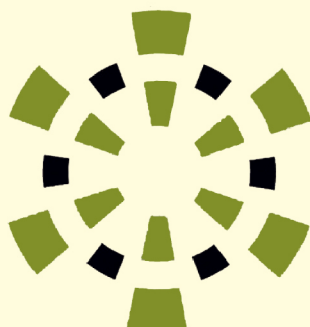


RHYTHMICA

REVISTA ESPAÑOLA
DE MÉTRICA COMPARADA



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ENGLISH HISTORICAL METRICS: 1990-2015

MÉTRICA INGLESA: 1990-2015

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In June 2015 the University of Essex graciously sponsored, and Christopher McCully splendidly hosted, a workshop on English historical metrics. It marked the twentieth anniversary of the publication of the papers from the First G. L. Brook Symposium held in Manchester in 1991, when scholars from both sides of the Atlantic had met to share their research into Old and Middle English poetic metre. The 2015 Essex workshop was an attempt to evaluate the success of modern linguistic metrists in advancing their discipline over the twenty-five years since the Brook Symposium and to identify the priorities for future research in this field. The Essex workshop reunited four of the researchers who had attended the earlier event (two from the USA and two from the UK) and added a fifth whose work has enriched this field in the twenty-first century.

One of the outcomes of the workshop was agreement that a great deal had been achieved in the intervening twenty-five years, but that the relevant research had been published in a wide variety of media and countries. It was, in fact, so widely spread that very few teachers and students of English literature or linguistics could have encountered it all. From this came the resolve to produce and publish as comprehensive a list as pos-

sible of relevant works published between 1990 and 2015. I was chosen to oversee this project, but the other four workshop members contributed much of the data, and still more was gathered by contacting many of the authors of Brook Symposium papers. The final touch was provided by websites which listed the publications of the most prolific researchers in this field.

The list that follows is diverse and impressive, and I detect two significant trends in it; the first is an increasing tendency to link the versifying choices of poets with the underlying rhythmic structure of their language; the second is an increasing interest in poetic metre as a universal, in which modes of versifying follow common patterns or migrate between languages. For this reason my list includes works on comparative metrics as well as works that form part of the history of English.

I would like to express my gratitude to Christopher McCully, Donka Minkova, Kristin Hanson, and Ad Putter for all their help, and to the University of Essex for the hospitality that made this workshop possible.

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