figures II, V, VIII, IX, X, XII, XIV, XIX and XX	below 5%	5%–10%	10–15%	15–20%	over 20%	Total
18th century	2	2	11	5	1	21
1800–1820	–	8	1	2	2	13
1820–1840	–	1	5	6	5	17
after 1840	–	1	6	11	1	19
Total	2	12	23	24	9	70

On the basis of all our foregoing observations concerning the different rhythmic variations of the Russian six-foot iamb, the following conclusions can be drawn as to their use: 1) Russian poets obviously avoid those figures in the six-foot iamb which have, in one hemistich, two contiguous unstressed feet (such figures belong to the category of rhythmic rarities); 2) Russian poets do not favor those figures which leave unstressed either one or both of the icti beginning the hemistichs;¹⁶⁴ this tendency is more noticeable in the eighteenth century than it is in the nineteenth; 3) consequently, as a rule, the six-foot iamb favors only those figures which stress both the icti which open the two hemistichs (I, III, IV, VI, XIII, and XV). As we shall see, the role of these six figures in the rhythmic drive of the six-foot iamb is not identical.

The first figure (with all six stresses implemented) marks, as is the case in all binary meters, the basic rhythm and, so to speak, “gives the beat”. Its percentage figure varies from 3.5% to 22.5%. Its percentage exceeds 20% in only two examples, both from the eighteenth century: in Lomonosov (1747) — 20.1%, and Kostrov (1778) — 22.5%, and it falls below 5% only once — in the nineteenth century (in Mej, 1861). In the majority of cases (in fifty-five out of seventy), the percentage of the first figure varies between 5% and 15%. In poetry before 1820 it is usually above 10%, while in the majority of cases dated after 1820 it is below that percentage. This leads us to conclude that the poets of the nineteenth century, particularly after 1820, use the full iamb less frequently than the poets of the eighteenth century.

The third variation (III) leaves unstressed the second ictus in the first hemistich; it thus produces the oscillation characteristic of the three-foot iamb in the first hemistich, while in the second hemistich all three icti are stressed. Thus one would expect that this figure would be more common in the eighteenth century and after 1840, and less common between 1820 and 1840. And, indeed, its percentage falls below 10% only once in the eighteenth century, ranging between 9.7% and 18.5% (if we disregard Trediakovskij whose high percentage — 20.5% — can be explained by the presence of the fixed stress

on the sixth syllable). In the period from 1820 to 1840, its percentage varies from 6.5% to 12.4% and after 1840, from 5.7% to 14.7%. While in the period from 1820 to 1840 its percentage is below 10% in ten examples out of seventeen, after 1840 its percentage exceed this figure in fourteen out of nineteen examples.

The fourth figure (IV) leaves unstressed only the third ictus (preceding the caesura). We did not find this figure either in Trediakovskij (because of the fixed stress on the sixth syllable) or in Batjuškov (in 1804, because of the small number of lines studied). In the remaining poets its percentage varies from 4% to 13.3% and in the great majority of cases does not exceed 10%. In the eighteenth century its percentage exceeds 10% only once (in Kostrov, 1781, where he has abandoned the bipartite rhythmic oscillation), but in the nineteenth century it exceeds 10% in twelve examples. This leads to the conclusion that in the nineteenth century this figure occurs somewhat more frequently than in the eighteenth. Our foregoing analysis of the six-foot iamb might lead us to expect that it would become less frequent again after 1840. However, this does not appear to be so: in the period from 1820 to 1840, the percentage for the fourth figure is in twelve cases below 10% and in five cases above, while after 1840 it is below 10% in twelve cases and above in seven. Thus, there has been little change in the ratios. It is true that after 1840, both the minimum and the maximum percentages are smaller than in the previous period: from 1820 to 1840 the percentage for the fourth figures varies from 5.1% to 13.3% and after 1840 from 4% to 12.2%.

The sixth figure has all three stresses in the first hemistich, while in the second it leaves unstressed the penultimate ictus. Its percentage varies from 11% to 26.4%. In thirteen cases it is below 15%; in forty-two cases — the majority — it varies between 15% and 20%; and only in fifteen cases does it exceed 20%. Since in the nineteenth century the ictus on the tenth syllable is weaker than in the eighteenth century, one might expect that the use of the sixth figure would also be more frequent. However, its maximum percentage figures do not support this assumption. The percentages for the sixth figure exceed 20% in six examples from the eighteenth century and seven from the period 1800 to 1820; there are only two such examples after 1820 — Kozlov and A. K. Tolstoj, i.e. poets who reproduce the bipartite rhythmic oscillation typical of the eighteenth century.

The percentage figure for the thirteenth variation (XIII) ranges in our examples from 10.3% to 31%. The percentage falls below 15% in only seven cases; in a majority of the cases (fifty-five) it varies between 15% and 25%; and it exceeds 25% in only eight cases: in Čulkov (27.7%), Kozodavlev (27.6%), Fonvizin (26.5%), Deržavin (1775 — 26.3%), in Batjuškov (1804 — 31%), in

Jazykov (1822–1831 — 26.5%) and Nekrasov (1851 — 30.3% and 1853–1874 — 26.4%). This figure produces the bipartite symmetrical rhythmic oscillation in its pure form by leaving unstressed the middle icti in both hemistichs. Therefore, we would assume that its use would be more frequent in the eighteenth century and after 1840 than in the period from 1820 to 1840. And indeed, in the eighteenth century the percentages for the thirteenth figure are above 20% in eleven cases; in ten they are below. Similar proportions are found after 1840 also; in ten cases the percentage is above and in nine below 20%. Meanwhile, in the period from 1820 to 1840, in a clear-cut majority of cases this percentage is below 20% (in twelve out of seventeen cases).

The third, sixth and thirteenth figures together create the bipartite symmetrical rhythmic oscillation in the six-foot iamb. Accordingly, of primary importance for the poets whose hexameters show this rhythmic drive is not so much the percentage of each of these figures taken separately as their combined total percentages. If we exclude the unusual minimum in Žukovskij's non-caesural six-foot iamb and the unusual maximum in Batjuškov (1804),¹⁶⁵ the sum of the third, sixth and thirteenth figures in our examples varies from 37.6% to 62.4%. The following table shows the percentage variations for the different periods:

Sum of figures III, VI, XIII	Min. and Max.	below 40	40–45	45–50	50–55	55–60	over 60	Total
18th century	42.6–62.4	–	3	3	8	4	3	21
1800–1820	42.8–58.1	–	2	1	6	2	–	11
1820–1840	38.3–57.0	3	5	6	2	1	–	17
after 1840	37.6–60.6	1	3	8	5	1	1	19
Total	37.6–62.4	4	13	18	21	8	4	68

As we see, in the eighteenth century and in the first two decades of the nineteenth century, the sum of the third, sixth and the thirteenth figures as a rule amounts to more than 50%; in other words, more than half of all lines promote the bipartite rhythmic oscillation. In the eighteenth century that sum is less than 45% in Bogdanovič, Kostrov and Kapnist, i.e. in those cases where the oscillation of the three-foot iamb is missing in the first hemistich. In three cases the combined total percentage even exceeds 60%: in Trediakovskij (62.4%), Čulkov (60.3%) and Deržavin (1795–1799 — 60.4%). In the period from 1820 to 1840, on the contrary, the sum of the third, sixth and thirteenth

figures in the majority of cases does not reach 50%, and in three cases it even falls below 40%: in Vjazemskij (1837–1841 — 38.3%), Baratynskij (38.7%) and Tjutčev (39.5%); and it exceeds 55% in only one case (in Kozlov — 57%). After 1840 we see the greatest difference between the high and low figures for these three variations. On the one hand, a minimum of 37.6% was found in Majkov's verses (1862–1878) and, on the other, the sum of the three variations reaches 60.6% in Nekrasov (1851) — a figure as high as that for some poets of the eighteenth century. In comparison with the preceding period, there is, however, after 1840 a definite tendency for the sum to increase: in this period the sum is higher than 50% in seven out of nineteen cases, while in the period from 1820 to 1840 it exceeds 50% in only three cases out of seventeen.

A very important role in the structure of the six-foot iamb is played by the fifteenth figure. It is a rather frequent variation: after the sixth and thirteenth figures, the fifteenth shows the highest percentage. In our examples its percentage varies from 7.9% to 30% (if we do not take into consideration zero in Trediakovskij and a minimum of 6.9% in Batjuškov's 1804 hexameter). The percentage for the fifteenth figure falls below 10% only in poetry written before 1820: In Lomonosov (1747 — 7.9%), Vasilij Majkov (7.9%), Sumarokov (8.4%), Kostrov (1778 — 9.1%), Kozodavlev (9.3%), Vjazemskij (1819–1820 — 9.4%) as well as in the already mentioned lines of Batjuškov. In the nineteenth century, after 1814, its percentage in twelve cases exceeds 20%, a figure which was not found at all in the eighteenth century. The highest percentages for this variation are found in Batjuškov (1816–1818 — 28.9%) and in Puškin's 1816–1819 hexameter (30%). Thus, in a majority of cases (in fifty of our examples) the percentage for this figure varies from 10% to 20%, in the eighteenth century usually falling below 15% (in twelve out of twenty examples) and in the 1820–1840 period usually exceeding 15% (in twelve out of seventeen examples). In the post-1840 period this figure once again declines: out of nineteen examples its percentage is below 15% in nine and above 15% in ten.

The fifteenth figure does not stress the third and fifth icti, so that starting with the second foot, stressed and unstressed icti alternate in the line:

Duša | stesnjaetsja liričeskim volněnem...

Where the stress on the second syllable is weak, as in the following:

Kogdà _pod _sóbolem sogrėta i svežá...

then this alternation, so to speak, includes the whole line; in other words, this figure can easily be turned into the twentieth variation (XX).

Already in the eighteenth century, and particularly in the nineteenth, poets most frequently avoid the combination of two strong icti (on the sixth and eighth syllables) in the middle of the line by means of the fifteenth figure. This is corroborated by the fact that the percentage for this figure is quite high, and as a rule it is considerably higher than the percentage for the fourth.¹⁶⁶ In a six-foot iambic line achieving a rhythmic drive based on the alternation of weak and strong icti this fifteenth combination could not but have played an even more important role.

As can be seen from the foregoing, the roles played by the thirteenth and fifteenth variations (and particularly the relationship between the two) is of the utmost importance in determining the rhythmic drive of the six-foot iamb. Since both figures belong among the most frequently used combinations of the six-foot iamb, the greater use of the one at the expense of the other will be decisive in determining the character of the rhythmic drive. Therefore, it is important to establish the percentage relationship between these figures in the individual periods. In the eighteenth century in nineteen cases the percentage for the thirteenth figure is higher, and it is lower than the percentage for the fifteenth in only two cases (Kostrov, 1781 and Kapnist, 1780). However, in the period from 1820 to 1840, the percentage for the thirteenth is larger in only nine out of seventeen cases.

The thirteenth and the fifteenth figures differ only in the structure of the first hemistich. The thirteenth figure leaves unstressed the second and the fifteenth leaves unstressed the third ictus. Both these types of first hemistich can be produced by means of similar stress units: the quadrisyllabic (⊖ — ⊖ ⊖) and the bisyllabic (⊖ —), and the only question is the order in which they are used. Even a casual examination of the eighteenth-century six-foot iamb will show that these two stress units are usually combined in the following manner in the first hemistich:

⊖ — ⊖ ⊖ | ⊖ — || ...

However, if we were to take Baratynskij, then we would usually find the order of these stress units reversed:

Ispív bezvrémennó || vsju _čášu ispytánij...
 Xoćú vzdélyvat' || otéčeskoe póle...
 [A tám, gde _ručěčk || po _bárxatnomu lúgu]
 Katít zadúmčivo || pustýnnye struí...

In the poem “Rodina” (1821) from which we have taken these examples, Baratynskij always arranged these stress units in the first hemistich in a 2 + 4 order, and not once, in cases where the meaning permitted a reversal, did he change the order to 4 + 2. It is obvious that, perhaps unconsciously, he preferred the fifteenth to the thirteenth figure. In a typical six-foot iamb of the eighteenth century, these lines could undoubtedly be given the following form:

Bezvrémenno ispív || vsju _ čášu ispytánij...
 Vozdélyvat' xočú || otéčeskoe póle...
 Zadúmčivo katít || pustýnnye struí...¹⁶⁷

This is quite convincing evidence that Russian poets after 1820 no longer felt a need for the retention of the symmetrical oscillation in both hemistichs, but that they preferred, instead, an alternation of weak and strong icti, even though incomplete, i.e. an alternation which begins only from the second foot.

The basic principles involved in the use of the different figures of the six-foot iamb as well as the principles at work in their evolution will become clearer if we compare the averages calculated for the different periods:¹⁶⁸

Figure:	I	II	III	IV	V	VI	VII	VIII	IX	X
a) 18th century	13.5	1.8	13.8	8.3	1.7	18.3	–	1.8	0.2	2.2
b) 1814–1820	12.2	1.8	10.6	8.2	1.7	18.2	–	1.5	0.5	2.7
c) 1820–1840	10.5	2.3	10.0	9.0	2.0	17.2	–	1.5	0.3	4.3
d) after 1840	10.7	1.8	10.9	8.8	1.9	17.5	–	1.1	0.6	3.6

Figure:	XI	XII	XIII	XIV	XV	XVI	XVII	XVIII	XIX	XX
a) 18th century	–	1.7	19.9	1.1	13.4	–	–	–	0.2	2.1
b) 1814–1820	–	1.4	19.4	1.3	17.6	–	–	–	0.1	2.7
c) 1820–1840	–	1.8	18.7	1.2	18.2	–	–	–	0.2	2.8
d) after 1840	–	2.0	20.2	1.5	16.8	–	–	–	0.1	2.5

Figures XXI–XXVIII were not shown either because they are not found at all, or because they could be represented only by hundredths of a percent. The same is also true for figures VII, XI, XVII and XVIII.

The following principles in the use of the different rhythmic figures can be clearly discerned in all four periods studied: 1) the figures which have two unstressed feet next to each other within a single hemistich (VII, XI,

XVI–XVIII and XXI–XXVIII) belong to the category of rhythmic rarities, since the percentages showing the frequency with which they occur amount to only hundredths of a percent; 2) the percentages for figures which leave unstressed both beginning icti in the hemistichs (IX and XIX) amount to not more than tenths of a percent; 3) the percentages for figures which leave unstressed the initial ictus in either one of the two hemistichs (II, V, VIII, X, XII, XIV and XX) are very low (and only exceptionally exceed 3%); 4) the average percentages for Figure IV do not reach 10% in any period; 5) the average percentages for Figures I, III, VI, XIII, and XV amount in all periods to at least 10%; 6) in all four periods Figure XIII is the most commonly employed figure.

The combined total for those figures which leave unstressed either both initial icti in the hemistichs or one of them amounts to 12.8%. In the eighteenth century, 13.4% in the period from 1814 to 1820, 16.4% from 1820 to 1840, and 15.1% after 1840, i.e. after 1814 the combined total increases, particularly between 1820 and 1840, which means that a tendency towards a weakening of the initial icti emerges clearly in the nineteenth century.

No evolution is visible in the average percentages for Figures VIII, IX, XII, XIV and XIX; the differences in their percentages for the different periods are minimal and can be expressed in tenths of a percent.

The average percentages for Figures I, III, VI and XIII gradually decrease up to 1840, and after that again increase slightly. The decrease is more noticeable in the first and third figures than it is in the sixth and thirteenth.

The evolution of Figure I shows a tendency common to all binary meters. In both the iamb and the trochee nineteenth-century poets stress all icti, i.e. fully implement the ideal meter, far less frequently than is the case with eighteenth-century poets. Even after 1840 the increase in the percentage for Figure I is minimal, and the percentage figure remains considerably lower than in the eighteenth century; indeed, it is even noticeably lower than the percentage for Figure I in the transitional period (1814–1820).

The decrease in the percentages for the third, sixth and thirteenth figures before 1840 points clearly to a gradual abandoning of the symmetrical bipartite rhythmic structure, while the increase in these percentages after 1840 points to the renewed strengthening of this rhythmic drive, for as we know, the third figure leaves unstressed the middle ictus in the first hemistich, the sixth leaves unstressed the middle ictus in the second hemistich, while the thirteenth leaves unstressed both of these icti.

III $\cup \acute{\cup} \cup \cup \cup \acute{\cup}$ || $\cup \acute{\cup} \cup \acute{\cup} \cup \acute{\cup}$ (\cup)

Zdoróv'ju moemú polézen rússkij xólod...

VI $\cup \acute{\cup} \cup \acute{\cup} \cup \acute{\cup} || \cup \acute{\cup} \cup \cup \cup \acute{\cup} (\cup)$

Doxnúl osénnij xlád, doróga *promerzáet*...

XII $\cup \acute{\cup} \cup \cup \cup \acute{\cup} || \cup \acute{\cup} \cup \cup \cup \acute{\cup} (\cup)$

Unýlaja porá, očéj očarováne...

The evolution of these three figures is even more noticeable if we look at the change in their sum total: in the eighteenth century this total amounts to 52%, in 1814–1820 to 48.2%, in 1820–1840 to 45.9%, and after 1840 it rises again to 48.6%.

The average percentages for the second, fourth and fifth figures show a certain increase just in the period from 1820 to 1840, and after 1840 a slight decrease. This can be explained for the second and fifth figures by the already observed tendency towards a weakening of the initial icti of the hemistichs in the period from 1820 to 1840. As for the fourth figure, the changes are here also insignificant and are due to an increase in dactylic endings before the caesura in the period from 1820 to 1840 as well as to a decrease in dactylic endings after 1840.

While the increases in the average percentages for the second, fourth and fifth figures are barely noticeable, the increases are more evident in the tenth, fifteenth and twentieth. Here also we see a progressive increase in their percentages up to 1840, and after that year the percentages again decrease. This development is best illustrated by a comparison of the total sum of the average percentages for these figures. In the eighteenth century the combined percentage is 17.7%, in the period 1814–1820 it increases to 23%, in 1820–1840 to 25.3%, and after 1840 it decreases once more — to approximately 23% (22.9% to be exact).

As we see, the development of the six-foot iamb is in its basic essentials as follows: 1) in the nineteenth century, up to 1840, the percentage figures for the six-stressed iambic line decrease (Figure I); 2) simultaneously the average percentages for the third, sixth and thirteenth figures decrease, while the average percentages for the tenth, fifteenth and twentieth increase; 3) after 1840 the meter shows a partial return to older patterns.

While the decrease in the average percentages for the third, sixth and thirteenth figures indicates, as has already been noted, a gradual abandonment of the bipartite symmetrical structure of the eighteenth century, the significance of the increase of the tenth, fifteenth and twentieth figures may not be clear at first glance. Therefore, it is necessary to examine what they have in common and how they differ. Let us compare their patterns.

X $\cup\cup\cup\acute{\cup}\acute{\cup} || \cup\acute{\cup}\cup\cup\acute{\cup} (\cup)$

I *zabývajú mír i v sládkoj tíšiné...*

XV $\cup\acute{\cup}\acute{\cup}\cup || \cup\acute{\cup}\cup\cup\acute{\cup} (\cup)$

Duša stesnjáetsja liričeskim volnéňem...

XX $\cup\cup\cup\acute{\cup}\cup || \cup\acute{\cup}\cup\cup\acute{\cup} (\cup)$

I *probuždáetsja poézija vo mné...*

These three figures have in common the stress on the second ictus (fourth syllable) and the reproduction in the second hemistich of the oscillating stress pattern characteristic of the three-foot iamb. They differ by virtue of the fact that Figure X has the first ictus unstressed, Figure XV the third, and Figure XX has both the first and the third icti unstressed. We have already noted that Figure XX is the rhythmic variation which creates in its pure form the alternation of stressed and unstressed icti, i.e. a tripartite rhythmic structure. We have also noted that the fifteenth also tends slightly towards such an alternation when a weaker stress falls on the first ictus:

Kogdà \cup pod \cup sóbolem sogréta i svežá...

In the same way Figure X can also be regarded as producing a tripartite rhythmic structure, if the third ictus is weak, as in the following line:

I \cup provodív \cup è blinámi i vinóm...

This means that the increase in the percentages for the tenth, fifteenth and twentieth figures, characteristic for the period from 1814 to 1820, marks the development, albeit not completely realized, of a new tripartite structure for the six-foot iamb, in which weak and strong icti alternate. Thus we can clearly envisage a further development of the rhythmic patterns which might have completed the process and produced a clearly defined tripartite rhythmic structure. The percentages for the third, sixth and thirteenth figures would have to be further reduced in favor of an increase in the percentages for the tenth, fifteenth and twentieth figures. This would not involve any change in the second hemistich because in all six figures mentioned this hemistich is the same. A change would occur only in the first hemistich: the second ictus would become considerably stronger while the first and the third would become slightly weaker. This would produce, in a diagram representing the rhythmic pattern, a zigzag up-and-down line — of the type hypothetically constructed above in connection with the rhythmic patterns of Baratynskij and Tjutčev (see Diagrams XXIV, XXV).

If we compare all the average percentages for the different rhythmic figures in all four periods once more, we shall see that the percentages for the fifteenth have changed the most. The percentages for Figure XV were, it is true, fairly high in the eighteenth century (13.4%), but far lower than those for Figure XIII (19.9%) and Figure VI (18.3%), and lower even, albeit by a nearly imperceptible margin, than those for Figure III (13.8%) and Figure I (13.5%). In the transitional period the percentages for Figure XV reach 17.6%, significantly higher than the percentages for both Figure I (12.2%) and Figure III (10.6%), but nevertheless lower than the percentages for VI (18.2%) and XIII (19.4%). However, in the period from 1820 to 1840 the percentage for Figure XV (18.2%) is already higher even than that for VI (17.2%) and almost equal to the percentage for XIII (18.7%); the difference is in fact only 1.5%.¹⁶⁹ This expansion of the role of Figure XV is indicative of its function which would have been completely fulfilled only with the establishment of a new tripartite rhythmic structure based on the alternation of weak and strong icti.

The outlines of this tripartite rhythmic structure may be seen in the following excerpt from Puškin:¹⁷⁰

- (VIII) No *u* *podnóžija* tepér' krestá čestného,
 (XIII) Kak *búdto u* kryl'cá pravítel'ja gradského,
 (IV) My *zrím* — postávleno na *mésto* žen svjatýx
 (XV) V ružě i kívere dva *gróznyx* časovýx.
 (VI) K čemú, skažíte *mně*, xranítel'naja stráža?
 (XX) *Ili* *raspjátie* — kazěnnaja pokláža,
 (XV) I vý boítešja voróv *ili* *myšěj*?
 (IV) Il' *mníte vážnosti* pridát' carjú carěj?
 (XX) Il' *pokrovítel'stvom* spasáete mogućim
 (XV) Vladýku, térníem venčánnogo koljúčim,
 (IV) Xristá predávšego poslušno plót' svojú
 (XV) Bičám mučítelej, gvozdjám i kopijú?
 (XX) Il' *opasáetes'*, čtob *čěrn'* ne *oskorbíla*
 (XXI) Togó, č'ja *kázn'* ves' *ród* Adámov *iskupíla*...

In these fourteen lines the stresses on individual syllables are distributed in the following manner:

Syllables:	2	4	6	8	10	12
Stressed:	10	13	3	14	4	14
Unstressed:	4	1	11	–	10	–
Icti:	I	II	III	IV	V	VI

All the even icti obviously dominate in this excerpt while the odd icti are weak; only the first ictus is relatively strong, but it too could easily become weaker. The thirteenth figure which creates the bipartite symmetrical rhythmic oscillation is here represented by one line only. It is purely by accident that this excerpt lacks the tenth figure, which is otherwise not so rare in Puškin (e.g., in lyrics from 1832 to 1836 its percentage is 4%). Meanwhile, of the fourteen lines, four produce Figure XV and three Figure XX. Furthermore, one line which represents the sixth figure has a weakened third ictus and therefore it, too, resembles the fifteenth:

K čemú, skažite _mnè, xranitel'naja stráža?

As we see, one half of all the lines belong to Figures XV and XX; it is, however, Figure XV which occurs most frequently.

Since the six-foot iamb is divided into two hemistichs by a caesura, its rhythmic figures also, in fact, break up into separate half-figures, the number of which is rather limited. In the first hemistich there can be only seven such half-figures:

- | | |
|--|--|
| 1) $\cup \acute{\cup} \cup \acute{\cup} \cup \acute{\cup}$ (A_1) | 5) $\cup \cup \cup \acute{\cup} \cup \cup$ (E_1) |
| 2) $\cup \cup \cup \acute{\cup} \cup \acute{\cup}$ (B_1) | 6) $\cup \acute{\cup} \cup \cup \cup \cup$ (F_1) |
| 3) $\cup \acute{\cup} \cup \cup \cup \acute{\cup}$ (C_1) | 7) $\cup \cup \cup \cup \cup \acute{\cup}$ (G_1) |
| 4) $\cup \acute{\cup} \cup \acute{\cup} \cup \cup$ (D_1) | |

Owing to the fixed stress on the twelfth syllable only those half-figures are possible in the second hemistich in which the last ictus is stressed; for this reason there can only be four half-figures in the second hemistich:

- | | |
|---|---|
| 1) $\cup \acute{\cup} \cup \acute{\cup} \cup \acute{\cup}$ (\cup) (A_2) | 3) $\cup \acute{\cup} \cup \cup \cup \acute{\cup}$ (\cup) (C_2) |
| 2) $\cup \cup \cup \acute{\cup} \cup \acute{\cup}$ (\cup) (B_2) | 4) $\cup \cup \cup \cup \cup \acute{\cup}$ (\cup) (D_2) |

Since any half-figure from the first hemistich can be combined with any half-figure from the second, theoretically there can be twenty-eight figures. This figure is reached by means of simple multiplication: $7 \times 4 = 28$. However, as we know, the half-figures which contain two empty feet next to each other (F_1 , G_1 and D_2) belong to the category of rhythmic rarities. Thus, in fact, in the first hemistich, only five half-figures function and in the second only three. Therefore, the six-foot iamb is, in fact, reduced to fifteen basic figures.

For the theory of verse it is of great importance to know whether these half-figures from the two hemistichs combined with each other simply in a mechanical way or if the poets, even subconsciously, make certain selections, i.e. favor some combinations while ignoring others. If we assume that the half-figures from the two hemistichs combine simply mechanically into full figures, then, if we know the frequency percentages for the individual half-figures, it is not difficult to calculate the probable percentage of each figure, according to the formula:

$$\frac{A_1 \times A_2}{100} = \text{Figure I}; \quad \frac{B_1 \times A_2}{100} = \text{Figure II}; \quad \frac{C_1 \times C_2}{100} = \text{Figure XIII}; \quad \text{etc.}$$

We calculated the probable values for all figures for the iambic hexameter of the eighteenth century and the periods 1814–1820, 1820–1840, and after 1840.¹⁷¹ As can be seen from Table VIII, 1–4, in a large majority of figures, the hypothetical frequency percentages coincide almost exactly with those actually observed. Thus, for example, in Figures II, III, VIII, IX, X, XII, XIII, XIV, XIX and XX, the difference between these two sets of percentages is always less than 0.5%. The differences are somewhat greater only in respect to Figures I, IV, VI and XV; the actual percentage for the first and fifteenth figures is always larger and the actual percentage for the fourth and sixth is always smaller than the percentages arrived at theoretically.¹⁷² This indicates that the first and the fifteenth figures in the Russian six-foot iamb are obviously favored over the fourth and the sixth. These four figures are created by the combination of half-figures A_1 and D_1 with the half-figures A_2 and C_2 . Russian poets quite subconsciously prefer the combination A_1 and A_2 (Figure I) and $D_1 + C_2$ (XV) to the combinations $A_1 + C_2$ (VI) and $D_1 + A_2$ (IV); in other words, they subconsciously favor either a fully stressed iambic line, or a line which omits two stresses, provided the two unstressed icti are not contiguous — this in preference to the two figures in which there is only one omitted stress. Thus, the opposition is sharpened between the two tendencies which are manifest in all Russian binary meters. The first tendency, as we know, consists in the stressing of all icti (“marking the beat”), and the second involves reducing to

a minimum the number of stressed icti, provided the unstressed icti are not in immediate proximity. As we see, the latter tendency in the six-foot iamb is represented specifically by Figure XV, and this is the best proof of the latent tendency of the six-foot iamb to develop a tripartite rhythmic structure with an alternation of weak and strong icti. Thus it is not by accident that the differences between the theoretical and actual percentages for the fifteenth figure were largest in the six-foot iamb from 1814 to 1840 — precisely that period in which the asymmetrical rhythmic drive in fact represents a transitional stage toward a new tripartite structure.

The objection could be raised that the twentieth figure would have been even better suited to produce a tripartite structure. This figure did not play a prominent role in the six-foot iamb; its percentages are rather low and the differences between the theoretical and actual values are not significant. There is one very simple reason which explains why the percentages for Figure XX in the six-foot iamb with caesura cannot be very high. Owing to the caesura, the first hemistich of the twentieth figure can be constructed in only one way — by means of a stress unit consisting of six syllables with a stress on the fourth (of the type: $\cup \cup \cup \text{---} \cup \cup$). And such stress units are very rare in the language. In prose they do not comprise even one percent of the total word count.¹⁷³ Thus the twentieth figure could become prominent only in the six-foot iamb without caesura, since there it can be constructed in a greater variety of ways, by means of stress units of various types. These remarks must be regarded as being of a preliminary nature; we shall speak in greater detail about the entire problem of the rhythmic drive of the six-foot iamb at the end of this book in our overall review of the historical development of the rhythmic drive in all Russian binary meters.

The average stress load on the icti of the six-foot iamb ranges between 74.1% and 81.7%. The percentage figure falls below 75% in only six cases, and only in poets after 1820: in Vjazemskij (1828–1830 — 74.4%), Jazykov (1822–1831 — 74.3%), Nekrasov (1851 — 74.1%), Mej (1860 — 74.7% and 1861 — 74.6%) and Fet (*Ant. mir* — 74.2%). The percentages exceed 79% in ten examples, primarily in the work of poets of the eighteenth century, Lomonosov (1747 — 81.2% and 1752 — 79.7%), Trediakovskij (80.1%), Sumarokov (80.6% and 79.7%), Kostrov (1778 — 81.7%) and Fonvizin (1792 — 79.3%). In the nineteenth century such high percentages are exceptional and are mainly found when the rhythmic drive is bipartite and symmetrical: in Tjutčev (1818–1820 — 79.2%), Kozlov (79.1%), Majkov (1856–1858 — 80.2%). Thus in the majority of cases (fifty-four out of seventy) the average stress load on the icti varies from 75% to 79%, and is most often around 77%; before 1820 in the majority of cases it is above that figure and after 1820 it is below. The average

percentages in the eighteenth century amount to 78.1%, in the transitional period (1814–1820) to 77%, and in the nineteenth century after 1820 to 76.5% (in the 1820–1840 period to 76.4% and after 1840 to 76.6%). Thus we witness a progressive overall decrease in the percentage figures. It is clear, therefore, that in this regard the six-foot iamb shows the same tendency as all the other binary meters so far examined.

The average stress load on the icti of the six-foot iamb is somewhat lower than for the four-foot iamb. The percentages for the four-foot iamb are usually about 80%, whereas in the six-foot iamb they are lower by approximately 3%. This difference holds good for both the eighteenth and the nineteenth centuries.

	Average stress load on the icti	
	a) in the 6-ft. iamb	b) in the 4-ft. iamb
18th century:	78.1%	81.5%
1814–1820:	77.0%	79.7%
19th century:	76.5%	79.8% ¹⁷⁴

As we have seen, in the three-foot iamb the average stress load on the icti is even larger than in the four-foot iamb (it exceeds 80%). On the basis of this, one can conclude that in the Russian iamb the average load on the icti varies in inverse proportion to the length of the line.

Notes

(7. The Three-foot Iamb)

¹²¹ An additional twelve three-foot iambs by Lomonosov, composed apparently in 1738, have recently come to light. These lines could not have had any influence on other poets, for they were unknown to Lomonosov's contemporaries; cf. Dan'ko 1940: 248.

¹²² Cf. Jarxo, Romanovič, Lapšina 1934: Table II.

¹²³ Three-foot iambs with dactylic endings, composed in the new, minor key, are to be found even before Nikitin, e.g., in Kol'cov:

Na čtó ty sérdce néžnoe,
 Ljubóviju goríš?
 Na čtó vy, čúvstva pýlkie,
 Volnúetes' v grudí? ("Pesnja", 1830)

Dactylic endings (alternating with masculine) were also used by Lermontov in his famous "Molitva" (1839), which is again quite remote from the Anacreontic tradition.

¹²⁴ Our figures for Bürger are based on his poem "Neue weltliche hochteutsche Reime", which shows the following distribution of stresses on the even syllables:

Syllables:	2	4	6
% stressed:	93.5	83.4	97.6

¹²⁵ For example, the following lines from Deržavin, while altogether normal for the eighteenth century, would be quite strange for the nineteenth:

Zveréj, *ryb*, ptíc, lovítvu...
 Pozvól' *spat'* na grudjáx...
 Letját *dux*, úm, serdcá...
 Tak Pétr *tron* prússkij vznés...
 Čto _na _cvetáx *blesk* rós...
 Gremí, *strun* nóvyj gróm...
 Klič' rádot' v cárskij dóm...
 Žizn' náša žizni véčnoj...
 Est' ískra, il' strujá...
 No tém oná *vvek* dlítsja...
 Kol' blagovónè lět...

(8. The Six-foot Iamb)

¹²⁶ Pjast 1931: 201. Pjast's pronouncement, in particular his comment on the four-foot trochee, must not, of course, be taken too literally.

¹²⁷ "Oda na den' vosšestvija na prestol imperatricy Elizavety Petrovny, 25 aprelja 1742".

¹²⁸ Prince A. I. Odoevskij: “O tragedii *Venceslav*, sočinenie Rotru, peredelannoj g. Žandrom,” *Syn Otečestva* XCIX (1825); quoted from Odoevskij 1893: 74–75.

¹²⁹ Actually, the six-foot iamb occupies a rather modest place even in Puškin’s works: 21,605 of his lines are composed in iambic tetrameter, 6,443 in iambic pentameter, and only 3,754 in iambic hexameter (Jarxo, Romanovič, Lapšina 1934: Table II).

¹³⁰ In Junker’s poem we find the following distribution of stresses:

Syllables:	1	2	4	6	7	8	10	12
% stressed:	[20]	87.9	91.1	83.6	[15]	91.8	85.4	97.1

To what extent this rhythmic line is typical of the German meter we cannot say, since we have not examined the six-foot iamb of other German poets.

¹³¹ See my brief article: Taranovsky 1939.

¹³² *Nauka o stixotvorenii i poëzii s francuzskix stixov Boaló-Depreóvyx stixami* ž. The first and third cantos are translated in iambic hexameter.

¹³³ In his critique of Sumarokov’s six-foot iamb (“Piš’mo, v kotorom sodëržitsja rassuždenie o stixotvorenii, ponyne na svet izdannom ot Avtora dvux Od, dvux Tragedij i dvux Epistol, pisannoe ot prijatelja k prijatelju”, 1750, in Kunik 1865, II: 435–500) and in his theory of Russian verse (*Sposob k složeniju Rossijskix stixov*, see Trediakovskij 1849 [1752]).

¹³⁴ Trediakovskij 1849 [1752]: 87–88.

¹³⁵ Let us cite one example from Gellert:

Zween Schwarze lebten einst, verdammt zur Sklaverei,
Dem stolzen Spánier und ihrem Schicksal treu.

Lines such as these are by no means uncommon in the German six-foot iamb of the eighteenth century.

¹³⁶ Sumarokov 1787 [1771–73]: 96–97.

¹³⁷ One must not lose sight of the fact that the chronological boundaries posited here are relative, and that the development of a meter in individual poets need not coincide with these boundaries. If now and then we take a given year as a turning point in the development of a meter, this is to provide an approximate point of orientation and nothing more.

¹³⁸ Phrase melody best explains the difference between hemistichs and separate isosyllabic lines: while the end of the line is marked by an anticadence or cadence, the hemistich as a rule is marked only by a half-cadence (assuming that the melodic break in the line coincides with the caesura).

¹³⁹ In Russian binary meters of the eighteenth century either the strong and weak icti alternate (the four-foot trochee and three-foot iamb) or two weak icti are in immediate contact (the four-foot iamb).

¹⁴⁰ This average rhythmic line is based on Table VI, entries 2–4 and 6–22; only Lomonosov's first attempt (1742) and Trediakovskij's experiment are omitted from our calculations, which cover a total of 9,142 lines.

¹⁴¹ On account of its unique character, Žukovskij's non-caesural six-foot iamb does not figure in these percentage ranges (cf. Table VI, 30).

¹⁴² Žukovskij's non-caesural hexameter (Table VI: 30) is the only attempt of its kind. Only about 63% of all lines have a word boundary before the seventh syllable. The abandonment of the caesura contributes to a decline in the percentage of stresses on the eighth syllable, which in turn occasions a rise in the percentage for the tenth syllable; we shall observe the same phenomenon in the non-caesural five-foot iamb. Žukovskij's new six-foot iamb found no imitators; its place in Russian poetry is purely that of a rhythmic experiment. Among Žukovskij's works it is found only in his translation of Schiller's *Die Jungfrau von Orleans* (Act II, Scenes VI and VII), where it corresponds to the meter of the original.

¹⁴³ The average rhythmic line for this period is based on Table VI, entries 27–29 and 31–35 (total of 4,110 lines). Our averages do not cover the six-foot iamb without caesura (Žukovskij).

¹⁴⁴ Among individual poets of the transitional period (1800–1820) the only exception to this rule is Batjuškov (1804 hexameter); however, even this exception is accidental in view of the small number of lines involved (fifty-eight).

¹⁴⁵ True, our example for Tjutčev does not coincide chronologically with this period: our statistics are based on all his six-foot iambic works composed from 1830 to the time of his death (157 lines). If we have nevertheless placed Tjutčev in the period 1820–1840, this is because his verse has most in common with the hexameter of this period, and because the total sample is too minute to be assigned to shorter intervals.

¹⁴⁶ Cf. Table VI, 41, 47, 51 and 52.

¹⁴⁷ The averages for this period are based on Table VI, 36–52 (7,151 lines).

¹⁴⁸ Cf. Table VI, 29–30, 41–45, and 48–50.

¹⁴⁹ E.g., in his four-foot iambic lyrics the stress percentage for the second syllable is 75.9% in the period 1821–1828 and 75.6% in 1829–1843.

¹⁵⁰ For the period 1820–1840 we observed the following lower and upper stress values: second syllable — 84.8%–96.3%, eighth syllable — 86%–98.5%, tenth syllable — 32.5%–47.9%; for the eighteenth century: fourth syllable — 52.3%–74.6%, sixth syllable — 61.7%–80.6% (not including Lomonosov's 1747 maximum).

¹⁵¹ The averages for this period are based on Table VI, entries 53–71 (6,833 lines).

¹⁵² The percentage of stresses on the eighth syllable has also fallen, whereas we might have expected it to rise; still, this decline is so insignificant that it may well be accidental.

¹⁵³ The only exception to this rule for the given period is Nekrasov (1853–1874).

¹⁵⁴ The average rhythmic line for the eighteenth century is based on Table VI, 2–4, 6–7, 10–15 and 18–22, (7,666 lines).

¹⁵⁵ Averages based on Table VI, 23–24, 26–28, 35, 41, 47, 51–52, 54–56, 60, 63–68, and 71 (7,963 lines).

¹⁵⁶ Averages based on table VI: 25, 29, 31–34, 36–40, 42–46, 48–50, 53, 57–59, 61–62, and 69–70 (11,756 lines).

¹⁵⁷ An example of the third, tripartite rhythmic structure, with alternating weak and strong icti will be given later, following our analysis of rhythmic figures.

¹⁵⁸ I.e.: “odna strast’ svoej siloj snedaet protivjaščiesja ej strasti”.

¹⁵⁹ This example from Tjutčev contains a stressed monosyllabic word on the fifth as well as the first syllable. For the former to receive stress a pause must precede; the line thus breaks down into three segments:

Vý, kúrfjusty, | vý, kardinály, | séjm, sinklít...

¹⁶⁰ Here is a hypothetical example:

I _vót opját’ pred _néj, kolenoprekloněnyj...

¹⁶¹ Hypothetical examples for these figures:

a) Kolenoprekloně, on _govoríl emú...

b) On _govoríl emú, kolenoprekloně...

c) S umérennostiju protivopostavlját’...

d) Protivopostavlját’ i zloupotreblját’...

¹⁶² In addition to Lomonosov’s first attempt (1742), these percentage ranges exclude Trediakovskij’s hexameter, Žukovskij’s non-caesural hexameter, and Tjutčev’s post-1830 hexameter on account of certain features peculiar to the verse of each poet; Batjuškov’s 1804 hexameter was also excluded owing to the paucity of lines.

¹⁶³ This quite unusual maximum in Tjutčev is explained by the unusual weakness of the first ictus in his post-1830 hexameter.

¹⁶⁴ I.e.: in the first hemistich they avoid the configurations:

UUU—UU and UUU—U—,

and in the second hemistich only the latter.

¹⁶⁵ In Žukovskij this combined percentage is 30.91%, while in Batjuškov it reaches 77.6%. Žukovskij’s minimum is explained by the specific features of his non-caesural hexameter; the unusual maximum found in Batjuškov may be attributed to accident in view of the small number of lines involved (fifty-eight).

¹⁶⁶ Only in Sumarokov (Table VII, 13) does the fourth figure show a higher percentage than the fifteenth (9.9% vs 8.4%); in the nineteenth century the fifteenth figure is always more frequent than the fourth.

¹⁶⁷ The same is true of the fourth figure in Baratynskij. In the same poem we find this figure twice:

V stixáx zadúmčivyx || vas pél v strané čužój...
Ot grjád i zástupa || spešú k poljám i plúgu...

Poets of the eighteenth century would have preferred the third figure here:

V zadúmčivyx stixáx || vas pél v strané čužój...
Ot zástupa i grjád || spešú k poljám i plúgu...

Clearly, Baratynskij is more inclined to omit the stress on the third ictus (before the caesura) than on the second.

¹⁶⁸ Cf. Table VII, 72–75.

¹⁶⁹ The fact that the thirteenth figure shows a somewhat higher percentage than the fifteenth even for the period 1820–1840 indicates that the influence of the bipartite symmetrical model was at this time still felt to some extent. If, however, we consider only the asymmetrical nineteenth-century hexameter (Table VII, 78), we note that the fifteenth figure is the most frequent: its percentage reaches 20% — 1.7% above the percentage for the thirteenth.

¹⁷⁰ Rhythmic figures given in parentheses.

¹⁷¹ The percentages for the half-figures appear in Table VII, 72–75, and the probable percentages for all rhythmic variations in Table VIII.

¹⁷² That this is not accidental will be confirmed by our analysis of the non-caesural five-foot iamb, in which we observe a similar regularity.

¹⁷³ According to Tomaševskij's calculations, their percentage in Puškin's prose is 0.83% (Tomaševskij 1929: 197).

¹⁷⁴ This figure is based on all poets whose four-foot iamb after 1820 shows the new rhythmic structure. The corresponding figure for those poets who went over to the new structure after the rhythmic vacillation of the transitional period is 80.7%, and for those poets who implemented the new structure from the start — 78.4%.

Notes to the Statistical Tables

Table V

Works analyzed:

1) Lomonosov: “Iz Anakreona” (1747) and “Razgovor s Anakreonom” (probably also 1747);

2) Trediakovskij: “Už trebuet togo...,” a translation of a poem by Thomas More with an original ending by Trediakovskij (the last eighty lines); the translation was published in 1764 but the author claimed to have written it much earlier;

3) Bogdanovič: three excerpts from the narrative poem *Dušen’ka*; “Idillija” (“Na čto v poljax ni vzgljaneš...”); “Pesnja III” (“U rečki ptiče stado...”);

4) Knjažnin: “Piš’mo k G. D. i A.”

5) Nikolaj Nikolev: “K Èlize” and “Kto xočet byt’ geroem...”;

6–7) Deržavin: lyrics, 1787–1797 and 1800–1809;

8) Batjuškov: “Moi penaty” (1811), “Žukovskomu” (1812) and “Otvèt A. I. Turgenevu” (1812);

9) Žukovskij: “K. Batjuškovu” (1812);

10–12) Puškin: three-foot iamb, 1814 (“K sestre” and “Gorodok”), 1815 (epistles to Puščin, Galič, Del’vig and Batjuškov, and the poem “Pogreb”), 1816 (“Favn i pastuška” and “Fial Anakreona”);

13) Vjazemskij: epistles, 1815 (“K podruge” and “K. Batjuškovu”);

14) Nikitin: *Poslednee svidanie* (1855);

15) A. K. Tolstoj: *Russkaja istorija ot Gostomysla* (1868);

16) Mej (died 1862): lyrics.

Most of these texts have feminine and masculine rhymed endings. An exception is Bogdanovič’s “Idillija”, with exclusively feminine unrhymed endings. There are also poems by Mej in which feminine lines are found exclusively or with only an occasional masculine line; in these poems Mej usually rhymes only the even lines (abcb), as for example in the longer poem “Lešij”. In Nikitin dactylic endings alternate with masculine, and only the latter are rhymed (abcb).

In addition to the texts mentioned above we studied Nekrasov’s poem *Komy na Rusi žit’ xorošo* (1863–1876). In this work Nekrasov uses three-foot iambs with unrhymed dactylic and masculine endings, the former occurring in the great majority of lines (in the Prologue, for example, 70% of the lines are dactylic and 30% masculine). The poem opens as follows:

V kakóm godú – rassčítývaj,
 V kakój zemlé – ugádyvaj,
 Na stolbovoj doróžen'ke
 Sošlís' sem' mužikóv:
 Sem' vréménno-objázannyx,
 Podtjánutoj gubérnii,
 Uézda Terpigóreva,
 Pustoporóžnej vólosti,
 Iz sméznyx derevén'...

In Nekrasov's lines, as in the dactylic lines of folk poetry, the final syllable of the clausula may occasionally carry a weak stress, e.g.:

Bez téla — a živét _onò...
 Najtí — najděte sámi _vý...

However, such lines are extremely rare in Nekrasov.

We analyzed statistically the Prologue of Nekrasov's poem (a total of 393 lines) and obtained the following percentages:

Syllables:	2	4	6	8
Stress percentage:	92.9	54.2	100	0.5

Syllables:	3	4	5	6	7	8
Word boundary percentage:	33.8	42.0	44.8	26.5	0.3	0.3

Rhythmic figures:	I	II	III
Percentage	47.1	7.1	45.8

In its rhythmic structure Nekrasov's three-foot iamb most resembles the verse of Nikitin and Mej.

The three-foot iamb with dactylic and masculine endings is also found elsewhere in Nekrasov, e.g., in the poem "Govorun" (1842), which has regular alternating rhymes (abab):

Čtob dní moí smirénnyje
 V nesčást'i korotát',
 Zapíski sovreménnyje
 Rešilsja ja pisát'...,
 etc.

Tables VI and VII

Works analyzed:

1–4) Lomonosov: translation of an ode by Junker to celebrate the coronation of Elizaveta Petrovna (1742); shorter works, 1747; "Pis'mo o pol'ze stekla" (1752); *Petr Velikij* (1760–1761);

5) Trediakovskij: *Nauka o stixotvorenii i poézii s francuzskix stixov Boalo-Depreovyx stixami* ž, Cantos I and III (1752);

6) Nikolaj Popovskij: *Opyt o čeloveke Gospodina Pope, pis'mo vtoroe* (1754);

7) Vasilij Majkov: *Igrok lombera, poëma v trëx pesnjax* (1763);

8) I. Bogdanovič: *Suguboe blaženstvo, poëma* (1765);

9) Vasilij Petrov: "Ego sijatel'stvu grafu Grigor'ju Grigor'eviču Orlovu" (1769);

10) Mixail Čulkov: *Plačevnoe padenie stixotvorcev, satiričeskaja poëma* (1769);

11) Nikolaj Nikolev: *Satira na razvraščennye nrawy nynešnego veka* (1770);

12) Mixail Xeraskov: first edition of the historical epic *Rossiada* (1771–1779);

13–14) Aleksandr Sumarokov: *Elegii*, I–XII (before 1774) and *Eklogi* ("Irisa", "Agnesa", "Cefiza", "Doriza", "Klarisa"; also before 1774);

15–16) Ermil Kostrov: *Gomerova Iliada, pesn' pervaja* (1787) and *Idillija Kallidor* (1781);

17) Vasillj Kapnist: *Satira pervaja i poslednjaja* (1780);

18) Osip Kozodavlev: "Pis'mo k Tatarskomu Murze" and "Pis'mo k Lomonosovu" (before 1784);

19) Knjažnin (died 1791): "Poslanle k Rossijskim pitomcam svobodnyx xudožestv"; "Ty i vy"; "Ot djadi stixotvorca rifmoskrypa";

20) Denis Fonvizin (died 1792): "Lisica-Koznodej"; "Poslanie k slugam moim"; "Iz poslanija k Jamščikovu"; "K umu moemu";

21) Deržavin: "Ėpistola k generalu Mixel'sonu na zaščiščenie Kazani" (1775);

22) Deržavin: lyrics, 1795–1799 and "Prolog na roždenie porfirorodnogo otroka" (1799);

- 23) Žukovskij: lyrics and translations, 1800–1808;
 24–25) Batjuškov: “Poslanie k stixam moim” (1804) and lyrics, 1809–1813;
 26–28) Vjazemskij: lyrics, 1808–1814, 1815–1818 and 1819–1821;
 29–30) Žukovskij: lyrics and translations, 1814–1815, and *Orleanskaja deva*, Act II, scenes 6 and 7 (1817–1821);
 31–32) Batjuškov: lyrics, 1814–1815 and 1816–1818;
 33–34) Puškin: lyrics, 1814–1815 and 1816–1819;
 35) Tjutčev: six-foot lines from the longer free-iambic works *Poslanie Goracija k Mecenatu* (1818) and *Uranija* (1820);
 36–40) Puškin: lyrics, 1820–1823, 1824–1825, 1827–1830, 1832–1836 and *Andželo* (1833);
 41–45) Vjazemskij: lyrics, 1822–1823, 1824–1827, 1828–1830, 1831–1834 and 1837–1841;
 46) Pletněv: eleven poems from the period 1821–1827 and five undated works;
 47–48) Jazykov: lyrics, 1822–1831 and 1834–1843;
 49) Baratynskij: lyrics, 1819–1830;
 50) Tjutčev: original lyrics and translations after 1830;
 51) I. Kozlov (died 1840): original lyrics and translations; 52) Lermontov: lyrics, 1828–1841;
 53–55) Nekrasov: lyrics, 1845–1851 (“Puskaj mečtateli osmejany davno,” “Rodina,” “Vor” and “Muza”); the dialogue “Delovoj razgovor”; lyric and satiric verse, 1853–1874 (*Otryvki iz putevyx zapisok grafa Goranskogo*, “Za gorodom,” “Moskovskoe stixotvorenje,” “Pervyj šag v Evropu” and “Ėlegija”);
 56) Vjazemskij: lyrics, 1845–1849;
 57–62) Majkov: lyrics, 1837–1842, 1843–1847 and 1852–1860; the narrative poem *Sny* (1856–1858); lyrics, 1862–1878 and 1885–1894;
 63) Satin: “Piram i Fisbi” (a scene from the fifth act of Shakespeare’s *A Midsummer-Night’s Dream*, 1851);
 64–67) Mej: lyrics, 1849–1859; *Oblava* (an excerpt from Mickiewicz’s *Pan Tadeusz*; 1859); lyrics, 1860 and 1861;
 68) A. K. Tolstoj (died 1875): lyrics;
 69–71) Fet: *Antičnyj mir i antologičeskie stixotvorenija*; *Ėlegii*; “Djupon i Djuran” (a translation of a dialogue by Musset).

All the above texts have as a rule feminine and masculine rhymed endings.

The following entries in our table were used in determining the seven average rhythmic lines: for the eighteenth century — entries 2–4 and 6–22; for the period 1814–1820 — entries 27–29 and 31–35; for the period 1820–1840 — entries 36–52; for the six-foot iamb after 1840 — entries 53–71; for the symmetrical six-foot iamb of the eighteenth-century — entries 2–4, 6–7,

10–15 and 8–22; for the symmetrical six-foot iamb of the nineteenth century — entries 23–24, 26–28, 35, 41, 47, 51–52, 54–56, 60, 63–68 and 71; for the asymmetrical six-foot iamb of the nineteenth century — entries 25, 29, 31–34, 36–40, 42–46, 48–50, 53, 57–59, 61–62 and 69–70.

For comparison with our own figures we cite Šengeli's statistics for Puškin's hexameter:

Syllables:	2	4	6	8	10	12	
Stress percentage:	89.8	69.5	64.1	96.4	38.2	100	
Rhythmic figures:	I	II	III	IV	V	VI	VIII
Percentage:	9.7	1.7	11.2	9.7	0.9	17.8	2.3
Rhythmic figures:	IX	X	XII	XIII	XIV	XV	XX
Percentage:	0.1	3.4	1.5	17.8	1.1	20.1	2.7

(Quoted from Jarxo, Romanovič, Lapšina 1934: 81, Table XXXIV, and Diagram 6 at end of book; an obvious error in the percentage for the fourth figure has been corrected.) Šengeli's figures correspond almost exactly to those which we obtained for Puškin's *Andželo* (cf. Tables VI and VII: 40); this text was apparently also the basis for Šengeli's figures.

Tomaševskij uses Šengeli's data in his study of Puškin's six-foot iamb (Tomaševskij 1929: 174 and 178), where he erroneously gives the stress figure for the sixth syllable as 74%. Regrettably, we cannot determine the source of this error, for as we write these notes Šengeli's *Traktat* is no longer at our disposal.

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Table V: three-foot iamb

No.	Author	Stressed syllables			Average stress load on icti	Number of lines
		2	4	6		
1	Lomonosov	95.8	45.0	100	80.3	120
2	Trediakovskij	90.0	56.3	99.7	82.0	300
3	Bogdanovič	98.5	60.4	100	86.3	260
4	Knjažnin	95.9	50.3	100	82.1	195
5	Nikolev	100.0	58.5	100	86.2	147
6	Deržavin (1787–97)	90.7	58.0	100	82.9	364
7	Deržavin (1800–1809)	92.9	59.1	100	84.0	618
8	Batjuškov (1811–12)	98.5	40.0	100	79.5	462
9	Žukovskij (1812)	96.6	44.6	100	80.4	679
10	Puškin (1814)	98.0	41.4	100	79.8	549
11	Puškin (1815)	100.0	41.5	100	80.5	316
12	Puškin (1816)	98.9	43.5	100	80.8	278
13	Vjazemskij (1815)	91.9	39.7	100	77.2	345
14	Nikitin (1855)	94.4	51.9	100	82.1	268
15	A. K. Tolstoj (1868)	93.4	63.6	100	85.7	332
16	Mej	95.3	52.9	100	82.7	792

No.	Author	Rhythmic variations			
		I	II	III	IV
1	Lomonosov	40.8	4.2	55.0	—
2	Trediakovskij	46.7	9.3	43.0	0.7
3	Bogdanovič	58.9	1.5	39.6	—
4	Knjažnin	46.2	4.1	49.7	—
5	Nikolev	58.5	—	41.5	—
6	Deržavin (1787–97)	48.7	9.3	42.0	—
7	Deržavin (1800–1809)	52.0	7.1	40.9	—
8	Batjuškov (1811–12)	38.5	1.5	60.0	—
9	Žukovskij (1812)	41.2	3.4	55.4	—
10	Puškin (1814)	39.4	2.0	58.6	—
11	Puškin (1815)	41.5	—	58.5	—
12	Puškin (1816)	42.4	1.1	56.5	—
13	Vjazemskij (1815)	31.6	8.1	60.3	—
14	Nikitin (1855)	46.3	5.6	48.1	—
15	A. K. Tolstoj (1868)	57.3	6.3	36.1	0.3
16	Mej	48.2	4.7	47.1	—

No.	Author	Word boundaries before syllables			
		3	4	5	6
1	Lomonosov	26.7	51.7	42.5	20.0
2	Tredjakovskij	32.0	41.0	52.0	21.0
3	Bogdanovič	41.2	37.7	57.3	22.7
4	Knjažnin	26.2	49.2	46.2	24.6
5	Nikolev	32.7	51.0	56.5	18.4
6	Deržavin (1787–97)	35.7	38.5	49.7	24.7
7	Deržavin (1800–1809)	38.2	38.3	51.3	24.1
8	Batjuškov (1811–12)	27.7	45.0	45.2	20.6
9	Žukovskij (1812)	36.2	37.7	48.0	19.3
10	Puškin (1814)	24.8	51.5	44.6	18.4
11	Puškin (1815)	28.5	54.1	43.4	15.5
12	Puškin (1816)	22.7	51.8	49.3	18.7
13	Vjazemskij (1815)	22.3	42.9	46.1	20.3
14	Nikitin (1855)	33.6	40.7	50.7	21.3
15	A. K. Tolstoj (1868)	39.2	40.4	54.2	23.2
16	Mej	34.0	41.3	52.1	20.8

Table VI: six-foot iamb
(stresses and word boundaries)

- 1: Lomonosov's first attempt
- 2–22: 18th-c. six-foot iamb
- 23–26: first phase of transitional period
- 27–35: second phase of transitional period
- 36–52: six-foot iamb 1820–1840
- 53–71 six-foot iamb from 1840 to the end of the 19th c.
- 72–78: rhythmic averages

No.	Author	Stressed syllables						Average stress load on icti
		2	4	6	8	10	12	
1	Lomonosov (1742)	96.1	92.9	91.1	99.6	91.4	100	95.2
2	Lomonosov (1747)	97.0	58.1	85.3	95.2	51.5	100	81.8
3	Lomonosov (1752)	95.7	67.7	75.5	93.6	42.7	100	79.7
4	Lomonosov (1760–61)	91.0	63.4	68.9	91.9	44.3	100	76.6
5	Trediakovskij (1752)	86.9	52.3	100	90.1	51.2	100	80.1
6	Popovskij (1754)	90.2	63.9	69.5	94.8	40.8	100	76.5
7	V. Majkov (1763)	89.6	60.9	80.6	98.8	43.5	100	78.9
8	Bogdanovič (1765)	88.3	65.0	65.5	94.1	49.1	100	77.0
9	V. Petrov (1769)	91.1	70.1	70.4	94.5	40.0	100	77.7
10	Čulkov (1769)	92.3	55.9	74.4	96.9	37.2	100	76.1
11	Nikolev (1770)	90.5	58.8	68.3	94.4	42.3	100	75.7
12	Xeraskov (1771–79)	97.8	64.2	70.4	97.1	39.8	100	78.2
13	Sumarokov (Elegies, before 1774)	92.2	68.1	77.7	96.4	49.4	100	80.6
14	Sumarokov (Eclogues, before 1774)	91.6	66.2	78.1	97.0	45.1	100	79.7
15	Kostrov (1778)	90.7	74.6	77.3	94.6	52.7	100	81.7
16	Kostrov (1781)	88.3	69.9	61.7	95.1	42.1	100	76.2
17	Kapnist (1780)	89.3	72.2	68.4	91.9	44.4	100	77.7
18	Kozodavlev (1784)	90.2	59.4	78.5	95.1	39.0	100	77.0
19	Knjažnin (before 1791)	89.0	67.5	70.5	96.4	43.5	100	77.8
20	Fonvizin (before 1792)	97.4	56.5	79.1	98.7	43.9	100	79.3
21	Deržavin (1775)	97.8	60.4	70.7	95.6	40.4	100	77.5
22	Deržavin (1795–99)	89.3	67.9	75.4	92.9	47.1	100	78.8
23	Žukovskij (1800–1808)	94.4	64.9	73.6	99.0	33.1	100	77.5
24	Batjuškov (1804)	100.0	44.8	93.1	94.8	36.2	100	76.2
25	Batjuškov (1809–13)	93.7	68.6	69.4	96.3	34.6	100	77.1
26	Vjazemskij (1808–14)	91.8	67.9	75.5	98.0	39.8	100	78.8

No.	Author	Stressed syllables						Average stress load on icti
		2	4	6	8	10	12	
27	Vjazemskij (1815–18)	87.9	63.9	75.0	90.9	43.2	100	76.8
28	Vjazemskij (1819–21)	89.6	65.6	81.3	91.1	45.8	100	78.9
29	Žukovskij (1814–15)	83.3	73.4	66.1	97.0	42.7	100	77.1
30	Žukovskij (1817–21)	84.6	72.8	69.9	86.8	56.6	100	78.5
31	Batjuškov (1814–15)	95.7	68.0	62.6	96.5	31.1	100	75.7
32	Batjuškov (1816–18)	94.0	73.6	55.7	96.8	32.7	100	75.5
33	Puškin (1814–15)	96.0	71.3	67.0	98.6	37.6	100	78.4
34	Puškin (1816–19)	95.1	67.3	58.1	98.9	31.1	100	75.1
35	Tjutčev (1818–20)	94.0	63.1	77.2	94.6	46.3	100	79.2
36	Puškin (1820–23)	91.1	68.8	66.2	96.9	36.7	100	76.6
37	Puškin (1824–25)	90.7	68.0	68.6	95.6	35.3	100	76.4
38	Puškin (1827–30)	90.2	69.3	59.9	95.9	37.0	100	75.4
39	Puškin (1832–36)	86.5	72.8	61.1	95.2	40.5	100	76.0
40	Puškin (<i>Andželo</i> , 1833)	89.7	68.7	65.9	96.3	37.8	100	76.4
41	Vjazemskij (1822–23)	89.5	67.5	73.5	91.4	43.4	100	77.6
42	Vjazemskij (1824–27)	85.4	71.1	68.4	89.6	47.9	100	77.1
43	Vjazemskij (1828–30)	86.7	66.7	67.6	89.4	36.1	100	74.4
44	Vjazemskij (1831–34)	84.8	72.4	65.0	92.6	40.1	100	75.8
45	Vjazemskij (1837–41)	86.4	76.0	67.9	89.3	41.2	100	76.8
46	Pletnëv (1821–27)	89.0	67.0	66.0	95.7	32.5	100	75.0
47	Jazykov (1822–31)	89.4	64.8	69.0	95.8	26.8	100	74.3
48	Jazykov (1834–43)	85.6	68.0	65.6	94.5	36.3	100	75.0
49	Baratynskij (1819–30)	86.3	75.1	57.6	98.5	38.7	100	76.0
50	Tjutčev (after 1830)	75.8	73.3	73.3	86.0	44.6	100	75.5
51	Kozlov	96.3	64.7	76.4	97.5	39.8	100	79.1
52	Lermontov (1828–41)	91.5	67.8	77.5	93.0	42.6	100	78.7

No.	Author	Stressed syllables						Average stress load on icti
		2	4	6	8	10	12	
53	Nekrasov (1845–51)	92.3	63.5	62.8	95.5	35.3	100	75.0
54	Nekrasov (1851)	89.0	53.3	75.7	93.0	33.7	100	74.1
55	Nekrasov (1853–74)	94.1	56.1	70.3	92.6	38.7	100	75.3
56	Vjazemskij (1845–49)	87.4	66.5	75.9	92.7	38.7	100	76.9
57	A. Majkov (1837–42)	95.9	67.9	66.2	96.6	37.2	100	77.3
58	A. Majkov (1843–47)	91.7	67.7	63.5	94.9	38.3	100	76.0
59	A. Majkov (1852–60)	91.7	68.3	63.8	94.8	38.3	100	76.2
60	A. Majkov (<i>Sny</i> , 1856–58)	92.2	69.7	73.3	96.0	50.0	100	80.2
61	A. Majkov (1862–78)	88.2	73.8	59.2	94.1	46.7	100	77.0
62	A. Majkov (1885–94)	89.5	68.2	68.6	89.9	44.3	100	76.8
63	Satin (1851)	84.2	68.4	73.7	96.5	41.2	100	77.3
64	Mej (1849–59)	84.3	67.2	73.9	94.4	34.3	100	75.7
65	Mej (1859)	87.6	64.1	78.2	94.2	39.8	100	77.3
66	Mej (1860)	88.2	62.6	70.7	92.9	34.0	100	74.7
67	Mej (1861)	86.0	59.3	76.4	88.4	37.6	100	74.6
68	A. K. Tolstoj	93.3	66.0	80.4	94.1	35.4	100	78.2
69	Fet (<i>Ant. mir</i>)	87.1	73.1	60.6	92.6	32.0	100	74.2
70	Fet (<i>Élegii</i>)	88.2	72.9	67.0	91.3	40.3	100	76.6
71	Fet (<i>Djupon i Djuran</i>)	87.0	68.9	74.8	92.5	48.0	100	78.5
72	18th c. average	91.8	64.4	73.1	95.1	44.1	100	78.1
73	6-ft. iamb 1814–20	90.7	68.5	68.7	94.9	39.4	100	77.0
74	6-ft. iamb 1820–40	88.6	69.5	67.1	94.4	38.8	100	76.4
75	6-ft. iamb after 1840	90.3	66.9	69.2	93.9	39.5	100	76.6
76	18th c. sym. 6-ft. iamb	92.3	63.7	74.4	95.3	44.0	100	78.3
77	19th c. sym. 6-ft. iamb	90.7	64.7	75.5	94.1	39.8	100	77.5
78	19th c. asym. 6-ft. iamb	89.6	70.3	64.1	95.0	38.1	100	76.2

No.	Author	Word boundaries before syllables				
		3	4	5	6	7
1	Lomonosov (1742)	35.4	57.5	41.4	45.7	100
2	Lomonosov (1747)	33.0	49.7	39.1	18.5	100
3	Lomonosov (1752)	27.7	53.2	32.0	25.9	100
4	Lomonosov (1760–61)	24.0	51.4	29.4	18.6	100
5	Trediakovskij (1752)	18.1	45.0	46.8	29.2	100
6	Popovskij (1754)	20.1	53.0	31.7	18.7	100
7	V. Majkov (1763)	35.0	39.4	41.9	14.8	100
8	Bogdanovič (1765)	22.3	50.2	27.0	19.2	100
9	V. Petrov (1769)	31.8	46.0	32.8	20.9	100
10	Čulkov (1769)	22.4	52.1	34.3	13.8	99.9
11	Nikolev (1770)	25.4	54.9	27.8	9.5	100
12	Xeraskov (1771–79)	22.6	59.7	30.2	19.9	100
13	Sumarokov (Elegies, before 1774)	37.0	41.6	38.3	21.1	100
14	Sumarokov (Eclogues, before 1774)	28.6	48.6	38.4	20.3	100
15	Kostrov (1778)	38.4	42.6	39.1	22.5	100
16	Kostrov (1781)	22.9	50.7	33.8	12.4	100
17	Kapnist (1780)	31.6	46.2	40.2	12.0	100
18	Kozodavlev (1784)	23.6	46.7	41.2	15.9	100
19	Knjažnin (before 1791)	20.8	59.1	30.2	16.9	100
20	Fonvizin (before 1792)	28.7	53.0	33.0	18.3	100
21	Deržavin (1775)	27.0	55.2	30.0	16.7	100
22	Deržavin (1795–99)	20.0	55.7	35.7	21.1	100
23	Žukovskij (1800–1808)	37.3	44.3	33.3	18.0	100
24	Batjuškov (1804)	36.2	48.3	41.4	12.1	100
25	Batjuškov (1809–13)	32.7	50.0	30.1	18.8	100
26	Vjazemskij (1808–14)	28.6	49.5	40.8	16.3	100

No.	Author	Word boundaries before syllables					Number of lines
		8	9	10	11	12	
1	Lomonosov (1742)	—	47.9	47.1	65.4	30.7	280
2	Lomonosov (1747)	—	34.0	45.4	43.4	23.9	394
3	Lomonosov (1752)	—	23.0	44.1	48.4	20.9	440
4	Lomonosov (1760–61)	—	21.3	42.6	47.0	25.4	1250
5	Trediakovskij (1752)	—	28.9	41.0	50.5	20.9	664
6	Popovskij (1754)	—	23.5	49.4	41.0	21.7	498
7	V. Majkov (1763)	—	34.0	46.1	43.3	18.8	568
8	Bogdanovič (1765)	—	24.9	46.5	44.2	27.5	574
9	V. Petrov (1769)	—	15.9	52.2	48.3	18.2	402
10	Čulkov (1769)	0.1	19.7	50.9	44.3	19.2	860
11	Nikolev (1770)	—	24.0	48.6	40.1	24.0	284
12	Xeraskov (1771–79)	—	21.5	55.1	39.0	21.3	544
13	Sumarokov (Elegies, before 1774)	—	38.0	39.2	44.3	24.4	332
14	Sumarokov (Eclogues, before 1774)	—	30.0	49.5	43.5	19.2	370
15	Kostrov (1778)	—	32.7	46.2	46.8	21.5	792
16	Kostrov (1781)	—	20.3	49.6	44.0	23.3	266
17	Kapnist (1780)	—	31.2	47.9	40.2	17.1	234
18	Kozodavlev (1784)	—	23.2	47.6	42.3	21.1	246
19	Knjažnin (before 1791)	—	27.6	45.5	43.3	23.1	308
20	Fonvizin (before 1792)	—	33.5	49.1	41.3	18.7	230
21	Deržavin (1775)	—	24.1	50.4	43.0	18.5	270
22	Deržavin (1795–99)	—	30.4	42.5	47.1	20.0	280
23	Žukovskij (1800–1808)	—	27.2	47.8	41.7	15.4	989
24	Batjuškov (1804)	—	31.0	51.7	37.9	10.4	58
25	Batjuškov (1809–13)	—	23.0	47.1	44.0	16.8	382
26	Vjazemskij (1808–14)	—	23.0	50.5	48.5	15.8	195

No.	Author	Word boundaries before syllables				
		3	4	5	6	7
27	Vjazemskij (1815–18)	23.7	46.7	37.6	18.8	100
28	Vjazemskij (1819–21)	28.3	48.3	36.4	23.6	100
29	Žukovskij (1814–15)	34.6	38.4	31.6	18.3	100
30	Žukovskij (1817–21)	40.4	27.2	51.5	15.4	63.2
31	Batjuškov (1814–15)	25.5	57.1	25.9	17.9	100
32	Batjuškov (1816–18)	32.7	52.1	25.2	13.3	100
33	Puškin (1814–15)	29.9	59.8	25.0	19.5	100
34	Puškin (1816–19)	23.2	57.9	27.8	11.6	100
35	Tjutčev (1818–20)	32.2	46.3	32.2	23.5	100
36	Puškin (1820–23)	24.4	55.1	30.7	15.9	100
37	Puškin (1824–25)	27.8	55.7	30.2	13.7	100
38	Puškin (1827–30)	27.6	51.7	27.6	12.4	100
39	Puškin (1832–36)	31.5	48.7	25.9	14.3	100
40	Puškin (<i>Andželo</i> , 1833)	27.9	50.6	33.9	12.0	100
41	Vjazemskij (1822–23)	31.1	46.9	35.2	17.3	100
42	Vjazemskij (1824–27)	24.5	46.8	32.7	20.9	100
43	Vjazemskij (1828–30)	25.2	46.1	33.0	16.7	99.7
44	Vjazemskij (1831–34)	21.9	49.5	31.0	19.9	99.7
45	Vjazemskij (1837–41)	29.2	47.7	29.9	23.4	100
46	Pletnëv (1821–27)	28.7	44.0	29.9	19.4	100
47	Jazykov (1822–31)	31.9	40.3	32.6	18.4	100
48	Jazykov (1834–43)	27.6	41.3	36.3	13.9	99.8
49	Baratynskij (1819–30)	28.7	49.5	22.9	17.9	100
50	Tjutčev (after 1830)	26.1	38.9	36.3	21.7	97.5
51	Kozlov	26.5	57.8	35.4	17.7	100
52	Lermontov (1828–41)	29.1	48.1	42.2	17.4	99.6

No.	Author	Word boundaries before syllables					Number of lines
		8	9	10	11	12	
27	Vjazemskij (1815–18)	—	24.3	39.1	43.8	27.0	768
28	Vjazemskij (1819–21)	—	26.0	42.1	45.2	23.7	777
29	Žukovskij (1814–15)	—	29.4	44.9	46.4	19.0	700
30	Žukovskij (1817–21)	22.1	34.6	37.5	51.5	27.2	136
31	Batjuškov (1814–15)	—	17.5	49.9	40.8	19.4	463
32	Batjuškov (1816–18)	—	20.9	44.7	43.7	20.2	535
33	Puškin (1814–15)	—	23.0	52.6	43.7	17.0	348
34	Puškin (1816–19)	—	17.6	48.4	46.8	17.3	370
35	Tjutčev (1818–20)	—	26.8	40.9	51.0	22.2	149
36	Puškin (1820–23)	—	20.8	46.9	46.1	19.8	414
37	Puškin (1824–25)	—	22.7	44.3	45.4	18.6	388
38	Puškin (1827–30)	—	20.9	43.7	49.6	18.6	387
39	Puškin (1832–36)	—	25.9	43.7	45.2	20.9	378
40	Puškin (<i>Andželo</i> , 1833)	—	22.3	52.8	42.1	16.9	534
41	Vjazemskij (1822–23)	—	25.1	44.9	45.3	19.5	514
42	Vjazemskij (1824–27)	—	26.6	36.6	46.6	27.7	560
43	Vjazemskij (1828–30)	0.3	19.1	38.8	46.4	21.2	330
44	Vjazemskij (1831–34)	0.3	29.5	45.1	43.8	23.2	297
45	Vjazemskij (1837–41)	—	17.2	47.1	42.2	24.0	308
46	Pletněv (1821–27)	—	25.8	29.4	49.8	23.2	418
47	Jazykov (1822–31)	—	15.3	43.5	43.9	19.4	310
48	Jazykov (1834–43)	0.2	18.0	48.1	44.5	20.2	416
49	Baratynskij (1819–30)	—	22.3	46.4	44.3	24.3	804
50	Tjutčev (after 1830)	1.9	22.3	39.5	50.3	18.5	157
51	Kozlov	—	26.8	49.7	45.1	15.6	678
52	Lermontov (1828–41)	0.4	27.1	39.1	48.5	20.9	258

No.	Author	Word boundaries before syllables				
		3	4	5	6	7
53	Nekrasov (1845–51)	28.8	51.3	26.3	12.2	100
54	Nekrasov (1851)	18.3	53.3	30.7	15.7	100
55	Nekrasov (1853–74)	19.3	56.9	32.3	11.9	100
56	Vjazemskij (1845–49)	27.2	44.0	36.6	22.0	100
57	A. Majkov (1837–42)	27.4	54.7	30.0	17.9	100
58	A. Majkov (1843–47)	24.5	49.9	34.9	13.8	99.8
59	A. Majkov (1852–60)	24.9	52.8	29.7	16.4	99.9
60	A. Majkov (<i>Sny</i> , 1856–58)	28.3	52.9	34.8	19.1	100
61	A. Majkov (1862–78)	27.8	51.3	22.3	19.8	100
62	A. Majkov (1885–94)	25.7	51.4	29.4	19.9	100
63	Satin (1851)	28.9	32.5	50.0	17.5	97.4
64	Mej (1849–59)	26.1	46.6	38.1	14.6	100
65	Mej (1859)	30.4	43.9	35.4	20.2	100
66	Mej (1860)	23.9	48.1	34.0	15.5	100
67	Mej (1861)	21.7	49.6	38.8	11.6	100
68	A. K. Tolstoj	25.2	49.3	41.0	24.1	100
69	Fet (<i>Ant. mir</i>)	30.3	46.3	29.4	14.9	100
70	Fet (<i>Élegii</i>)	33.3	45.8	33.0	16.0	100
71	Fet (<i>Djupon i Djuran</i>)	33.5	43.7	34.6	18.9	100
72	18th c. average	27.1	50.1	33.9	18.2	100
73	6-ft. iamb 1814–20	28.6	49.6	31.3	18.4	100
74	6-ft. iamb 1820–40	27.7	49.0	31.5	17.0	99.9
75	6-ft. iamb after 1840	26.5	50.0	32.8	17.2	99.9
76	18th c. sym. 6-ft. iamb	27.3	50.5	34.3	18.4	100
77	19th c. sym. 6-ft. iamb	28.3	48.2	36.0	18.4	99.9
78	19th c. asym. 6-ft. iamb	27.9	49.9	29.4	16.7	99.9

No.	Author	Word boundaries before syllables					Number of lines
		8	9	10	11	12	
53	Nekrasov (1845–51)	—	20.5	36.5	44.0	26.3	156
54	Nekrasov (1851)	—	14.7	46.7	45.7	19.7	300
55	Nekrasov (1853–74)	—	15.6	46.1	48.0	21.6	269
56	Vjazemskij (1845–49)	—	21.5	44.5	44.5	20.9	191
57	A. Majkov (1837–42)	—	22.6	44.8	47.4	19.1	686
58	A. Majkov (1843–47)	—	23.3	42.8	49.3	17.8	507
59	A. Majkov (1852–60)	0.1	24.5	43.3	42.8	22.5	845
60	A. Majkov (<i>Sny</i> , 1856–58)	—	30.2	44.5	47.6	23.8	580
61	A. Majkov (1862–78)	—	28.2	42.3	47.4	22.3	439
62	A. Majkov (1885–94)	—	26.7	39.9	46.3	21.3	296
63	Satin (1851)	—	32.3	43.9	50.9	10.5	114
64	Mej (1849–59)	—	19.0	39.2	50.7	19.8	268
65	Mej (1859)	—	24.9	47.0	42.8	19.3	362
66	Mej (1860)	—	20.2	41.1	47.8	17.8	297
67	Mej (1861)	—	19.4	42.2	43.4	20.9	258
68	A. K. Tolstoj	—	22.3	33.5	47.5	26.4	373
69	Fet (<i>Ant. mir</i>)	—	20.3	40.3	44.0	20.0	350
70	Fet (<i>Élegii</i>)	—	24.0	36.1	46.2	25.3	288
71	Fet (<i>Djupon i Djuran</i>)	—	29.1	48.3	44.5	18.1	254
72	18th c. average	—	25.9	47.2	44.3	21.8	9142
73	6-ft. iamb 1814–20	—	23.7	44.6	44.7	21.4	4110
74	6-ft. iamb 1820–40	0.1	22.7	44.1	45.3	20.8	7151
75	6-ft. iamb after 1840	—	23.4	42.6	46.3	21.0	6833
76	18th c. sym. 6-ft. iamb	—	26.5	46.9	44.1	21.7	7666
77	19th c. sym. 6-ft. iamb	—	24.3	44.0	45.4	20.3	7963
78	19th c. asym. 6-ft. iamb	0.1	22.8	44.0	45.4	20.8	11756

Table VII: six-foot iamb
(rhythmic variations)

- 1: Lomonosov's first attempt
- 2–22: 18th-c. six-foot iamb
- 23–26: first phase of transitional period
- 27–35: second phase of transitional period
- 36–52: six-foot iamb 1820–1840
- 53–71 six-foot iamb from 1840 to the end of the 19th c.
- 72–78: rhythmic averages

No.	Author	“Half-figures”						
		1st hemistich						
		A ₁	B ₁	C ₁	D ₁	E ₁	F ₁	G ₁
1	Lomonosov (1742)	80.0	3.9	7.1	9.0	—	—	—
2	Lomonosov (1747)	40.4	3.0	41.9	14.7	—	—	—
3	Lomonosov (1752)	40.9	2.3	32.3	22.5	2.0	—	—
4	Lomonosov (1760-61)	27.4	4.9	36.6	27.0	4.1	—	—
5	Trediakovskij (1752)	39.2	13.1	47.7	—	—	—	—
6	Popovskij (1754)	29.9	3.8	35.8	24.1	6.0	0.4	—
7	V. Majkov (1736)	35.9	5.8	38.9	14.6	4.6	0.2	—
8	Bogdanovič (1765)	26.0	5.0	34.5	27.4	6.6	0.5	—
9	V. Petrov (1769)	37.3	3.2	29.9	23.9	5.7	—	—
10	Čulkov (1769)	26.9	3.4	44.1	21.3	4.3	—	—
11	Nikolev (1770)	22.6	4.9	40.8	26.8	4.6	—	—
12	Xeraskov (1771–79)	33.5	1.1	35.8	28.5	1.1	—	—
13	Sumarokov (Elegies, before 1774)	41.9	3.9	32.0	18.3	3.9	—	—
14	Sumarokov (Eclogues, before 1774)	38.6	5.9	33.5	19.2	2.5	0.3	—
15	Kostrov (1778)	46.9	5.0	25.4	18.4	4.3	—	—
16	Kostrov (1781)	26.7	4.9	30.1	31.6	6.7	—	—
17	Kapnist (1780)	35.4	5.2	27.8	26.0	5.6	—	—
18	Kozodavlev (1784)	32.5	5.3	40.6	17.0	4.5	—	—
19	Knjažnin (before 1791)	32.8	5.2	32.5	23.7	5.8	—	—
20	Fonvizin (before 1792)	33.5	2.2	43.4	20.5	0.4	—	—
21	Deržavin (1775)	29.6	1.5	39.6	28.6	0.8	—	—
22	Deržavin (1795–99)	37.6	32.1	32.1	19.6	5.0	—	—
23	Žukovskij (1800–1808)	36.8	1.7	35.1	22.5	3.9	—	—
24	Batjuškov (1804)	37.9	—	55.2	6.9	—	—	—
25	Batjuškov (1809–13)	34.0	3.9	31.3	28.3	2.4	—	—
26	Vjazemskij (1808–14)	40.8	2.7	32.1	18.9	5.6	—	—

No.	Author	“Half-figures”			
		2nd hemistich			
		A ₂	B ₂	C ₂	G ₂
1	Lomonosov (1742)	91.1	0.4	8.6	—
2	Lomonosov (1747)	46.7	4.8	48.5	—
3	Lomonosov (1752)	36.3	6.4	57.3	—
4	Lomonosov (1760-61)	36.3	8.0	55.6	0.1
5	Trediakovskij (1752)	41.3	9.9	48.8	—
6	Popovskij (1754)	35.5	5.2	59.3	—
7	V. Majkov (1736)	42.3	1.2	56.5	—
8	Bogdanovič (1765)	43.4	5.7	50.7	0.2
9	V. Petrov (1769)	34.5	5.5	60.0	—
10	Čulkov (1769)	34.1	3.1	62.8	—
11	Nikolev (1770)	36.6	5.7	57.8	—
12	Xeraskov (1771–79)	36.9	2.9	60.2	—
13	Sumarokov (Elegies, before 1774)	45.8	3.6	50.6	—
14	Sumarokov (Eclogues, before 1774)	42.2	3.0	54.8	—
15	Kostrov (1778)	47.3	5.4	47.3	—
16	Kostrov (1781)	37.2	4.9	57.9	—
17	Kapnist (1780)	36.3	8.1	55.6	—
18	Kozodavlev (1784)	34.2	4.8	60.9	—
19	Knjažnin (before 1791)	39.8	3.7	56.5	—
20	Fonvizin (before 1792)	42.6	1.3	56.1	—
21	Deržavin (1775)	35.9	4.5	59.7	—
22	Deržavin (1795–99)	40.0	7.1	52.9	—
23	Žukovskij (1800–1808)	32.1	1.0	66.9	—
24	Batjuškov (1804)	31.0	5.2	63.8	—
25	Batjuškov (1809–13)	30.8	3.6	65.5	—
26	Vjazemskij (1808–14)	37.9	2.0	60.2	—

No.	Author	“Half-figures”						
		1st hemistich						
		A ₁	B ₁	C ₁	D ₁	E ₁	F ₁	G ₁
27	Vjazemskij (1815–18)	30.5	8.4	36.1	21.3	3.7	—	—
28	Vjazemskij (1819–21)	38.7	8.2	34.4	16.5	2.2	—	—
29	Žukovskij (1814–15)	33.3	6.2	26.4	23.6	10.3	—	0.1
30	Žukovskij (1817–21)	35.9	8.1	25.8	21.3	7.3	1.4	—
31	Batjuškov (1814–15)	28.9	1.7	31.9	34.8	2.6	—	—
32	Batjuškov (1816–18)	27.8	1.5	26.4	39.8	4.5	—	—
33	Puškin (1814–15)	37.4	0.9	28.8	29.9	3.1	—	—
34	Puškin (1816–19)	22.9	2.4	32.7	39.5	2.5	—	—
35	Tjutčev (1818–20)	36.3	4.0	36.9	20.8	2.0	—	—
36	Puškin (1820–23)	29.0	6.0	31.2	30.9	2.9	—	—
37	Puškin (1824–25)	31.5	5.2	32.0	27.3	4.1	—	—
38	Puškin (1827–30)	24.8	4.4	30.7	34.6	5.5	—	—
39	Puškin (1832–36)	26.3	7.7	27.0	33.4	5.5	—	0.3
40	Puškin (<i>Andželo</i> , 1833)	30.1	4.5	31.3	28.2	5.8	—	—
41	Vjazemskij (1822–23)	32.6	8.4	32.5	24.4	2.1	—	—
42	Vjazemskij (1824–27)	29.9	9.6	28.9	26.6	5.0	—	—
43	Vjazemskij (1828–30)	25.5	8.8	33.0	28.2	4.2	—	0.3
44	Vjazemskij (1831–34)	26.9	10.5	27.6	30.3	4.7	—	—
45	Vjazemskij (1837–41)	33.8	10.1	24.0	28.6	3.5	—	—
46	Pletnëv (1821–27)	27.8	5.2	33.0	28.3	5.7	—	—
47	Jazykov (1822–31)	28.0	5.8	35.2	26.2	4.8	—	—
48	Jazykov (1834–43)	26.9	6.7	32.0	26.7	7.7	—	—
49	Baratynskij (1819–30)	23.6	9.1	24.9	37.8	4.6	—	—
50	Tjutčev (after 1830)	31.9	15.2	26.1	17.3	8.9	0.6	—
51	Kozlov	39.1	2.1	35.3	21.9	1.6	—	—
52	Lermontov (1828–41)	40.7	4.7	32.1	18.6	3.9	—	—

No.	Author	“Half-figures”			
		2nd hemistich			
		A ₂	B ₂	C ₂	G ₂
27	Vjazemskij (1815–18)	34.2	9.1	56.7	—
28	Vjazemskij (1819–21)	36.9	8.9	54.2	—
29	Žukovskij (1814–15)	39.7	3.0	57.1	0.1
30	Žukovskij (1817–21)	44.2	12.4	42.5	0.7
31	Batjuškov (1814–15)	27.5	3.4	69.0	—
32	Batjuškov (1816–18)	29.6	3.2	67.7	—
33	Puškin (1814–15)	36.2	1.5	62.4	—
34	Puškin (1816–19)	30.0	1.1	68.9	—
35	Tjutčev (1818–20)	40.9	5.4	53.7	—
36	Puškin (1820–23)	33.7	3.1	63.2	—
37	Puškin (1824–25)	31.2	4.2	64.4	0.3
38	Puškin (1827–30)	32.8	4.1	63.1	—
39	Puškin (1832–36)	35.7	4.9	59.6	—
40	Puškin (<i>Andželo</i> , 1833)	34.0	3.7	62.2	—
41	Vjazemskij (1822–23)	34.8	8.6	56.6	—
42	Vjazemskij (1824–27)	37.5	10.3	52.2	—
43	Vjazemskij (1828–30)	25.5	10.5	64.0	—
44	Vjazemskij (1831–34)	32.6	7.4	60.0	—
45	Vjazemskij (1837–41)	30.5	10.7	58.8	—
46	Pletnëv (1821–27)	28.2	4.4	67.4	—
47	Jazykov (1822–31)	22.6	4.2	73.2	—
48	Jazykov (1834–43)	30.7	5.5	63.8	—
49	Baratynskij (1819–30)	37.1	1.5	61.4	—
50	Tjutčev (after 1830)	30.6	14.0	55.4	—
51	Kozlov	37.3	2.5	60.2	—
52	Lermontov (1828–41)	35.7	7.0	57.3	—

No.	Author	“Half-figures”						
		1st hemistich						
		A ₁	B ₁	C ₁	D ₁	E ₁	F ₁	G ₁
53	Nekrasov (1845–51)	21.8	4.5	36.6	34.0	3.2	—	—
54	Nekrasov (1851)	24.3	4.7	46.6	18.0	6.4	—	—
55	Nekrasov (1853–74)	24.1	2.3	43.9	26.0	3.7	—	—
56	Vjazemskij (1845–49)	31.4	11.0	33.5	22.5	1.6	—	—
57	A. Majkov (1837–42)	32.0	2.0	32.0	31.8	2.1	—	—
58	A. Majkov (1843–47)	26.5	4.8	32.1	33.1	3.4	—	0.1
59	A. Majkov (1852–60)	27.9	4.2	31.7	32.1	4.0	—	—
60	A. Majkov (<i>Sny</i> , 1856–58)	38.5	4.5	30.3	23.4	3.3	—	—
61	A. Majkov (1862–78)	28.2	4.8	25.8	34.2	6.6	—	0.4
62	A. Majkov (1885–94)	29.7	7.1	31.7	28.1	3.4	—	—
63	Satin (1851)	29.8	12.2	31.6	22.8	3.6	—	—
64	Mej (1849–59)	31.3	9.7	32.8	20.1	6.0	—	—
65	Mej (1859)	33.1	9.2	35.9	18.5	3.3	—	—
66	Mej (1860)	25.2	8.1	37.4	25.6	3.7	—	—
67	Mej (1861)	26.0	9.6	40.7	19.4	4.3	—	—
68	A. K. Tolstoj	41.4	5.0	33.7	18.2	1.4	—	0.3
69	Fet (<i>Ant. mir</i>)	25.4	8.3	26.8	34.8	4.6	—	—
70	Fet (<i>Élegii</i>)	30.9	9.0	27.1	30.2	2.8	—	—
71	Fet (<i>Djuŋon i Djuran</i>)	34.7	9.0	31.1	21.2	4.0	—	—
72	18th c. average	33.5	4.2	35.4	22.8	4.1	—	—
73	6-ft. iamb 1814–20	32.1	5.0	31.5	27.1	4.3	—	—
74	6-ft. iamb 1820–40	29.7	6.9	30.5	28.4	4.5	—	—
75	6-ft. iamb after 1840	30.1	6.0	33.1	27.1	3.7	—	—
76	18th c. sym. 6-ft. iamb	34.0	4.1	36.3	22.0	3.6	—	—
77	19th c. sym. 6-ft. iamb	34.2	6.1	35.4	21.1	3.2	—	—
78	19th c. asym. 6-ft. iamb	28.7	5.7	29.7	31.2	4.7	—	—

No.	Author	“Half-figures”			
		2nd hemistich			
		A ₂	B ₂	C ₂	G ₂
53	Nekrasov (1845–51)	30.7	4.5	64.8	—
54	Nekrasov (1851)	26.8	7.0	66.2	—
55	Nekrasov (1853–74)	31.2	7.4	61.4	—
56	Vjazemskij (1845–49)	31.4	7.3	61.3	—
57	A. Majkov (1837–42)	33.7	3.4	62.8	—
58	A. Majkov (1843–47)	33.4	5.0	61.5	0.1
59	A. Majkov (1852–60)	33.1	5.1	61.7	—
60	A. Majkov (<i>Sny</i> , 1856–58)	46.0	4.0	50.0	—
61	A. Majkov (1862–78)	40.8	5.9	53.3	—
62	A. Majkov (1885–94)	34.2	10.1	55.7	—
63	Satin (1851)	37.7	3.6	58.7	—
64	Mej (1849–59)	28.8	5.5	65.6	—
65	Mej (1859)	34.0	5.8	60.2	—
66	Mej (1860)	26.9	7.1	66.0	—
67	Mej (1861)	25.9	11.7	62.4	—
68	A. K. Tolstoj	29.5	5.8	64.7	—
69	Fet (<i>Ant. mir</i>)	24.5	7.5	67.9	—
70	Fet (<i>Ėlegii</i>)	31.6	8.7	59.7	—
71	Fet (<i>Djupon i Djuran</i>)	40.5	7.5	52.0	—
72	18th c. average	39.2	4.9	55.9	—
73	6-ft. iamb 1814–20	34.3	5.1	60.6	—
74	6-ft. iamb 1820–40	33.3	5.5	61.2	—
75	6-ft. iamb after 1840	33.3	6.1	60.6	—
76	18th c. sym. 6-ft. iamb	39.3	34.0	56.0	—
77	19th c. sym. 6-ft. iamb	34.0	5.8	60.2	—
78	19th c. asym. 6-ft. iamb	33.1	5.0	61.9	—

No.	Author	Rhythmic variations						
		1	2	3	4	5	6	7
1	Lomonosov (1742)	72.9	3.2	6.4	8.6	—	7.1	—
2	Lomonosov (1747)	20.1	1.8	18.5	6.3	1.5	18.8	—
3	Lomonosov (1752)	15.2	1.1	11.4	7.7	1.4	24.3	—
4	Lomonosov (1760-61)	9.6	1.8	14.3	8.6	2.5	15.3	—
5	Trediakovskij (1752)	15.8	5.0	20.5	—	4.1	19.3	—
6	Popovskij (1754)	9.2	1.2	13.7	9.2	1.0	19.7	—
7	V. Majkov (1736)	14.3	2.6	15.9	6.7	0.5	21.1	—
8	Bogdanovič (1765)	12.4	2.3	15.0	9.4	0.9	12.7	—
9	V. Petrov (1769)	13.9	1.2	9.7	7.5	3.5	19.9	—
10	Čulkov (1769)	8.6	1.0	15.6	7.2	1.3	17.0	—
11	Nikolev (1770)	9.2	1.0	16.9	8.1	2.1	11.3	—
12	Xeraskov (1771-79)	12.3	0.5	14.3	9.2	1.3	19.9	—
13	Sumarokov (Elegies, before 1774)	17.8	2.1	14.2	9.9	2.1	22.0	—
14	Sumarokov (Eclogues, before 1774)	18.6	2.4	11.1	8.4	1.6	18.4	—
15	Kostrov (1778)	22.5	2.3	12.4	8.0	2.5	21.9	—
16	Kostrov (1781)	10.5	1.5	10.2	12.8	1.5	14.7	—
17	Kapnist (1780)	12.8	0.9	12.0	8.5	3.8	18.8	—
18	Kozodavlev (1784)	12.6	3.7	11.4	6.5	1.6	18.3	—
19	Knjažnin (before 1791)	11.0	3.2	14.3	8.4	1.0	20.8	—
20	Fonvizin (before 1792)	16.5	0.9	16.5	8.3	0.9	16.1	—
21	Deržavin (1775)	13.7	0.7	12.2	9.3	0.7	15.2	—
22	Deržavin (1795-99)	14.3	3.2	13.2	7.5	2.5	20.8	—
23	Žukovskij (1800-1808)	12.9	0.6	12.5	5.2	0.3	23.6	—
24	Batjuškov (1804)	10.3	—	20.7	—	1.7	25.9	—
25	Batjuškov (1809-13)	9.4	0.8	10.6	9.2	1.0	23.6	—
26	Vjazemskij (1808-14)	16.8	1.2	11.2	7.2	—	24.0	—

No.	Author	Rhythmic variations						
		8	9	10	11	12	13	14
1	Lomonosov (1742)	—	—	0.7	—	0.4	0.4	—
2	Lomonosov (1747)	—	—	1.2	—	2.8	20.6	0.5
3	Lomonosov (1752)	0.9	0.5	0.7	—	2.9	18.0	1.6
4	Lomonosov (1760-61)	2.0	0.4	2.7	—	3.3	19.0	1.6
5	Trediakovskij (1752)	—	1.2	6.9	—	4.6	22.6	—
6	Popovskij (1754)	2.0	0.2	2.4	0.2	1.6	20.5	1.6
7	V. Majkov (1736)	2.8	—	3.2	—	0.5	22.5	—
8	Bogdanovič (1765)	4.0	0.3	2.4	0.3	2.6	16.9	1.6
9	V. Petrov (1769)	2.2	0.3	1.7	—	1.0	19.2	0.7
10	Čul'kov (1769)	1.7	—	2.4	—	0.8	27.7	1.0
11	Nikolev (1770)	1.4	—	3.9	—	1.4	22.5	1.8
12	Xeraskov (1771–79)	0.5	0.2	0.4	—	0.7	20.8	0.7
13	Sumarokov (Elegies, before 1774)	1.8	—	1.8	—	1.5	16.3	—
14	Sumarokov (Eclogues, before 1774)	1.4	0.3	3.2	0.3	0.5	21.9	0.3
15	Kostrov (1778)	2.1	—	2.7	—	1.5	11.5	1.3
16	Kostrov (1781)	2.2	0.4	3.0	—	2.2	17.7	0.8
17	Kapnist (1780)	2.1	0.9	3.4	—	2.1	13.7	0.4
18	Kozodavlev (1784)	—	0.4	1.2	—	1.6	27.6	1.2
19	Knjažnin (before 1791)	2.9	0.7	1.3	—	0.7	17.5	1.3
20	Fonvizin (before 1792)	0.4	—	1.3	—	0.4	26.5	—
21	Deržavin (1775)	—	0.4	0.4	—	1.1	26.3	1.9
22	Deržavin (1795–99)	1.8	0.7	1.8	—	2.5	16.4	1.4
23	Žukovskij (1800–1808)	0.9	—	1.1	—	0.6	22.0	0.1
24	Batjuškov (1804)	—	—	—	—	3.5	31.0	—
25	Batjuškov (1809–13)	0.8	—	3.1	—	1.3	9.4	1.3
26	Vjazemskij (1808–14)	1.5	—	1.5	—	1.5	19.4	—

No.	Author	Rhythmic variations						
		15	16	17	18	19	20	21
1	Lomonosov (1742)	0.4	—	—	—	—	—	—
2	Lomonosov (1747)	7.9	—	—	—	—	—	—
3	Lomonosov (1752)	13.2	—	—	—	—	1.1	—
4	Lomonosov (1760-61)	16.7	—	—	—	0.2	1.9	—
5	Trediakovskij (1752)	—	—	—	—	—	—	—
6	Popovskij (1754)	13.3	—	0.2	—	0.6	3.4	—
7	V. Majkov (1736)	7.9	—	—	0.2	0.2	1.6	—
8	Bogdanovič (1765)	16.4	—	—	0.2	0.3	2.1	—
9	V. Petrov (1769)	15.7	—	—	—	—	3.5	—
10	Čulkov (1769)	13.1	—	—	—	—	2.6	—
11	Nikolev (1770)	16.9	—	—	0.4	0.4	2.8	—
12	Xeraskov (1771-79)	18.6	—	—	—	—	0.5	—
13	Sumarokov (Elegies, before 1774)	8.4	—	—	—	—	2.1	—
14	Sumarokov (Eclogues, before 1774)	10.5	—	—	—	0.3	0.8	—
15	Kostrov (1778)	9.1	—	—	—	0.1	2.1	—
16	Kostrov (1781)	18.0	—	—	—	—	4.5	—
17	Kapnist (1780)	17.1	—	—	—	0.9	2.6	—
18	Kozodavlev (1784)	9.3	—	—	—	—	4.5	—
19	Knjažnin (before 1791)	14.0	—	—	—	—	2.9	—
20	Fonvizin (before 1792)	12.2	—	—	—	—	—	—
21	Deržavin (1775)	17.4	—	—	—	0.4	0.4	—
22	Deržavin (1795-99)	10.7	—	—	—	—	3.2	—
23	Žukovskij (1800-1808)	17.2	—	—	—	—	3.0	—
24	Batjuškov (1804)	6.9	—	—	—	—	—	—
25	Batjuškov (1809-13)	17.8	—	—	—	—	1.6	—
26	Vjazemskij (1808-14)	11.7	—	—	—	5.0	3.6	—

No.	Author	Rhythmic variations						
		22	23	24	25	26	27	28
1	Lomonosov (1742)	—	—	—	—	—	—	—
2	Lomonosov (1747)	—	—	—	—	—	—	—
3	Lomonosov (1752)	—	—	—	—	—	—	—
4	Lomonosov (1760-61)	—	—	—	0.1	—	—	—
5	Trediakovskij (1752)	—	—	—	—	—	—	—
6	Popovskij (1754)	—	—	—	—	—	—	—
7	V. Majkov (1736)	—	—	—	—	—	—	—
8	Bogdanovič (1765)	—	—	—	—	—	0.2	—
9	V. Petrov (1769)	—	—	—	—	—	—	—
10	Čulkov (1769)	—	—	—	—	—	—	—
11	Nikolev (1770)	—	—	—	—	—	—	—
12	Xeraskov (1771–79)	—	—	—	—	—	—	—
13	Sumarokov (Elegies, before 1774)	—	—	—	—	—	—	—
14	Sumarokov (Eclogues, before 1774)	—	—	—	—	—	—	—
15	Kostrov (1778)	—	—	—	—	—	—	—
16	Kostrov (1781)	—	—	—	—	—	—	—
17	Kapnist (1780)	—	—	—	—	—	—	—
18	Kozodavlev (1784)	—	—	—	—	—	—	—
19	Knjažnin (before 1791)	—	—	—	—	—	—	—
20	Fonvizin (before 1792)	—	—	—	—	—	—	—
21	Deržavin (1775)	—	—	—	—	—	—	—
22	Deržavin (1795–99)	—	—	—	—	—	—	—
23	Žukovskij (1800–1808)	—	—	—	—	—	—	—
24	Batjuškov (1804)	—	—	—	—	—	—	—
25	Batjuškov (1809–13)	—	—	—	—	—	—	—
26	Vjazemskij (1808–14)	—	—	—	—	—	—	—

No.	Author	Rhythmic variations						
		1	2	3	4	5	6	7
27	Vjazemskij (1815–18)	9.9	3.3	12.0	7.8	3.4	17.2	—
28	Vjazemskij (1819–21)	15.6	2.8	12.2	5.0	2.9	20.2	—
29	Žukovskij (1814–15)	15.0	2.7	10.0	9.0	0.9	17.4	0.1
30	Žukovskij (1817–21)	19.1	3.7	9.6	7.4	5.1	11.0	—
31	Batjuškov (1814–15)	8.6	0.4	8.4	9.5	0.9	19.4	—
32	Batjuškov (1816–18)	10.1	0.2	8.2	9.2	0.9	16.8	—
33	Puškin (1814–15)	14.9	0.3	9.2	10.1	0.9	21.6	—
34	Puškin (1816–19)	9.2	0.8	10.5	9.5	0.5	13.2	—
35	Tjutčev (1818–20)	12.8	2.0	16.8	8.0	2.0	21.5	—
36	Puškin (1820–23)	9.2	2.2	9.9	11.4	0.5	19.3	—
37	Puškin (1824–25)	11.1	1.3	10.6	7.7	1.3	19.1	—
38	Puškin (1827–30)	9.3	1.3	10.3	10.3	1.0	14.5	—
39	Puškin (1832–36)	10.6	3.4	8.2	11.4	1.9	13.8	—
40	Puškin (<i>Andželo</i> , 1833)	9.9	1.7	11.0	8.8	0.9	19.3	—
41	Vjazemskij (1822–23)	13.2	3.5	9.3	7.8	2.9	16.5	—
42	Vjazemskij (1824–27)	10.9	2.3	12.3	10.0	4.7	14.3	—
43	Vjazemskij (1828–30)	5.8	3.3	8.2	7.0	3.3	16.4	—
44	Vjazemskij (1831–34)	8.4	3.7	9.4	9.1	2.0	16.5	—
45	Vjazemskij (1837–41)	12.0	4.6	6.5	5.8	4.9	16.9	—
46	Pletnëv (1821–27)	6.7	0.7	11.7	7.2	1.7	19.4	—
47	Jazykov (1822–31)	7.7	1.0	6.8	5.5	1.3	19.0	—
48	Jazykov (1834–43)	9.6	1.9	8.9	9.1	1.9	15.4	—
49	Baratynskij (1819–30)	8.8	3.4	10.4	13.3	0.2	14.6	—
50	Tjutčev (after 1830)	9.6	3.8	7.7	5.1	6.4	15.9	—
51	Kozlov	15.5	0.6	12.4	8.4	1.3	22.3	—
52	Lermontov (1828–41)	18.6	1.6	8.1	6.2	2.7	19.4	—

No.	Author	Rhythmic variations						
		8	9	10	11	12	13	14
27	Vjazemskij (1815–18)	1.2	0.7	4.4	—	3.0	21.1	1.7
28	Vjazemskij (1819–21)	1.3	1.2	4.2	—	2.6	19.6	2.1
29	Žukovskij (1814–15)	3.0	0.1	3.4	—	0.7	15.6	0.9
30	Žukovskij (1817–21)	3.7	—	4.4	0.7	5.9	10.3	0.7
31	Batjuškov (1814–15)	0.6	0.4	0.9	—	0.6	22.9	1.5
32	Batjuškov (1816–18)	1.9	0.2	1.1	—	0.4	17.8	1.7
33	Puškin (1814–15)	1.7	—	0.6	—	0.3	19.3	0.3
34	Puškin (1816–19)	—	—	1.6	—	0.3	21.9	—
35	Tjutčev (1818–20)	1.3	0.7	1.3	—	2.7	17.4	—
36	Puškin (1820–23)	1.0	0.2	3.6	—	1.5	19.8	0.7
37	Puškin (1824–25)	0.5	0.3	3.6	—	1.5	19.6	0.8
38	Puškin (1827–30)	1.6	—	3.1	—	1.0	19.4	1.6
39	Puškin (1832–36)	2.1	0.3	4.0	—	0.8	18.0	1.9
40	Puškin (<i>Andželo</i> , 1833)	2.6	—	2.8	—	1.9	18.4	0.9
41	Vjazemskij (1822–23)	1.0	0.8	4.1	—	3.3	19.9	1.6
42	Vjazemskij (1824–27)	2.0	0.9	6.4	—	2.1	14.5	2.1
43	Vjazemskij (1828–30)	1.2	0.3	5.2	—	3.3	21.5	2.4
44	Vjazemskij (1831–34)	2.0	0.7	6.1	—	2.4	15.8	2.0
45	Vjazemskij (1837–41)	1.6	0.3	5.2	—	2.6	14.9	2.3
46	Pletnëv (1821–27)	1.9	—	4.5	—	1.7	19.6	1.0
47	Jazykov (1822–31)	1.6	—	4.8	—	1.9	26.5	0.7
48	Jazykov (1834–43)	1.2	0.2	4.6	—	2.9	20.2	0.5
49	Baratynskij (1819–30)	1.2	0.1	5.6	—	0.8	13.7	0.4
50	Tjutčev (after 1830)	3.8	2.5	8.9	0.6	2.5	15.9	1.3
51	Kozlov	0.4	0.2	1.3	—	0.6	22.3	0.4
52	Lermontov (1828–41)	1.2	—	3.1	—	3.1	20.9	1.2

No.	Author	Rhythmic variations						
		15	16	17	18	19	20	21
27	Vjazemskij (1815–18)	11.8	—	—	—	0.3	2.2	—
28	Vjazemskij (1819–21)	9.4	—	—	—	0.1	0.8	—
29	Žukovskij (1814–15)	13.7	—	—	—	0.3	7.0	—
30	Žukovskij (1817–21)	13.2	0.7	—	0.7	0.7	2.9	—
31	Batjuškov (1814–15)	23.8	—	—	—	—	2.0	—
32	Batjuškov (1816–18)	28.9	—	—	—	—	2.6	—
33	Puškin (1814–15)	19.5	—	—	—	—	1.4	—
34	Puškin (1816–19)	30.0	—	—	—	0.3	2.2	—
35	Tjutčev (1818–20)	12.8	—	—	—	—	0.7	—
36	Puškin (1820–23)	18.8	—	—	—	0.2	1.7	—
37	Puškin (1824–25)	18.8	—	—	—	0.3	3.3	—
38	Puškin (1827–30)	22.7	—	—	—	0.5	3.4	—
39	Puškin (1832–36)	20.1	—	—	—	—	3.4	—
40	Puškin (<i>Andželo</i> , 1833)	18.5	—	—	—	—	3.2	—
41	Vjazemskij (1822–23)	15.0	—	—	—	—	1.1	—
42	Vjazemskij (1824–27)	14.5	—	—	—	0.5	2.5	—
43	Vjazemskij (1828–30)	18.8	—	—	—	1.2	1.8	—
44	Vjazemskij (1831–34)	19.2	—	—	—	0.3	2.4	—
45	Vjazemskij (1837–41)	20.5	—	—	—	0.6	1.3	—
46	Pletněv (1821–27)	20.1	—	—	—	—	3.8	—
47	Jazykov (1822–31)	20.0	—	—	—	0.3	2.9	—
48	Jazykov (1834–43)	17.1	—	—	—	—	6.5	—
49	Baratynskij (1819–30)	24.1	—	—	—	—	3.4	—
50	Tjutčev (after 1830)	10.9	—	—	—	1.3	3.8	—
51	Kozlov	13.1	—	—	—	—	1.2	—
52	Lermontov (1828–41)	11.2	—	—	—	—	2.7	—

No.	Author	Rhythmic variations						
		22	23	24	25	26	27	28
27	Vjazemskij (1815–18)	—	—	—	—	—	—	—
28	Vjazemskij (1819–21)	—	—	—	—	—	—	—
29	Žukovskij (1814–15)	—	—	0.1	—	—	—	—
30	Žukovskij (1817–21)	—	—	—	—	—	—	—
31	Batjuškov (1814–15)	—	—	—	—	—	—	—
32	Batjuškov (1816–18)	—	—	—	—	—	—	—
33	Puškin (1814–15)	—	—	—	—	—	—	—
34	Puškin (1816–19)	—	—	—	—	—	—	—
35	Tjutčev (1818–20)	—	—	—	—	—	—	—
36	Puškin (1820–23)	—	—	—	—	—	—	—
37	Puškin (1824–25)	—	—	0.3	—	—	—	—
38	Puškin (1827–30)	—	—	—	—	—	—	—
39	Puškin (1832–36)	0.3	—	—	—	—	—	—
40	Puškin (<i>Andželo</i> , 1833)	—	—	—	—	—	—	—
41	Vjazemskij (1822–23)	—	—	—	—	—	—	—
42	Vjazemskij (1824–27)	—	—	—	—	—	—	—
43	Vjazemskij (1828–30)	0.3	—	—	—	—	—	—
44	Vjazemskij (1831–34)	—	—	—	—	—	—	—
45	Vjazemskij (1837–41)	—	—	—	—	—	—	—
46	Pletnëv (1821–27)	—	—	—	—	—	—	—
47	Jazykov (1822–31)	—	—	—	—	—	—	—
48	Jazykov (1834–43)	—	—	—	—	—	—	—
49	Baratynskij (1819–30)	—	—	—	—	—	—	—
50	Tjutčev (после 1830)	—	—	—	—	—	—	—
51	Kozlov	—	—	—	—	—	—	—
52	Lermontov (1828–41)	—	—	—	—	—	—	—

No.	Author	Rhythmic variations						
		1	2	3	4	5	6	7
53	Nekrasov (1845–51)	9.6	—	12.2	8.3	—	12.2	—
54	Nekrasov (1851)	5.7	0.7	13.0	6.7	1.3	17.3	—
55	Nekrasov (1853–74)	8.9	0.4	13.4	7.4	1.1	14.1	—
56	Vjazemskij (1845–49)	9.9	4.2	11.0	5.2	2.6	18.9	—
57	A. Majkov (1837–42)	11.2	0.7	10.2	11.2	1.3	19.5	—
58	A. Majkov (1843–47)	9.5	1.8	11.2	10.1	1.8	15.2	—
59	A. Majkov (1852–60)	8.8	0.9	11.7	10.5	1.3	17.8	—
60	A. Majkov (<i>Sny</i> , 1856–58)	19.0	2.2	13.4	10.2	1.4	18.1	—
61	A. Majkov (1862–78)	13.2	3.0	8.9	12.1	1.6	13.4	0.2
62	A. Majkov (1885–94)	9.1	1.7	9.8	12.2	3.7	16.9	—
63	Satin (1851)	14.0	2.6	12.3	7.0	1.8	14.0	—
64	Mej (1849–59)	12.7	1.9	6.3	6.0	1.1	17.5	—
65	Mej (1859)	12.7	2.8	12.7	4.1	2.2	18.2	—
66	Mej (1860)	7.7	2.0	10.5	6.7	2.0	15.5	—
67	Mej (1861)	3.5	2.3	14.7	5.0	4.7	17.8	—
68	A. K. Tolstoj	12.1	1.3	11.0	4.0	2.9	26.4	0.3
69	Fet (<i>Ant. mir</i>)	7.1	1.7	5.7	9.1	2.3	16.0	—
70	Fet (<i>Élegii</i>)	9.0	2.1	9.4	10.4	2.1	19.8	—
71	Fet (<i>DjuPON i Djuran</i>)	15.4	3.9	10.6	9.4	2.8	16.5	—
72	18th c. average	13.5	1.8	13.8	8.3	1.7	18.3	—
73	6-ft. iamb 1814–20	12.2	1.8	10.6	8.2	1.7	18.2	—
74	6-ft. iamb 1820–40	10.5	2.3	10.0	9.0	2.0	17.2	—
75	6-ft. iamb after 1840	10.7	1.8	10.9	8.8	1.9	17.5	—
76	18th c. sym. 6-ft. iamb	13.6	1.8	14.2	8.1	1.7	18.7	—
77	19th c. sym. 6-ft. iamb	12.7	2.0	11.7	6.6	2.0	19.5	—
78	19th c. asym. 6-ft. iamb	10.0	1.8	9.9	9.8	1.6	17.0	—

No.	Author	Rhythmic variations						
		8	9	10	11	12	13	14
53	Nekrasov (1845–51)	0.6	—	4.5	—	3.2	21.2	1.3
54	Nekrasov (1851)	0.7	0.7	3.3	—	3.3	30.3	1.0
55	Nekrasov (1853–74)	1.1	—	1.9	—	4.1	26.4	2.2
56	Vjazemskij (1845–49)	1.1	0.5	6.3	—	3.1	19.4	1.1
57	A. Majkov (1837–42)	0.4	—	1.3	—	0.4	21.4	1.5
58	A. Majkov (1843–47)	0.8	—	3.0	—	1.4	19.5	1.8
59	A. Majkov (1852–60)	1.2	0.9	2.4	—	1.3	18.7	1.5
60	A. Majkov (<i>Sny</i> , 1856–58)	1.2	0.2	2.1	—	1.6	15.3	0.8
61	A. Majkov (1862–78)	3.4	0.2	1.6	—	1.6	15.3	2.5
62	A. Majkov (1885–94)	1.4	1.7	3.7	—	3.0	18.9	1.7
63	Satin (1851)	1.8	—	9.6	—	—	19.3	1.8
64	Mej (1849–59)	1.9	1.1	6.7	—	2.2	24.3	0.7
65	Mej (1859)	1.7	0.6	5.8	—	1.9	21.3	1.1
66	Mej (1860)	—	0.7	5.4	—	2.7	24.2	1.4
67	Mej (1861)	0.4	1.9	5.4	—	3.5	22.5	1.6
68	A. K. Tolstoj	0.8	0.8	2.9	—	1.3	21.4	0.8
69	Fet (<i>Ant. mir</i>)	0.9	0.9	5.7	—	1.1	20.0	2.6
70	Fet (<i>Élegii</i>)	0.7	1.0	5.9	—	2.8	14.9	2.8
71	Fet (<i>Djupon i Djuran</i>)	1.2	0.4	4.7	—	3.1	17.4	0.8
72	18th c. average	1.8	0.2	2.2	—	1.7	19.9	1.1
73	6-ft. iamb 1814–20	1.5	0.5	2.7	—	1.4	19.4	1.3
74	6-ft. iamb 1820–40	1.5	0.3	4.3	—	1.8	18.7	1.2
75	6-ft. iamb after 1840	1.1	0.6	3.6	—	2.0	20.2	1.5
76	18th c. sym. 6-ft. iamb	1.6	0.2	2.1	—	1.7	20.5	1.1
77	19th c. sym. 6-ft. iamb	1.0	0.5	3.5	—	2.2	21.5	1.0
78	19th c. asym. 6-ft. iamb	1.5	0.4	3.5	—	1.4	18.3	1.4

No.	Author	Rhythmic variations						
		15	16	17	18	19	20	21
53	Nekrasov (1845–51)	24.4	—	—	—	—	2.6	—
54	Nekrasov (1851)	10.3	—	—	—	0.7	5.0	—
55	Nekrasov (1853–74)	16.4	—	—	—	—	2.6	—
56	Vjazemskij (1845–49)	16.2	—	—	—	—	0.5	—
57	A. Majkov (1837–42)	19.1	—	—	—	0.2	1.5	—
58	A. Majkov (1843–47)	21.1	—	—	—	—	2.6	—
59	A. Majkov (1852–60)	20.1	—	—	—	0.1	2.7	—
60	A. Majkov (<i>Sny</i> , 1856–58)	12.4	—	—	—	—	2.1	—
61	A. Majkov (1862–78)	19.6	—	—	—	—	3.2	—
62	A. Majkov (1885–94)	14.2	—	—	—	—	2.0	—
63	Satin (1851)	14.0	—	—	—	—	1.8	—
64	Mej (1849–59)	13.4	—	—	—	0.4	3.7	—
65	Mej (1859)	13.3	—	—	—	—	1.6	—
66	Mej (1860)	17.5	—	—	—	0.3	3.4	—
67	Mej (1861)	12.8	—	—	—	—	3.9	—
68	A. K. Tolstoj	13.4	—	—	—	—	0.6	—
69	Fet (<i>Ant. mir</i>)	23.1	—	—	—	0.6	3.1	—
70	Fet (<i>Élegii</i>)	17.0	—	—	—	—	2.1	—
71	Fet (<i>DjuPON i Djuran</i>)	11.0	—	—	—	0.4	2.4	—
72	18th c. average	13.4	—	—	—	0.2	2.1	—
73	6-ft. iamb 1814–20	17.6	—	—	—	0.1	2.7	—
74	6-ft. iamb 1820–40	18.2	—	—	—	0.2	2.8	—
75	6-ft. iamb after 1840	16.8	—	—	—	0.1	2.5	—
76	18th c. sym. 6-ft. iamb	12.8	—	—	—	0.1	1.9	—
77	19th c. sym. 6-ft. iamb	13.5	—	—	—	0.1	2.2	—
78	19th c. asym. 6-ft. iamb	20.0	—	—	—	0.2	3.0	—

No.	Author	Rhythmic variations						
		22	23	24	25	26	27	28
53	Nekrasov (1845–51)	—	—	—	—	—	—	—
54	Nekrasov (1851)	—	—	—	—	—	—	—
55	Nekrasov (1853–74)	—	—	—	—	—	—	—
56	Vjazemskij (1845–49)	—	—	—	—	—	—	—
57	A. Majkov (1837–42)	—	—	—	—	—	—	—
58	A. Majkov (1843–47)	0.1	—	—	0.1	—	—	—
59	A. Majkov (1852–60)	—	—	—	—	—	—	—
60	A. Majkov (<i>Sny</i> , 1856–58)	—	—	—	—	—	—	—
61	A. Majkov (1862–78)	0.2	—	—	—	—	—	—
62	A. Majkov (1885–94)	—	—	—	—	—	—	—
63	Satin (1851)	—	—	—	—	—	—	—
64	Mej (1849–59)	—	—	—	—	—	—	—
65	Mej (1859)	—	—	—	—	—	—	—
66	Mej (1860)	—	—	—	—	—	—	—
67	Mej (1861)	—	—	—	—	—	—	—
68	A. K. Tolstoj	—	—	—	—	—	—	—
69	Fet (<i>Ant. mir</i>)	—	—	—	—	—	—	—
70	Fet (<i>Élegii</i>)	—	—	—	—	—	—	—
71	Fet (<i>Djuþon i Djuran</i>)	—	—	—	—	—	—	—
72	18th c. average	—	—	—	—	—	—	—
73	6-ft. iamb 1814–20	—	—	—	—	—	—	—
74	6-ft. iamb 1820–40	—	—	—	—	—	—	—
75	6-ft. iamb after 1840	—	—	—	—	—	—	—
76	18th c. sym. 6-ft. iamb	—	—	—	—	—	—	—
77	19th c. sym. 6-ft. iamb	—	—	—	—	—	—	—
78	19th c. asym. 6-ft. iamb	—	—	—	—	—	—	—

Table VIII: six-foot iamb
(theoretical and actual percentages for the rhythmic variations)

No.	Averages	Rhythmic variations					
		I	II	III	IV	V	VI
1	18th c.: a) actual	13.5	1.8	13.8	8.3	1.7	18.3
	b) theor.	13.1	1.6	13.9	8.9	1.6	18.7
	Difference	+0.4	+0.2	-0.1	-0.6	+0.1	-0.4
2	1814–20: a) actual	12.2	1.8	10.6	8.2	1.7	18.2
	b) theor.	11.0	1.7	10.8	9.3	1.6	19.5
	Difference	+1.2	+0.1	-0.2	-1.1	+0.1	-1.3
3	1820–40: a) actual	10.5	2.3	10.0	9.0	2.0	17.2
	b) theor.	9.9	2.3	10.1	9.5	1.6	18.0
	Difference	+0.6	—	-0.1	-0.5	+0.4	-0.8
4	After 1840: a) actual	10.7	1.8	10.9	8.8	1.9	17.5
	b) theor.	10.0	2.2	11.0	9.0	1.8	18.2
	Difference	+0.7	-0.4	-0.1	-0.2	+0.1	-0.7
5	18th c. (sym.): a) actual	13.6	1.8	14.2	8.1	1.7	18.7
	b) theor.	13.4	1.6	14.3	8.6	1.6	19.0
	Difference	+0.2	+0.2	-0.1	-0.5	+0.1	-0.3
6	19th c. (sym.): a) actual	12.7	2.0	11.7	6.6	2.0	19.5
	b) theor.	11.6	2.1	11.9	7.2	2.1	20.6
	Difference	+1.1	-0.1	-0.2	-0.6	-0.1	-1.1
7	19th c. (asym.): a) actual	10.0	1.8	9.9	9.8	1.6	17.0
	b) theor.	9.6	1.9	9.8	10.3	1.4	17.8
	Difference	+0.4	-0.1	+0.1	-0.5	+0.2	-0.8

No.	Averages	Rhythmic variations						
		VII	VIII	IX	X	XI	XII	XIII
1	18th c.: a) actual b) theor. Difference	—	1.8	0.2	2.2	—	1.7	19.9
			1.6	0.2	2.3		1.7	19.8
		—	+0.2	—	-0.1	—	—	+0.1
2	1814–20: a) actual b) theor. Difference	—	1.5	0.5	2.7	—	1.4	19.4
			1.5	0.3	3.0		1.6	19.1
		—	—	+0.2	-0.3	—	-0.2	+0.3
3	1820–40: a) actual b) theor. Difference	—	1.5	0.3	4.3	—	1.8	18.7
			1.5	0.4	4.2		1.7	18.7
		—	—	-0.1	+0.1	—	+0.1	—
4	After 1840: a) actual b) theor. Difference	—	1.1	0.6	3.6	—	2.0	20.2
			1.2	0.4	3.6		2.0	20.1
		—	-0.1	+0.2	—	—	—	+0.1
5	18th c. (sym.): a) actual b) theor. Difference	—	1.6	0.2	2.1	—	1.7	20.5
			1.4	0.2	2.3		1.7	20.3
		—	+0.2	—	-0.2	—	—	+0.2
6	19th c. (sym.): a) actual b) theor. Difference	—	1.0	0.5	3.5	—	2.2	21.5
			1.1	0.4	3.7		2.0	21.3
		—	-0.1	+0.1	-0.2	—	+0.2	+0.2
7	19th c. (asym.): a) actual b) theor. Difference	—	1.5	0.4	3.5	—	1.4	18.3
			1.6	0.3	3.5		1.6	18.3
		—	-0.1	+0.1	—	—	-0.2	—

No.	Averages	Rhythmic variations						
		XIV	XV	XVI	XVII	XVIII	XIX	XX
1	18th c.: a) actual	1.1	13.4	—	—	—	0.2	2.1
	b) theor.	1.1	12.8				0.2	2.3
	Difference	—	+0.6	—	—	—	—	-0.2
2	1814–20: a) actual	1.3	17.6	—	—	—	0.1	2.7
	b) theor.	1.4	16.4				0.2	2.6
	Difference	-0.1	+1.2	—	—	—	-0.1	+0.1
3	1820–40: a) actual	1.2	18.2	—	—	—	0.2	2.8
	b) theor.	1.6	17.4				0.2	2.8
	Difference	-0.4	+0.8	—	—	—	—	—
4	After 1840: a) actual	1.5	16.8	—	—	—	0.1	2.5
	b) theor.	1.7	16.4				0.2	2.2
	Difference	-0.2	+0.4	—	—	—	-0.1	+0.3
5	18th c. (sym.): a) actual	1.1	12.8	—	—	—	0.1	1.9
	b) theor.	1.0	12.3				0.2	2.0
	Difference	+0.1	+0.5	—	—	—	-0.1	-0.1
6	19th c. (sym.): a) actual	1.0	13.5	—	—	—	0.1	2.2
	b) theor.	1.2	12.7				0.2	1.9
	Difference	-0.2	+0.8	—	—	—	-0.1	+0.3
7	19th c. (asym.): a) actual	1.4	20.0	—	—	—	0.2	3.0
	b) theor.	1.6	19.3				0.2	2.9
	Difference	-0.2	+0.7	—	—	—	—	+0.1