

SUGGESTIONS FOR FURTHER READING

Paul Fussell's *Poetic Meter and Poetic Form* (rev. ed., New York, 1979) is an excellent discursive introduction to some of the problems of prosodic analysis. The essays in Harvey Gross, ed., *The Structure of Verse: Modern Essays on Prosody* (rev. ed., New York, 1979) cover an array of problems and views. My own *Vision and Resonance* (2d. ed., New Haven, 1985) includes discussions of formal problems of a more specialized nature, and in *Melodious Guile* (New Haven, 1988) I explore some of the complex relations between scheme and trope in poetic practice which are hinted at on pp. 52–54, above. Two brilliant essays of the late W. K. Wimsatt underlie most contemporary discussions: "One Relation of Rhyme to Reason," in *The Verbal Icon* (Lexington, Ky., 1954) and "In Search of Verbal Mimesis," in *The Day of the Leopards* (New Haven, 1976). Wimsatt also edited a most valuable handbook of comparative metrics called *Versification: Major Language Types* (New York, 1972); pp. 191–252 are devoted to English prosody and its problems. Individual entries in the *Princeton Encyclopedia of Poetry and Poetics* (enlarged ed., Princeton, 1974) of metrical interest include larger discussions such as "Meter," "Prosody," "Verse and Prose," "Music and Poetry," "Song," "Concrete Poetry," etc., as well as essays on many national literatures, East and West. In addition there is a multitude of smaller notes on particular forms, prosodic terms, etc. A useful selection from this comprehensive volume, with new entries and updated versions of previous ones, has also been published as *The Princeton Handbook of Poetic Terms*. It can be warmly recommended to general and advanced readers. George Saintsbury's *A History of English Prosody from the Twelfth Century to the Present Day* is exhaustive and slow-paced; the portion of it reprinted as *Historical Manual of*

English Prosody will probably be more useful to all but a handful of specialists.

A brilliant analysis of prosody, meter, and rhythm in its various uses in English verse is to be found in Derek Attridge's *The Rhythms of English Poetry* (London and New York, 1982). More limited in scope and subject are such studies as those of Attridge on quantitative verse in English—*Well-Weigh'd Syllables* (Cambridge, 1976)—or Helen Louise Cohen, *Lyric Forms from France* (New York, 1922). Harvey Gross, *Sound and Form in Modern Poetry* (Ann Arbor, 1964), and John Thompson, *The Founding of English Metre* (2d. ed., New York, 1988), shed reasonable light on obscure questions. Robert Bridges, *Milton's Prosody* (Oxford, 1921), and Edward M. Weismiller, "Studies of Verse Form in the Minor English Poems," in *A Variorum Commentary on the Poems of John Milton II*, pt. 3 (New York, 1972), both raise important general questions. Donald Wesling, *The Chances of Rhyme: Device and Modernity* (Berkeley and Los Angeles, 1980), is brief and provocative; T. S. Omond, *English Metrists*, is an ultimately amusing account of the contentions and pedantries of prosodic theorists in English. Catherine Ing, in *Elizabethan Lyrics* (London, 1951), pays some illuminating attention to the relations between verse and musical structures, and Elise B. Jorgens, *The Well-Tun'd Word* (Minneapolis, 1981), examines in detail the transformation of verse into song in the seventeenth century. George Puttenham's *The Arte of English Poesie* (1589) is still of great interest for both prosody and rhetoric, the latter of which is cleverly and usefully served by Richard A. Lanham, *A Handbook of Rhetorical Terms* (Berkeley and Los Angeles, 1969). For transcendent afterthoughts on many of these matters, Justus George Lawler's *Celestial Pantomime* (New Haven, 1979) is remarkable, but cannot be recommended to beginners. Some of the great Roman Jakobson's essays of most interest for readers of poetry in English have been selected and annotated in a volume called *Language and Literature* (Cambridge, Mass., 1987). A truly monumental guide through all that was written on various aspects of the nature and structure of English verse is that of T. V. F. Brogan, *English Versification, 1570–1980* (Baltimore, 1981). It is at once a comprehensive bibliography and a masterful analytic classification in its own right, and the annotations and abstracts will be of the greatest value to all students of poetry. Finally, Barbara Herrnstein Smith's *Poetic Closure: A Study of the Way Poems End* (Chicago, 1968) remains cogent and useful.