

Notes

A note on the notes

The numbers refer to the pages in the printed edition. The text has been scanned from there and corrected. Formatting it has proved rather difficult as one can see. Apologies ...

The notes for chapters 1-7 appear here; those for chapters 8-11 appear at the bottom of the text pages.

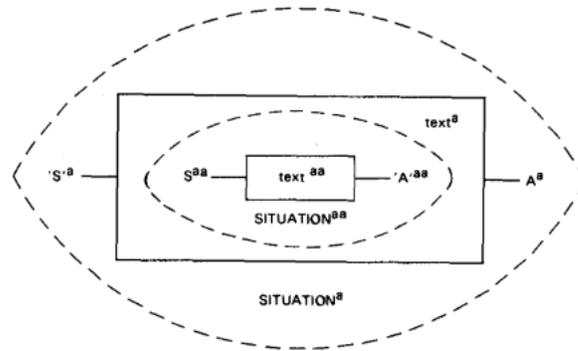
Introduction

- 9 *first been studied in connection with fiction*: Wolfgang Iser, *The Implied Reader* (Baltimore, Md., 1974) - first German edition, 1972; *The Act of Reading* (Baltimore, Md., 1978) - first German edition, 1976.
- *adequate response read on the page*: This assumption is so general that it hardly needs documentation. See, e.g., Iser (1978), p. ix: "As a literary text can only produce a response when it is read, it is virtually impossible to describe this response without also analyzing the reading process." Cp. also Louise M. Rosenblatt, *The Reader, the Text, the Poem* (Carbondale, Ill., 1978), p. 51.
 - *a steady advance through the text*: Iser (1978), p. 109, speaks of "a moving viewpoint which travels along inside that which it has to apprehend."
 - *a study of German Shakespeare translations*: See Balz Engler, *Rudolf Alexander Schröders Übersetzungen von Shakespeares Dramen*, The Cooper Monographs, 18 (Berne, 1974), especially chapter 4.
- 10 *Rudolf Stamm*: For a convenient summary of his views, see Rudolf Stamm, "The Theatrical Physiognomy of Shakespeare's Plays," in his *The Shaping Powers at Work* (Heidelberg, 1967), p. 11-84.
- *through a dark wood*: One is not quite helpless. John Hollander, in his book *Vision and Resonance* (New York, 1975), deals with the relation between aural and visual elements in the poetic text, but he does not approach the problem - as I do here - from the point of view of the audience's experience.
- 13 *the number of people ... for paper*: Michiko Kakutoni, "Everybody Wants to Be a Poet," *The New York Times*, August 29, 1979, p. C17. Small, as these figures may look, they have grown over the last thirty years. Cp. John Ciardi, ed., *Mid-Century American Poets* (New York, 1950), p. xvi: "in a nation of 146 million presumably literate people, the average sale for a book of poems is about 500 copies."
- *through the ear rather than the eye*: An informal audience survey after a reading by Galway Kinnell in Ann Arbor, on March 19, 1980, showed that of 94 people answering, only 55 (58,5%) were familiar with some of the poems he had presented, 26 (27,7%) had not known any of his poems before this occasion.
 - *recent Black and Asian-American poetry*: Cp., e.g., Stephen Henderson, *Understanding the New Black Poetry* (New York, 1973), pp. 28-46.
 - *ethnopoetics*: Cp. Jerome Rothenberg, "Pre-Face to a Symposium on Ethnopoetics," *Alcheringa*, N.S., vol. 2, Nr. 2 (1976), pp. 6-12.
- 14 *verbal amalgam*: Stanley Burnshaw, "The Three Revolutions of Modern Poetry," in *The Poem Itself*, ed. Stanley Burnshaw (Harmondsworth, 1964), p. xxxi.

- *Cleanth Brooks'... Macbeth*: "The Naked Babe and the Cloak of Manliness," in his *The Well Wrought Urn: Studies in the Structure of Poetry* (New York, 1947).
- *To get a great deal ... with practice*: John Bayley, *The Romantic Survival* (London, 1957), pp. 67/68.
- 15 *response critical activity*: Helen Gardner, *The Business of Criticism* (London, 1959), p. 7. This notion has become central in structuralist poetics - but as this quotation shows, it is not unique to structuralism. Cp. Jonathan Culler's "literary competence." (*Structuralist Poetics* (Ithaca, N.Y., 1975), pp. 113-130.
- 15 *Yet the readers ... think otherwise*: Yvor Winters, "The Audible Reading of Poetry," *The Hudson Review* 4 (1951), p. 433. Repr. in his *The Function of Criticism* (London, 1962), p. 81.
- *carries with it ... printed word*: All the quotations in this paragraph are taken from F.W., Bateson, *The Scholar-Critic* (London, 1972), p. 79.
- *Principles of Literary Criticism*: (London, 1924), p. 117. Cp. also: C. Day Lewis, *The Lyric Impulse* (London, 1965), p. 32, on the difference between poetry and song.

2. Text and Experience

- 16 *Words may be acted ... poet and his public*: Northrop Frye, *Anatomy of Criticism*, (Princeton, N.J., 1957), p. 247.
- 17 *Theory of Literature*: first published in 1949. I am quoting from the third edition (Harmondsworth, 1963). See "The Mode of Existence of a Literary Work of Art," pp, 142-57.
- *It is true ... est disputandum*: Wellek and Warren (1963), p. 146.
- *Assumption ... reductionist*: See Stanley Fish's forceful statements on this (*Is There a Text in this Class?* [Cambridge, Mass., 1980]).
- *A poem ... as a whole*: Wellek and Warren. (1963), p. 150/151.
- 18 *In what sense ... moral values*: Wellek and Warren (1963), p. 155.
- *Still, it could be scarcely denied ... throughout the ages*: Wellek and Warren (1963), p. 155.
- *This structure ... imperfectly realized*: Wellek and Warren (1963), p. 155/156.
- 19 *audience's poet is always a fiction*: This is adapted from the title of Walter J. Ong's important essay, "The Writer's Audience Is Always a Fiction," in his *Interfaces of the Word* (Ithaca, N.Y., 1977), pp. 53-81.
- 20 *a set ... symbols*: in her *The Reader, the Text, the Poem* (Carbondale, Ill., 1978), p.
- *by virtue ... beyond themselves*: Rosenblatt (1978), p. 12.
- *Aldous Huxley*: Cp. Aldous Huxley, "Wordsworth in the Tropics," *Life and Letters* (London, 1928), and Francis Berry, *Poetry and the Physical Voice* (London, 1962), p. 19: The speaker's voice "will vary not only according as to *what* it says but also according to *whom* it says it, and even *where* it has to say it."
- *used as a work-song*: See Denys Thompson, *The Uses of Poetry* (Cambridge, 1978), esp. pp. 32-34.
- *Coloss. 3.3: Our Life is Hid With Christ in God*: George Herbert, *The Works*, ed. F.E. Hutchinson (Oxford, 1941), p. 84.
- *seat in Bemerton Church*: Hutchinson (1941), p. 505.
- 21 * *introducing a second situation*: There is one complication here: If the poem is intended for performance, the diagram has to be complemented in the following way:



In this case 'S^a' stands for the performer as perceived by the audience. In situation ^{aa} everything is seen from the point of view of the performer. If the performer presents an idiosyncratic version of the poem, our experience may be adversely affected. This fact is therefore of great importance in the teaching of literature and the practice of oral interpretation.

23 *adopted a tense crowded style ... "fit audience though few."*: Paul F. Baum, "The Beowulf-Poet," *Philological Quarterly* 39 (1960), pp. 389-99; p. 398/99.

3. The Text as Evidence

24 *A Preface to "Paradise Lost"*: (London, 1942; 1960).

- *loftiest ... oral period*: C.S. Lewis (1942; 1960), p. 16.
- *stately festivity*: C.S. Lewis (1942; 1960), p. 17.
- *aims at even higher solemnity ... in an armchair*: C.S. Lewis (1942; 1960), p. 40.
- *that he is assisting ... epic exhilaration*: C.S. Lewis (1942; 1960), p. 40.
- *Poetry as brief ... take it in*: Geoffrey Crump, *Speaking Poetry* (London, 1953; 1964), p. 144.

25 *Edgar Allan Poe ... much emphasis*: Cp. James A. Harrison, ed., *The Complete Works of Edgar Allan Poe*, vol. 14 (New York, 1902), "The Poetic Principle," pp. 266-292, and "The Philosophy of Composition," pp. 193-208.

- *a poem deserves ... no longer such*: in "The Poetic Principle," Harrison (1902), p. 266.
- ** expectation ... fulfilled*: Cp. in particular Barbara H. Smith, *Poetic Closure* (Chicago, Ill., 1968). On p. viii, Smith describes "closure" as "the sense of finality, stability, and integrity," as "an effect that depends primarily upon the reader's experience of the structure of the entire poem." Cp. also E.A. Poe, "The Philosophy of Composition," in Harrison (1902), p. 197, "a certain degree of duration is absolutely requisite for the production of any effect at all."
- *which has a beginning ... unified effect*: Alatheia Smith Mattingly and Wilma H. Grimes, *Interpretation: Writer, Reader, Audience*, 2nd ed. (Belmont, Cal., 1970), p. 308.

26 ** of saving ... spoken tongue*: Henry Bradley, *The Making of English* (London, 1904), p. 214. The written language does not always clarify such differences of meaning. Cp. <bow> standing for /bou/ `weapon' as well as /bau/ `bend'.

27 *ghastly ... ghoul*: Cp. Josef Vachek, *Written Language: General Problems and Problems of English*, *Janua Linguarum, Series Critica*, 14 (The Hague, 1973), pp. 55/56. - On speech and written language as two

- different "media," see also W. Haas, *PhonoGraphic Translation* (Manchester UP, 1970).
- *a visual morpheme of prestige*: Raven I. McDavid, *Adviser and Advisor: Orthography and Semantic Differentiation*, *Studies in Linguistics*, 1.7 (New Haven, Conn., 1942), p. 7. Quoted by Vachek (1973), p. 56, n. 28. - The initial *th-* in *Thames* (Old English *Temese*), the Greek associations of which once gave dignity to the name of the river, may also be listed. With *author* (Anglo-Norman *autour*) the spelling pronunciation has become common.
 - *the needs to outline ... the various parts*: Mindele Treip, *Milton's Punctuation and Changing English Usage 1582-1676* (London, 1970), p. 35.
 - *a scheme of time values ... movements of verse*: Treip (1970), p. 15.
 - *half a pause of a period*: In Simon Daines' *Orthopedia Anglicana* (1640). Quoted by Treip (1970), p. 29. Cp. also James Burgh, *The Art of Speaking* (London, 1761, 1792⁷), p. 8.
 - *used especially ... quotation*: J.B. Sykes, ed., *The Concise Oxford Dictionary of Current English*, Sixth Edition (Oxford, 1976), p. 197.
 - *effects peculiar to the speaking voice*: Treip (1970), p. 131.
 - *more than one way of communicating*: Cp. Seymour Chatman, "Robert Frost's *Mowing*: An Inquiry into Prosodic Analysis," *Kenyon Review* 18 (1956), pp. 421-38; p. 432.
 - **force the passive reader to become active*: Charles Chadwick, *Symbolism, The Critical Idiom*, vol. 16 (London, 1971), p. 41, suggests that Mallarme omitted virtually all punctuation from his later poems "because he felt that it was an inadequate system to reflect all the subtleties and complexities of his syntax." But it is difficult to accept such an essentially negative reason. - Apollinaire, at the last moment, deleted all punctuation from the proofs of *Alcools* (the verse had been punctuated in the printer's manuscript), "with results as 'new' as those he later sought by expunging all verbal connectives" (Stanley Burnshaw, "The Three Revolutions of Modern Poetry," in Stanley Burnshaw, ed., *The Poem Itself* (Harmondsworth, 1964), p. xl). - Apollinaire had a distinctive style of recitation to go with this punctuation. It was "monotonous, almost inexpressive, each line declaimed or intoned in a curious sing-song delivery having something also of the character of liturgical chant." (F.W. Leakey, *Sound and Sense in French Poetry* [London, 1975], p. 12.) This style of delivery, by avoiding intonation, also blurs syntactical relationships, an attempt to parallel the omission of punctuation.

4. Sounds and Shapes

- 28 *If ... the right hand margin is uneven*: John Hollander, *Vision and Resonance* (New York, 1975), p. 272; F.W. Bateson, "Could Chaucer Spell?" *Essays in Criticism* 25 (1975), p. 16; Samuel R. Levin, "Internal and External Deviation in Poetry," *Word* 21 (1965), pp. 227-28.
- *capitalization of the first letter*: Cp. Hollander (1975), p. 139.
 - *She is older ... and the hands*: Walter Pater, "Leonardo da Vinci," in *The Renaissance, Studies in Art and Poetry*, Library Edition (London, 1910), pp. 98-129 (p. 125). - I have corrected the punctuation after *merchants* (in the edition quoted: "merchants, and").
- 30 *Only by printing ... analyzing its rhythm*: W.B. Yeats, ed., *The Oxford Book of Modern Verse, 1892-1935* (Oxford, 1936), p. viii.
- *Mona Lisa ... the hands*: Yeats (1936), p. 1.

- * *slows down the pace*: This is supported by the only verbal change in the text, the introduction of the verb in the line *Was the mother of Mary*, which creates a balanced parallel with the line *Was the mother of Helen of Troy*.
- *to arise out of its own rhythm*: Yeats (1936), p.
- 31 * *capital letters*: Cp. also the initial *S* occupying the height of two lines and the capitalization of *SHE* - both conventionally indicating the beginning of the poem.
- *Chatterton makes use of this*: Cp. the following stanza from "Song from Aella" (1777), *The New Oxford Book of English Verse*, ed. Helen Gardner (Oxford, 1974, p. 471:

O! synge untoe mie roundelaie,
O! droppe the brynie teare wythe me,
Daunce ne moe atte hallie daie,
Lycke a reyninge ryver bee;
Mie love ys dedde,
Gon to hys death-bedde,
Al under the wyllowe tree.

With the exception of two or three words (*ne, moe, reyninge*, i.e. 'running'), all the words are familiar in their usual form to a modern audience, and their sound is not affected by Chatterton's idiosyncratic spellings. The Chaucerian *e* cannot even be restored in reading the text aloud without destroying its rhythm.

- * *indentations*: As John Hollander (1975), pp. 268-69, has observed, indentation may also suggest associations with classical elegiac verse. Ben Jonson, for example, distinguishes, in his 1616 folio *Works*, between two kinds of heroic couplet. Where the English couplet is used for the classical elegiac distich, the second line, although the same length as the first, is indented. Thus the verse lacks the alternating line lengths of elegiac verse, but elegiac sobriety is invoked nonetheless. There is one instance where Jonson "is using couplets, as in Chapman, Marlowe, and subsequent tradition, to stand for [classical Greek and Latin epic] hexameters. This is the mock-heroic *Fabulous Voyage ...* With great care, the verses of the couplets are all aligned flush left," distinguishing them from the couplets standing for distichs.
- *The Rime of the Ancyent Marinere*: See Wordsworth and Coleridge, *Lyrical Ballads*, ed. R.L. Brett and A.R. Jones, 2nd ed., (London, 1965), pp. 9, 272.
- *poets appended them*: The notes to Spenser's *Shepherd's Calendar*, by E.K., are another, if doubtful, case.
- 32 *where texts depend on pictures*: Examples have usefully been collected in one volume by Milton Klonsky, ed., *Speaking Pictures* (New York, 1975).
- *popular in Elizabethan and Jacobean poetry*: Cp. Catherine Ing, *Elizabethan Lyrics* (London, 1951), pp. 81-106.
- *common in modern poetry*: Cp. especially Mallarmé, *Un Coup de Dé*, and his letter to André Gide, quoted in *Oeuvres complètes*, ed. Henri Mondor and G. Jean-Aubry (Paris, 1945), p. 1582; and Klonsky (1975); also Dylan Thomas, "Vision and Prayer" in *Collected Poems 1934-1952* (London, 1966), pp. 129-140.
- *LORD, who createdst ... flight in me*: The text reproduced here is that of the first edition (*The Temple*, 1633). Reprinted in Klonsky (1975), p. 51.
- 33 * *A case in point is enjambment*: On the level of spelling, the visual and the aural elements may form a contrast in the "visual pun," a term used by Dwight L. Bolinger, "Visual Morphemes," *Language* 22 (1946), pp. 333-40.

Whereas the meanings punned on in Shakespeare's plays, for example, are all supported by the context, one of the meanings involved in a visual pun is only indicated visually. This type of pun has been very popular in newspaper titles in recent years, e.g., "London's Arabian Knights" (on Arab dignitaries enjoying night-life) *The Guardian Weekly*, Oct. 10, 1976. But it also occurs in poetry: George Barker has the lines, in "To My Mother,"

O all my faith and all my love to tell her
That she will move from mourning into morning.

Kenneth Allott, who prints the poem in *The Penguin Book of Contemporary Verse* (Harmondsworth, 1962²), p. 263, calls this pun "unfortunate" (p. 261). But cp. Wallace A. Bacon and Robert S. Breen, *Literature as Experience* (New York, 1959), p. 292.

– *while pausing ... in suspense*: Leakey (1975), p. 10.

– * *Where shall the word ... deny the voice*: T.S. Eliot, *The Complete Poems and Plays* (London, 1969), p. 96. - I have chosen the example from Jiří Levy, *Die literarische Übersetzung* (Frankfurt a.M., 1969), pp. 272-73. - Another example, less striking because of the absence of rhyme, is the beginning of *The Waste Land*:

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain. (Eliot [1969], p. 61).

34 *In his own reading*: I have listened to T.S. Eliot reading *Poems and Choruses* (Caedmon TC 1045), a recording made in September, 1955.

– * *visual rhyme*: Cp. also the similar tension between sound and sight in cockney rhyme. I shall discuss this in my chapter on Hopkins (p. 75).

35 *aural rhymes are so scarce*: G.S. Fraser, *Metre, Rhyme, and Free Verse*, The Critical Idiom, vol. 8 (London, 1970), p. 61.

– *the rhyme-word love*: Levy (1969), p. 217/18.

– *became current in polite speech*: See the entry *wind* in the *Oxford English Dictionary*.

– *When her orphan wail ... sinned'*: *The Poems of Tennyson*, ed. Christopher Ricks (London, 1969), p. 1337, lines 87/88. The *OED* additionally quotes examples from Lynch, Swinburne, and Bridges for poetic /wind/.

– *in a Victorian or earlier poem ... superseding sight*: F.W. Bateson, *The Scholar-Critic* (London, 1972), p. 79.

35 *rushes - bushes, etc.*: The examples are taken from Shelley's *Hymn to Pan*.

– *graphic shapes can be acceptable ... in the same way in some environment*: Levy (1969), p. 233.

– *the notion of a graphic shape*: This would then be a special case of the grapheme having referential meaning. Cp. Haas (1970), p. 9-10.

36 *sometimes described ... musical nature*: Geoffrey Crump, *Speaking Poetry* (London, [1953],1964), p. 135.

– *concrete poetry may be visual or phonetic*: Mary E. Solt, ed., *Concrete Poetry* (Bloomington, Ind., 1968), p. 7.

– *poetry that cannot be read out*: This is actually used as a definition of Concrete poetry by Hollander (1975), 266/67.

– *The Chaffinch Map of Scotland*: repr. from Edwin Morgan, *The Second Life* (Edinburgh, 1968). Reprinted by permission of the author.

5. Aural Poetry

38 *the complaint ... often made of today's students*: Cp. Marian Ury's contribution to "Rescuing Literature: An Exchange," *The New York Review of*

- Books*, June 26, 1980, p. 51. What is new is the complaint that there are students for whom "reading of any sort is an unfamiliar and intimidating experience."
- *Many persons ... retaliation of the eye*: H.W. Boynton, "Pace in Reading," in *Journalism and Literature, and Other Essays* (Boston, 1904), p. 63.
 - *rare with literate poetry*: An important exception is the poetry of Vachel Lindsay. See my study on this topic (*Poetry and Community*).
 - 39 *understand swiftly or not at all*: W.B. Yeats, *Explorations* (London, 1962), p. 221.
 - *raise expectations and fulfil them*: See Barbara H. Smith, *Poetic Closure* (Chicago, 1968) on this topic.
 - *apprehended as its performance proceeds*: Cp. Dylan Thomas's view: "At first I thought it enough to leave an impression of sound and feeling and let the meaning seep in later, but since I've been giving these broadcasts and reading other men's poetry as well as my own, I find it better to have more meaning at first reading." Marjorie Adix, "Dylan Thomas: Memories and Appreciations," *Encounter*, Jan. 1954, pp. 13-14. Quoted by John Press, *The Chequer'd Shade: Reflections on Obscurity in Poetry* (London, 1958), p. 91.
 - ** ambiguities ... Empson and his followers*: This is, of course, the staple food of many academic critics today. Note the following example: In Shakespeare's *Troilus and Cressida*, after Cressida has been received, kissed, squeezed, and commented upon by the Greeks, there follows a flourish, recognized by all as "The Trojans' trumpet." (IV.v.64). H.F. Garlick, "Shakespearian Pun," *American Notes and Queries* 9 (1971), p. 133, sees a pun in "Troyans' trumpet." It is taken to mean (a) the Troyans' signal, and (b) the Trojan whore. This pun may be noticed in a book. On stage, the situation will make it impossible. - See also Katharine T. Loesch, "Literary Ambiguity and Oral Performance," *Quarterly Journal of Speech* 51 (1965), pp. 258-67.
 - *preceded by a short introduction*: My remarks follow Wallace A. Bacon, *The Art of Interpretation* (New York, 1966), p. 106, and Smith/Grimes (1970), p. 310.
 - *the beginning is also marked in the text*: Cp. also the call for attention, traditional at the beginning of Old English poems.
 - *indicate or refer to closure*: See Barbara Herrnstein Smith (1968), especially pp. 234-260. Her findings concerning the weakness of closure in Modern poetry tally with my observations in this and the following chapter.
 - *between song ... and spoken poetry*: This distinction, as reflected in the text, seems first to have been stressed by Thomas MacDonagh, in *Thomas Campion and the Art of English Poetry* (Dublin, 1913), pp. 42-49. (Thomas MacDonagh is one of the heroes mentioned by Yeats in "Easter 1916.") John Stevens offers much material on this Problem in *Music and Poetry in the Early Tudor Court* (London, 1961).
 - 40 *Words for music ... addition to music*: V.C. Clinton-Baddeley, *Words for Music* (Cambridge, 1941), quoted by C. Day Lewis, *The Lyric Impulse* (London, 1965), p. 34, who also suggests the amendments on p. 35.
 - *the music dominates the words*: Cp. Susan K. Langer, *Feeling and Form* (London [1953] 1973), p. 150: "When words enter into music, they are no longer prose or poetry, they are elements of the music."
 - *the tune ... determines its rhythmical organization*: Frye (1957), p. 273. Cp. also Bruce Pattison, "Literature and Music," in V. de Sola Pinto, ed., *The English Renaissance* (London [1938] 1966), p. 125, on Elizabethan poetry set to music: "Speech rhythm is subordinated to a

- metrical regularity similar to that which is to some extent necessary in music."
- *nor can intonation and change of tempo be used*: MacDonagh (1913), p. 47.
 - *simple in ... mood*: Cp. Pattison (1966), p. 125: "In Elizabethan poetry the play of wit and rapid changes of mood are restrained by the need to communicate when words are difficult to hear because they are sung."
 - *Nothing is capable ... Nonsense*: *Spectator*, Nr. 18, in *Works*, ed. Richard Hurd (London, 1870), vol. II, p. 269. Quoted by Hollander (1975), p. 291. Cp. also: John Aldington Symonds, *Essays Speculative and Suggestive*, 2 vols. (London, 1890), vol. 2, p. 251/52; Erskine (1903), pp. 4-6; Langer (1973), p. 154.
 - *Auld Lang Syne*: Cp. Helen Gardner, ed., *The New Oxford Book of English Verse* (Oxford, 1972), pp. 489-90.
- 41 *like using ... to light a painted picture*: in *Analects*, tr. Stuart Gilbert (Princeton, 1970), p. 214. Quoted by Hollander (1975), p. 289.
- ** the Speed may be varied*: Speech-verse will, as a rule, be faster than song-verse. Cp. G.M. Hopkins in a letter to R.W. Dixon, on September 26, 1881, concerning Dixon's songs. Not all of them are "very well suited to be sung, as the delay of singing is apt to scatter the images and break up the perspective and completeness of the picture." (*The Correspondence of Gerard Manley Hopkins and Richard Watson Dixon*, ed. C.C. Abbott [London, 1955²], p. 61.)
 - *speech-intonation may be fully exploited*: On the importance of intonation in poetry, see Francis Berry, *Poetry and the Physical Voice* (London, 1962), pp. 13-16.
 - ** semantic relations ... must be explicit*: Cp. W.B. Yeats, *Autobiographies* (London, 1966), p. 301: "... the *Faustine* of Swinburne, where much is powerful and musical, could not, were it read out, be understood with pleasure, however clearly it were read, because it has no more logical structure than a bag of shot."
 - ** it favours narrative*: Cp. Clive James in *The New Review*, vol. 3 (1976), Nr. 33, p. 32: "When I wrote *Peregrine Prykke I* knew it had to be read out and so everything had to happen in a linear fashion. Points had to be made one at a time and understood, and if the audience had to remember something so that I could refer to it later, then the point had to be emphasized with a certain weight, in a certain way. So I was stuck with a narrative form."
- 42 *nothing more Man an ... impassioned recitation*: Wordsworth, *Poetical Works*, vol. 11, ed. by Ernest de Selincourt, 2nd ed. (London, 1952), p. 435, quoted by Erskine (1903), p. 3; Bateson (1956), p. 188/89.
- *in a selection of language really used by men*: de Selincourt (1952), p. 386.
 - *the manner in which ... poetry is composed*: Reynolds is quoted by James Sutherland, *A Preface to Eighteenth Century Poetry* (Oxford, 1948), p. 89.
 - *in agreement with ... his generation*: Cp., e.g., still Paul Goodman, *Speaking and Language* (London, 1973), p. 152: "A poem has to do what good speakers do, but it must do it entirely by its language."
 - *A poem calls ... loose assortment of details*: *The Hudson Review* 4 (1951), p. 436. Winters (1962), p. 85.
- 43 *The kind of reading ... bad poetry*: Winters (1951), p. 447. Winters (1962), p. 100.
- 43 *intonation will ... be formalized*: Cp. on chant MacDonagh (1913), pp. 50-53; W.B. Yeats "Speaking to the Psalter," in *Essays and Introductions* (London, 1961), pp. 13-21.

- *a formal reading ... nature of chant*: Winters (1951), p. 436. Winters (1962), p. 85.
- *a poem as purposed negative'*: Francis Berry, *Poetry and the Physical Voice* (London, 1962), p. 14. Cp. also Geoffrey Crump, *Speaking Poetry* (London, 1964), p. 206.
- *addressed to a large audience ... vast hall*: T.S. Eliot wrote *Murder in the Cathedral* for the Canterbury Festival of 1935, to be performed in the Cathedral.
- *Since golden October ... whispers in darkness*: T.S. Eliot, *The Complete Poems and Plays* (London, 1969), p. 239.
- ** such a text must be simple*: Similar rules apply if a single speaker appears in front of a very large audience. Dylan Thomas's poetry, which he read publicly with great success, conforms to them.
- *distance a few feet*: Patric Dickinson, "The Spoken Word: Verses, Voices, Vocals," *Encounter* 34 (1970), Nr. 4 (Jan.), p. 58.
- 44 *some intensely private lyrics ... last reserves*: Berry (1962), p. 22.
- *where inward resonance is substantive*: Berry (1962), p. 22.

6. Visual Poetry

- 45 *As research into the reading process has shown*: I follow the survey given in Eleanor J. Gibson and Harry Levin, *The Psychology of Reading* (Cambridge, Mass., and London, 1975), pp. 351-359.
- *between seven and ten letters*: Gibson and Levin (1975), p. 357.
- 46 ** decoded in groups of words*: This can be established experimentally with the help of the eye-voice-span. In reading aloud the eyes precede the voice at a rate related to the difficulty of the text. Cp. Gibson and Levin (1975), p. 360 ff. - *Decoding* is used here to distinguish the process of analysis from that of comprehension.
- ** the phrases that make up a sentence*: Gibson and Levin (1975), p. 366. Unfortunately, they do not give an exact definition of "phrase." They employ a Chomskyan model of syntax, and it is not quite clear at which level of the 'tree' they use the term *phrase*. The verb phrase of a sentence may consist of a verb and a noun phrase, for example.
- *the speech organs are often active during 'silent' reading*: Cp. F.J. McGuigan, *Silent Speech During Silent Reading* (Hollins College, Virginia, 1964); see also Gibson and Levin (1975), p. 340-51.
- ** a strong kinesthetic experience ... the sounds occurring in it*: This relation is shown in language learning. We cannot produce sounds which we cannot hear and (for adults) vice versa. I am not arguing from a behaviourist point of view. The movements of the speech-organs do not make the experience of sound possible, but they certainly tend to accompany them. Cp. McGuigan (1964), p. 1; Gibson and Levin (1975), p. 340.
- *movements of the larynx*: McGuigan (1964), p. 13/14; Gibson and Levin (1975), p. 342.
- 47 *anti-grammatical gesture*: F.W. Bateson, *English Poetry, A Critical Introduction* (London, 1950), p. 54. Cp. also Northrop Frye, *Anatomy of Criticism* (Princeton, 1957), p. 267.
- *In performance ... removed by intonation*: See the interesting debate on the matter of Donne's prosody between Arnold Stein and Seymour Chatman in *Kenyon Review* 18 (1953), pp. 439-51, esp. 439 (A. Stein).
- ** Sentences may be long and involved*: Cp. Mallarmé's poem "Sainte" (written in 1865) where the sixteen lines consist of a single sentence. Stanley Burnshaw, "The Three Revolutions of Modern Poetry," in his *The Poem Itself* (Harmondsworth, 1964), p. xxiv.

- *leaving out logical connectives*: On Mallarmé's later poetry in this respect, see Burnshaw (1964), p. xxiv.
- 47 * *favour a sense of the text as free verse*: Burnshaw (1964), p. xxvii, considers the introduction of free verse to be the second revolution of modern poetry, after the fragmentation of syntax.
- 48 *Lines could ... be re-arranged*: F.W. Bateson, *English Poetry* (London, 1950), p. 55.
- * *the simultaneous presence of all the elements*: Cp. Burnshaw (1964), p. xxiv on Mallarmé's "Sainte": "No simple series of stages: beginning, middle, end. One thing runs into another, but not always the next. To get at this poem one must read and read - and then, if one doesn't resist, certain elements may take on sudden importance. The structure is made of 'presences."
- *that which presents ... in an instant of time*: "A Few Don'ts by an Imagiste", *Poetry* 1 (March 1913), p. 200. Reprinted in *Ezra Pound*, ed. by J.P. Sullivan, Penguin Critical Anthologies (Harmondsworth, 1970), p. 41.
- *to undermine ... unrolling in time*: Joseph Frank, "Spatial Form in Modern Literature", *Sewanee Review* 53 (1945), pp. 221-40, 433-56, 643-53 (p. 227). Reprinted in his *The Widening Gyre: Crisis and Mastery in Modern Literature* (Bloomington, Ind., 1963,
- *syntactical sequence ... temporal relationship*: Frank (1945), p. 229. 1968).
- *The sequence of images ... total effect is produced*: St.-John Perse, *Anabasis*, trans. by T.S. Eliot, rev. ed. (London [1931] 1959), p. 10. A similar view is expressed by Virginia Woolf, in "How Should One Read a Book?" *The Common Reader*, 2nd series (London, 1932), pp. 266-267.
- 49 * *This presupposes that they can be ... isolated*: This view does not accord with the little we know about memory. It is easy to recognize or even hum a tune, after hearing it, but it is not easy to recognize it if played backwards (see Steven Rose, *The Conscious Brain* (London, 1973; Harmondsworth, 1976, p. 262), not to speak of the difficulty of recalling all its notes simultaneously. Cp. also Walter Sutton, "The Literary Image and the Reader," *Journal of Aesthetics and Art Criticism* 16, No. 1 (Sept., 1957, p. 114). Frank (1963, 1968), p. 60, accepts Sutton's criticisms.
- I was not convinced ... complicated case*: Eliot ([1931] 1959), p. 10. Cp. also his introduction to Djuna Barnes, *Nightwood* (Norfolk, Conn., 1937), pp. xii-xiii, quoted by Sutton (1957), p. 117.
- *solving of a riddle*: The term riddle is used by Frye (1957), p. 280.
- *the fashion for obscure poetry ... cross-word puzzles*: William Empson, *The Gathering Storm* (London, 1940), p. 55.
- 50 *One of two kinds ... to explode*: C.C. Abbott, ed., *The Letters of Gerard Manley Hopkins to Robert Bridges* (London, 1955²), p. 90 (8-IX-1879).
- *the vertical drive gains in strength*: The two modes may be compared to Saussure's associative and syntagmatic relations. It is not surprising to find F.W. Bateson, one of the critics who doubts the importance of listening to poetry and the sequential nature of poetry, stressing "the all-importance of meaning in poetry and the comparative insignificance of sound" in poetry (Bateson [1950], p. 32).
- 51 *not all critics would agree*: Cp., e.g., Berry (1962), pp. 102-113.
- *Murry ... Eliot ... Leavis*: Cp. Middleton Murry, *The Problem of Style* (London [1925] 1960), pp. 125-27; T.S. Eliot, "A Note on the Verse of John Milton," *Essays and Studies* 21 (1935), pp. 32-40; F.R. Leavis, "Milton's Verse," *Scrutiny* 2 (1933), pp. 123-36 repr. in C.A. Patrides,

- ed., *Milton's Epic Poetry, Essays on "Paradise Lost" and "Paradise Regained"* (Harmondsworth, 1967).
- *Milton's transfusing ... English language*: Leavis (1933), pp. 23-24.
 - *slightly unfamiliar ... archaisms*: This and the two following quotations are taken from C.S. Lewis ([1942] 1960), p. 40.

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- 53 *the transition from oral to literate culture*: See especially the works of Walter Ong, for instance. See bibliography for titles.
- 54 *about the year 1500*: Herbert Koziol, *Grundzüge der Geschichte der englischen Sprache* (Darmstadt, 1967), p. 104.
- *spelling has withstood the changes in speech*: See Albert C. Baugh, *A History of the English Language*, 2nd ed. (London, 1959), pp. 250-57; Josef Vachek, *Written Language: General Problems and Problems of English*, Janua Linguarum Series Critica, 14 (The Hague, 1973), pp. 57-68.
 - *hole ... and whole*: This and the following examples have been taken from D.G. Scragg, *A History of English Spelling* (Manchester, 1974), p. 59.
 - *light ... and delight*: A.C. Baugh (1959), p. 250, explains the spelling of *delight* as the result of an analogy with words similarly pronounced. There is little supporting evidence for this, and Shakespeare, for example, obviously links *delight* with the notion of brightness. Cp. *Othello*, 1.3. 289/90.
 - *reign and sovereign*: Stuart Robinson, *The Development of Modern English* (London, 1936), p. 278.
 - *Should ... could*: Examples from Scragg (1974), p. 58.
 - *the reform of Noah Webster*: See H.L. Mencken, *The American Language*, new edition, ed. by Raven I. McDavid (New York, 1979), p. 480.
- 55 *Mindele Treip ... 1580 and 1680*: Mindele Treip, *Milton's Punctuation and Changing English Usage 1582-1676* (London, 1970), p. x.
- *discussion ... nineteenth centuries*: Cp. Park Honan, "Eighteenth and Nineteenth Century English Punctuation Theory," *English Studies* 41 (1960), p. 92-102. My discussion follows this article.
 - *In some cases ... every relative*: James Burgh, *The Art of Speaking* (London, 1761, 1792⁷), p. 8.
- * *in being a far-reaching ... Elizabethans*: Treip (1970), p. xi. In Browning's monologues, which he began to publish in the 1840's, the basis of the pointing practice "seems to be the elocutionary one but superimposed on this, or partly modifying it, is a system which generally takes account of grammatical considerations" (Park Honan, *Browning's Characters. A Study in Poetic Technique* [New Haven, 1961, 1969], p. 286).
- 56 *We are today ... society and experience*: *The Gutenberg Galaxy* (London, 1962, 1971), p. 1.
- *entry on "lyric"*: *The Princeton Encyclopedia of Poetry and Poetics*, ed. Alex Preminger, 2nd ed. (Princeton, N.J., 1975), p. 460-470.
- 57 *poets began ... foundation of its lyricism - music*: Preminger (1975), p. 461.
- *designated "modern" ... uniform in medium*: Preminger (1975), p. 468.
 - *the aural element ... in the development of lyrical poetry*: I shall not even attempt to summarize the complex history of how words became dissociated from music, a process that was to some extent parallel to the change from aural to visual experience, but was to a large extent due to developments in musical history. See Jerome Mazzaro,

- Transformations in the Renaissance English Lyric* (Ithaca, N.Y., 1970).
- *deictic elements*: See John Lyons, *Introduction to Theoretical Linguistics* (Cambridge, 1968), p. 275-81.
- 58 *everyone is saying ... other narrative performer*: Walter J. Ong, *Interfaces of the Word* (Ithaca, N.Y., 1977), p. 276.
- *References ... concern the event of the performance*: Cp. for example Caedmon's *Hymn*, or *Beowulf*, lines 38, 62, 74.
 - * *The lyric poet ... religious contemplative*: Graham Hough, "The Modernist Lyric," in Malcolm Bradbury and James McFarlane, ed., *Modernism*, Pelican Guides to European Literature (Harmondsworth, 1976), p. 313. In Elizabethan poetry we find an increasing awareness of using typology, culminating in the poetry of John Donne.
 - *the emergence of poetic texts ... speech-situations*: This has been studied by Egbert Faas, "Die deskriptive Dichtung als Wegbereiter der romantischen Naturlyrik," *Germanisch-Romanische Monatsschrift*, N.F. 22 (1972), p. 142-161. My account is based on his findings.
 - * *The gradual fusion first occurs ... in lyrical forms like the elegy*: In earlier poetry, for example in Pope's *Windsor-Forest* (1713), there is no illusion of a scene actually observed, no uniform perspective. Words of address and deictics like *here* and *there* are used only as rhetorical devices - to group the phenomena listed in the poem. Cp. lines 17-28 of the poem, in John Butt, ed., *The Poems of Alexander Pope* (London, 1963), pp. 195-96. - On the ode and the elegy, see Faas (1972), p. 149.
 - *The curfew tolls ... the hamlet sleep*: "Elegy Written in a Country Churchyard," in Roger Lonsdale, ed., *The Poems of Gray, Collins, and Goldsmith* (London, 1969), lines 1-16, pp. 117-20.
- 59 *the speaker addresses himself*: I follow Lonsdale (1969), p. 135, note, in assuming that *thee* is the poet's address to himself, not to somebody else.
- *composed on the spot*: See also E.M.W. Tillyard, "William Collins's 'Ode on the Death of Thomson'" in his *Essays Literary and Educational* (London, 1962), p. 89-98.
 - *Charlotte Smith ... Bowles*: Faas (1972), p. 151-53.
 - *four or five days after his experience*: See *The Poetical Works of William Wordsworth*, ed. E. de Selincourt, vol. 2, second edition (Oxford, 1952), p. 517.
- 60 *The Solitary Reaper: The Poetical Works of William Wordsworth*, ed. E. de Selincourt and Helen Darbishire, 2nd edition (Oxford, 1954), vol. iii, p. 77.
- *How can readers ... if they aren't there*: Robert Graves, "Legitimate Criticism of Poetry" in his *Steps* (London, 1958), p. 75.
- 61 *in order to create, or re-create an experience*: Cp. on this Jürgen Schlaeger, *Imitation und Realisation, Funktionen poetischer Sprache von Pope bis Wordsworth* (Munich, 1974), p. 109-28.
- *He has to identify with him*: This point is stressed by Schlaeger (1974), p. 119-20.
 - *to re-create the mood*: Cp. Wordsworth's opinion that "everything is tedious when one does not read with the feelings of the author." William Wordsworth, *The Prose Works*, ed. Alexander 13. Grosart, 3 vols. (London, 1876), vol. n, p. 207. Quoted by Schlaeger (1974), p. 120.
 - *the recipient has ... to be active*: According to Wordsworth, the recipient is "invigorated and inspired by his leader, in order that he may exert himself; for he cannot proceed in quiescence, he cannot be carried like a dead weight." de Selincourt (1952), vol. ii, p. 428.

- Quoted by Schlaeger (1974), p. 122. Schlaeger also discusses the contradiction between such statements, of which there are several, and Wordsworth's view of the poet as a man speaking to men. - Cp. also Keats's letter to Benjamin Bailey, 8-X-1817. *Letters*, ed. Hyder E. Rollins (Cambridge, 1958), vol. 1, p. 170.
- 62 *Eloquence is heard ... moments of solitude*: J.B. Schneewind, ed., *Mill's Essays on Literature and Society* (New York, 1965), p. 9.
- 63 *redundancy traditional verse-forms*: See Stanley Burnshaw, "The Three Revolutions of Poetry," in his *The Poem Itself* (Harmondsworth, 1964), p. xvii-xliv.
- *oppressed by a burden ... obtain relief*: *The Three Voices of Poetry* (London, 1953), p. 18; reprinted in *On Poetry and Poets* (London, 1957), p. 98.
 - *something germinating ... right order*: Eliot (1953), p. 17; (1957), p. 97. Note that Eliot is quoting Coleridge's definition of poetry.
- through a kind of exorcism*: Eliot (1953), p. 18; (1957), p. 98.
- he may experience ... absolution*: Eliot (1953), p. 18; (1957), p. 98.
- *Go away ... further interest in you*: Eliot (1953), p. 17; (1957), p. 98.
- 64 *explication de texte*: See W.D. Howarth and C.L. Walton, *Explications: The Technique of French Literary Appreciation* (London, 1971), esp. p. ix-xii.
- *Principles of Literary Criticism*: I.A. Richards, *Principles of Literary Criticism* (London, 1924). Richard's position will be briefly discussed below, p. 85.
 - *Principles of Literary Criticism*: I.A. Richards, *Principles of Literary Criticism* (London, 1924). Richard's position will be briefly discussed below, p. 85.
- 64 *A Survey of Modernist Poetry*: Laura Riding and Robert Graves, *A Survey of Modernist Poetry* (London, 1927, repr. St. Clair Shores, Mich., 1972).
- *The poem is not ... for music*: Riding and Graves (1927), p. 21.
 - *wishes the reader ... the poet's mind*: Riding and Graves (1927), p. 39.
 - *Sunset ... dream / -S*: Quoted from Riding and Graves (1927), p. 12. E.E. Cum *Collected Poems* (New York, 1938), Nr. 25.
- 65 *a complicated recipe ... how it tasted*: Riding and Graves (1927), p. 41.
- *but the poem ... to write it*: Riding and Graves (1927), p. 41.
 - *the characteristics of modernist poetry*: Indefiniteness of grammar: Riding and Graves (1927), p. 22/23; ambiguity, p. 27; typography, p. 22; allusiveness, p. 14; verse-form, 57.
 - *the poem should be studied*: Cp. Riding and Graves (1927), p. 13 and 25.
 - *form and subject matter should be identical*: Riding and Graves (1927), p. 57/58,
 - *held together by the unchanging metre*: Riding and Graves (1927), p. 50/51.
 - *A long poem must ... long short poem*: Riding and Graves (1927), p. 57.
 - *has to be read ... to understand the poem*: Riding and Graves (1927), p. 51.
 - *They quote Poe's essay*: Riding and Graves (1927), p. 57.
 - *words beginning with -s ... 'sun' and 'sea'*: Riding and Graves (1927), p. 14-15.
 - *bees ... fires*: Riding and Graves (1927), p. 16.
 - *the treating of word-sounds ... to be found*: Riding and Graves (1927), p. 31.
- 66 *they see it at work ... also in Cummings*: Riding and Graves (1927), p. 33.
- *Shakespeare's punctuation ... difficult meaning*: Riding and Graves (1927), p. 74.

