Cambridge University Press 978-1-108-42296-3 — The Sound Sense of Poetry Peter Robinson Index <u>More Information</u>

Index

abstract expressionism, 99-101 Adorno, Theodor Aesthetic Theory by, 64–7 subjectivity and, 111 Aesthetic Theory (Adorno), 64-7 aesthetics, ethics and, 193, 203-4, 207 "Affections of the Ear" (Riley, D.), 52-3 'After great pain, a formal feeling comes -' (Dickinson), 32, 48-9 all-at-once revelation, temporality and, 196-205 anonymity, Riley, D., on, 114 apostrophe, 59 Culler on, 91–4, 174–5, 189 Riley, D., and, 183-4 Armstrong, Isobel, 10, 12 'The Solitary Reaper' and, 130 Tennyson and, 83 Ashbery, John, 100, 107 'At Briggflatts Meetinghouse' (Bunting), 3 - 4Attridge, Derek, 10, 16 beat-analysis and, 81-3 stress and, 64 attunement, 8-9 Auden, W. H., x Culler on, 75, 91-4, 117 poetic agency and, 117, 171-2 promises and, 140 Riley, D., on, 117, 120 'September 1, 1939' by, 75, 117 Austin, J. L., 12, 87, 164–70 de Gaynesford on, 167-70 How to Do Things with Words by, 35 'A Plea for Excuses' by, 155-6 poetry and, 166-70 Riley, D., and, 177-8 uptake and, 35, 166-70, 172 author, fictive speaker and, 24-6 'An Awkward Lyric' (Riley, D.), 113 Ayres, Gillian, 185

Baudelaire, Charles Culler on, 92-4 'Le Cygne' by, 92-4 Beardsley, Monroe, 78 beat-analysis Attridge and, 81-3 Tennyson and, 82-3 'The Beautiful Toilet,' 13-14 'The Bellini in San Giovanni Crisostomo' (Langley), 200-1, 203-5 Bernstein, Charles, 1, 4 Bernstein, J. M., 98, 110 Bevis, Matthew, 127 biography Riley, D., and, 114-18 Shakespeare and, 24 Blake, William, 25 meter and, 31, 41-2 Milton and, 42 Prynne on, 31 puns and, 31 rhythm and, 41–2 The Songs of Innocence and Experience by, 41-2 blunder, inevitability of, Wordsworth and, 132 body, O'Hara and, 103-4 Borges, Jorge Luis, 11 Fervor de Buenos Aires by, 22 reading and, 22 Bradstreet, Anne, 32 'Break, break, break' (Tennyson), 16, 82–4, 91-2 Brett, John, 143-5 Briggflatts (Bunting), 2 Bromwich, David, 127 Browning, Elizabeth Barrett, 24-5 Browning, Robert, 25, 33 Bunting, Basil, 2-4, 76 'At Briggflatts Meetinghouse' and, 3-4 Briggflatts and, 2 'Gin the Goodwife Stint' and, 2-3 Kipling and, 54

222

Burke, Seán, 116

Cambridge University Press 978-1-108-42296-3 — The Sound Sense of Poetry Peter Robinson Index <u>More Information</u>

> Burt, Stephen, 177 cadence, 9-10 Riley, D., and, 9 canonization, 100-1 capitalism, subjectivity and, 116, 118 Carville, Conor, 195 carving, modelling vs., 196, 202 'The Castalian Spring' (Riley, D.), 111–12 cause and effect model, of response, 90-1, 191-2 Chatman, Seymour, 5-6, 16, 40 chiasmus, 13 Christianity, promises and, 151 Clark, T. J., 18 abstract expressionism and, 99–101 Farewell to an Idea: Episodes from a History of Modernism by, 98-102 lyric and, 98–102, 118–19, 190–1 class lyric and, 101 speech-accent and, 64-7 Coleridge, S. T., 70 fancy and, 134-5 meter and, 29–30 'Metrical Feet. Lesson for a Boy' and, 29-30 poetic agency and, 34 'The Solitary Reaper' and, 131 collaboration, Langley and, 206–7 Collins, Wilkie, 154-5 community, 140-1, 160 promises and, 140-2 composition, reading and, 21-2, 34-5 consolation, literature of, 180 lyric and, 182 memory and, 180 Riley, D., on, 179-82 Wordsworth and, 180–2 content, reading for, 35-6 contingency Culler and, 87-8 limits of, 88 response and, 87-91 contrastive performances, of sound sense, 28 - 9'The Convent Threshold' (Rossetti, C.), 159 cooperative principle, 77 Cox, Kenneth, 2 Culler, Jonathan, 77, 86-7, 186-7, 195 apostrophe and, 91–4, 174–5, 189 Auden and, 75, 91–4, 117 Baudelaire and, 92-4 contingency and, 87-8 embarrassment and, 94

Index

223

Hopkins and, 84-5 Keats and, 94 meter and, 79, 81-2 Prynne on, 92 Shelley and, 79 sound sense lacking in, 76-7 speech acts and, 87, 95-6 Tennyson and, 91–2 tense and, 72–4 Theory of the Lyric by, 72-9, 84-5, 87, 91-6, 194 Culloden, 122, 128 'Le Cygne' (Baudelaire), 92-4 'Daffodils' (Wordsworth), 44-6 'The Dancing Men' (Doyle), 154 'The Darkling Thrush' (Hardy), 57-9 Davie, Donald, 195-7 De Kooning, Willem, 25 death, 107 'Di Fronte' (Langley), 198–200 Dickinson, Emily, 1-2 'After great pain, a formal feeling comes -' by, 32, 48-9 'I dwell in Possibility' by, 197-8 meter and, 32, 48-9 puns and, 32 Donne, John, 33, 166–8, 176 Doyle, Arthur Conan, 154 'Easter 1916' (Yeats), 25-7, 177 Eliot, T. S., 54 Hardy and, 57 Kipling and, 53–7 embarrassment, Culler and, 94 Empson, William, 21-2 Ŵordsworth and, 33 enabling, response and, 89-97 'England in 1819' (Shelley), 78-81 English language, voicing and, 61-74 'An Essay on Criticism' (Pope), 28 ethics aesthetics and, 193, 203-4, 207 Langley and, 206-7 'The Solitary Reaper' and, 129-39 Wittgenstein on, 193 evaluation, 193 intrinsic value and, 193-4 response and, 193 Wollheim on, 34 Everett, Betty, 186-7 excuses justifications vs., 155-6 'Promises Like Pie-Crust' and, 153–8, 160, 168

Cambridge University Press 978-1-108-42296-3 — The Sound Sense of Poetry Peter Robinson Index <u>More Information</u>

224

fancy, Coleridge and, 134-5 Farewell to an Idea: Episodes from a History of Modernism (Clark), 98-102 feeling creating vs. conveying, 46 forms and, 46-9 Fervor de Buenos Aires (Borges), 22 fictive speaker, author and, 24-6 Field Notes: 'The Solitary Reaper' and Others (Prynne), 120-39 'The Figure a Poem Makes' (Frost), 10 Finch, Anne, 38 first-person singular pronoun, 110-11 De Gaynesford on, 109-10 O'Hara and, 102-7 'Promises Like Pie-Crust' and, 144–5 Fisher, Roy, 189, 196 folkways, 'The Solitary Reaper' and, 133 Ford, Mark, 25 forms. See also meter; rhythm feeling and, 46-9 Frost on, 39 Johnson on, 38–9 listening and, 39-40 performance and, 39-41 reading and, 39 reality veiled by, 47-8 themes and, 20-1, 30-3 utility accounts of, 22-3 voicing and, 59–74 Forrest-Thomson, Veronica, 8, 14 friendship, 'Promises Like Pie-Crust' and, 151-2 'From Voices to Values: The Growth of the Moral Sense' (Wollheim), 202–4 Frost, Robert, 10 'The Figure a Poem Makes' by, 10 forms and, 39 Kipling and, 55, 141 promises and, 140-1 Stopping by Woods on a Snowy Evening' by, I40-I Frye, Mary Elizabeth, 184 The Gay Science (Nietzsche), 47 de Gaynesford, Maximilian Austin and, 167–70 first-person singular pronoun and, 109-10 gender, 'The Solitary Reaper' and, 130 'Gin the Goodwife Stint' (Bunting), 2-3 Gioia, Dana, 83 Goblin Market and Other Poems (Rossetti, C.), 144 Goethe, Johann Wolfgang von, 49–50 Gonne, Maud, 27

Index

Graham, W. S. 'Implements in Their Places' by, 188-9 Riley, D., and, 188-9 uptake and, 188-9 Greer, Germaine, 159 Grice, H. R., 77 Griffiths, Eric, 140-3, 160-2 guides, to poetry, 38 Harding, D. W., 4 Hardy, Thomas, 25, 109 'The Darkling Thrush' by, 57-9 Eliot on, 57 Kipling and, 56-8 Harrison, Tony 'Them and [uz]' by, 65–7 Hartman, Geoffrey, 124, 132 Hazlitt, William, 207 Herbert, George, 88 Hill, Geoffrey, 167, 179-80, 194 history, 17-18 response and, 91 Hollander, John, 31 homophones, 10-11 Hood, Thomas, 33 Hopkins, Gerard Manley, 31, 33 Culler on, 84-5 Langley and, 201, 205-6 'Spelt from Sibyl's Leaves' by, 84-5, 201, 205-6 How to Do Things with Words (Austin), 35 'How to Read a Reading of a Written Poem' (Middleton), 185-7 Howe, Sarah, 9 Hrushovski, Benjamin, 6 Human, All Too Human (Nietzsche), 47-8 humanity, shared, 'The Solitary Reaper' and, 125-7, 137-8 Hume, David, 111 'Hyperion' (Keats), 198 'I dwell in Possibility' (Dickinson), 197-8 identification, Riley, D., and, 185-6 identity, 192-3 Impersonal Passion: Language as Affect (Riley, D.), 177-8 'Implements in Their Places' (Graham), 188-9 In Memoriam (Tennyson), 44 'In Memory of My Feelings' (O'Hara), 102-4 In the Circumstances: About Poetry and Poets (Robinson, P.), ix intention poetic agency and, 34, 78, 192 promises and, 150-1 'Promises Like Pie-Crust' and, 34

Cambridge University Press 978-1-108-42296-3 — The Sound Sense of Poetry Peter Robinson Index <u>More Information</u>

'The Intentional Fallacy' (Wimsatt and Beardsley), 78
intrinsic value, 193–4 *The Invitation in Art* (Stokes), 201–2
James, Henry, 7, 120, 129
James, P. D., 120
Jarvis, Simon, 9, 180–1
Johnson, Samuel, 28–9, 47
forms and, 38–9
'On the Death of Robert Levet' by,

35-7 Shelley and, 79 Jonson, Ben, ix rhyme and, 50-1 judgment, sound sense as, 5-6 justifications, excuses vs., 155-6

Keats, John Culler on, 94 'Hyperion' by, 198 'Ode on a Grecian Urn' by, 160–2 voicing and, 65–6 Kerrigan, John, 24, 27 Kipling, Rudyard Bunting on, 54 Eliot on, 53-7 Frost and, 55, 141 Hardy and, 56-8 meter and, 53-8 rhyme and, 53-8 'The Way through the Woods' by, 54-8 Klein, Melanie, 202 knowledge of past, 153-6 'The Solitary Reaper' and, 125–6, 128–33 Laing, R. D., 116 Lamarque, Peter, 178 'The Lambs of Grasmere, 1860' (Rossetti, C.), 147-8 Langley, R. F. 'The Bellini in San Giovanni Crisostomo' by, 200-1, 203-5 collaboration and, 206-7 'Di Fronte' by, 198–200 ethics and, 206-7 Hopkins and, 201, 205-6 Stokes and, 198-205 temporality and, 198-207 'To a Nightingale' by, 205–7 language English, 61-74 rhyme and, 49–50 utility model of, 14-15, 22-3

Index

225

Larkin, Philip, 162 Leighton, Angela, 162 Lichtenberg, Georg Christoph, 11, 51, 108–9 listening forms and, 39–40 rhythm and, 40–1 'Listening for Lost People' (Riley, D.), 182 love poetry, O'Hara and, ix Lovelace, Richard, 149 Lunch Poems (O'Hara), 105-7 'Lure, 1963' (Riley, D.), 185–7 lyric, 92, 98 Clark on, 98-102, 118-19, 190-1 class and, 101 consolation, literature of, and, 182 O'Hara and, 99–107 poetic agency and, 98-9 Riley, D., and, 111-18, 182-3 Schopenhauer on, 160-1 shame and, 113-18 subjectivity and, 98-119 tense and, 72-4, 95-6 Lyrical Ballads (Wordsworth), 46-7, 86, 124, 138, 140. See also 'A slumber did my spirit seal' MacLeish, Archibald, 30 manuscript drafts, 192 Marlowe, Christopher, 120 Marsh, Jan, 143, 145, 149 Marvell, Andrew 'On Mr Milton's Paradise Lost ' by, 51-2 'To His Coy Mistress' by, 43-4 Marxism for Infants (Riley, D.), 178 meaning and idea-content, of poetry, 6-7 memory, consolation, literature of, and, 180 meter, 11, 16, 32, 56 Blake and, 31, 41-2 Coleridge and, 29-30 Culler on, 79, 81-2 Dickinson and, 32, 48-9 Kipling and, 53-8 Nietzsche and, 47-8 passions regulated by, 46-7 performance and, 40, 43 Promises Like Pie-Crust' and, 146–7 rhythm vs., 12, 16–17, 40–2 Riley, D., on, 146 Shelley and, 79 Sidney on, 62 'The Solitary Reaper' and, 125, 134–5 Swinburne and, 86-7 Tennyson and, 82-3 trust and, 146-9 Wordsworth and, 46-7, 67-70

Cambridge University Press 978-1-108-42296-3 — The Sound Sense of Poetry Peter Robinson Index <u>More Information</u>

226

'Metrical Feet. Lesson for a Boy' (Coleridge), 29-30 Middleton, Peter, 185-7 Milton, John, 175-6 Blake and, 42 Marvell on, 51–2 rhyme and, 51-2 'A Misremembered Lyric' (Riley, D.), 179-80 modelling, carving vs., 196, 202 morality, Wollheim on, 202-4, 208 'Naphtha' (O'Hara), 104–5 New Poems, Hitherto Unpublished or Uncollected (Rossetti, C.), 142-3 Nicholls, Peter, 86-7 Nietzsche, Friedrich, 8 The Gay Science by, 47 Human, All Too Human by, 47-8 meter and, 47-8 rhythm and, 85-6 'No, Thank You, John' (Rossetti, C.), 143-4, 158 Noel-Tod, Jeremy, 204-7 normativity, relational, 174, 178 'Ode on a Grecian Urn' (Keats), 160-2 O'Hara, Frank, 17 Ashbery and, 100, 107 body and, 103-4 first-person singular pronoun and, 102-7 'In Memory of My Feelings' by, 102-4 love poetry and, ix Lunch Poems by, 105-7 lyric and, 99–107 'Naphtha' by, 104–5 'Personism: A Manifesto' by, 100 Prynne on, 102-3 Oliver, Douglas, 107 'On Mr Milton's Paradise Lost' (Marvell), 51-2 'On the Death of Robert Levet' (Johnson), 35-7 'One Day' (Rossetti, C.), 159 Packer, Lona Mosk, 143, 145, 160 Painting as an Art (Wollheim), 204 Parable of the Talents, 36 'A Part Song' (Riley, D.), 174-7, 182-5 passions, meter regulating, 46-7 past, knowledge of, 'Promises Like Pie-Crust' and, 153–6 Paterson, Don, 16 Patterson, Ian, 99–100, 107–8

forms and, 39–41 meter and, 40, 43 rhythm and, 43

Index

performative utterances, ix-x, 24-8. See also speech acts poetic agency and, 95-6 quality of, 27 reading as, 62 social exchanges and, 26 Yeats and, 26-7 'Personism: A Manifesto' (O'Hara), 100 Pessoa, Fernando, 170 Petrarch, 73-4 Phillips, Brookes, 113–14 Plato, 168 'A Plea for Excuses' (Austin), 155-6 poem, event of, 7 poetic act, 75-6 poetic agency, 24-6, 189 Auden and, 117, 171-2 Coleridge on, 34 intention and, 34, 78, 192 lyric and, 98-9 performative utterances and, 95-6 Riley, D., and, 115–16, 190–1 voicing and, 69-74 poetry. See also specific topics Austin and, 166-70 guides to, 38 meaning and idea-content of, 6-7 social efficacy of, 75-6, 89-90, 97 truth-content and, 7-10, 47-8, 58, 75-6, 89 Poetry, Poets, Readers: Making Things Happen (Robinson, P.), x Polite Conversation (Swift), 149-51 the political, subjectivity and, 116 Pollock, Jackson, 101, 106 pop music, Riley, D., and, 179-80, 185-7 Pope, Alexander, 8, 28-9 Pound, Ezra, 196 Prynne on, 13 Stokes and, 195-7 'The Beautiful Toilet' translated by, 13-14 voicing and, 69-70 Pratt, Mary Louise, 77 The Prelude (Wordsworth), 33 promises, 96, 140-63, 169-70 Auden and, 140 Christianity and, 151 community and, 140-2 formal vs. informal, 152-3 Frost and, 140-1 intention and, 150-1 uptake and, 173-4 Wordsworth and, 140 'Promises Like Pie-Crust' (Rossetti, C.), 141-63 excuses and, 153-8, 160, 168 first-person singular pronoun and, 144-5

Cambridge University Press 978-1-108-42296-3 — The Sound Sense of Poetry Peter Robinson Index <u>More Information</u>

> friendship and, 151-2 intention and, 34 meter and, 146-7 past, knowledge of, and, 153-6 rhyme and, 146–9, 152–3, 160 Swift and, 149-51 trust and, 152-5 prose, 14 Prynne, J. H., 92 Blake and, 31 Culler and, 92 De Kooning and, 25 Field Notes: 'The Solitary Reaper' and Others by, 120-39 O'Hara and, 102–3 Pound and, 13 Scott and, 123 'The Solitary Reaper' and, 120–39 subjectivity and, 102-3 Wordsworth and, 120-39 puns, 31 Blake and, 31 Dickinson and, 32 'Pythian' (Riley, D.), 190 quality, of performative utterances, 27 Ransom, John Crowe, 179 readership. See also response; uptake 'The Solitary Reaper' and, 123–8, 136–9 Wordsworth and, 127 reading Borges on, 22 composition and, 21-2, 34-5 for content, 35-6 forms and, 39 as performative utterance, 62 reading techniques, 19 reality, forms veiling, 47-8 relativism, 192 religion, Rossetti, C., and, 159 response. See also readership; uptake cause and effect model and, 90-1, 191-2 contingency and, 87-91 enabling and, 89-97 evaluation and, 193 history and, 91 relativism and, 192 rhyme, 49-56, 59-60 Jonson and, 50-1 Kipling and, 53–8 language, evolution of, and, 49-50 Milton and, 51-2 'Promises Like Pie-Crust' and, 146–9, 152–3, 160

Index

227

Riley, D., and, 52-3, 146, 183-4 trust and, 146–9 Wittgenstein on, 49-50 rhythm. See also cadence Blake and, 41–2 listening and, 40-1 meter vs., 12, 16-17, 40-2 Nietzsche on, 85-6 performance and, 43 truth-content and, 85–6 Wordsworth and, 67–8, 72, 86 Richards, I. A., 88 Ricks, Christopher, 167 Ridens, Heraclitus, 149 Riley, Denise, 15-16, 59 "Affections of the Ear"' by, 52-3 anonymity and, 114 apostrophe and, 183-4 Auden and, 117, 120 Austin and, 177-8 'An Awkward Lyric' by, 113 biography and, 114–18 cadence and, 9 'The Castalian Spring' by, 111–12 consolation, literature of, and, 179-82 Donne and, 176 Graham and, 188-9 identification and, 185–6 Impersonal Passion: Language as Affect by, 177-8 'Listening for Lost People' by, 182 'Lure, 1963' by, 185-7 lyric and, 111–18, 182–3 Marxism for Infants by, 178 meter and, 146 'A Misremembered Lyric' by, 179-80 'A Part Song' by, 174-7, 182-5 poetic agency and, 115-16, 190-1 pop music and, 179-80, 185-7 Pythian' by, 190 rhyme and, 52-3, 146, 183-4 Say Something Back by, 174-5, 188-9 'Shantung' by, 178–9 'A Shortened Set' by, 183 'Still' by, 189–91 subjectivity and, 107–9, 111–19 'There Are No Stories' by, 116–18 Time Lived, without Its Flow by, 88-9, 174, 180 uptake and, 174-87, 189-91 voicing and, 186 'When It's Time to Go' by, 179 'Wherever You Are, Be Somewhere Else' by, 178

The Words of Selves by, 185-6

Cambridge University Press 978-1-108-42296-3 — The Sound Sense of Poetry Peter Robinson Index <u>More Information</u>

228

Riley, Denise (cont.) Wordsworth and, 181–2 Yeats and, 113 Riley, Peter, 179 Rimbaud, Arthur, 178 Robinson, Peter, ix-x Robinson, Robert, 120 Rossetti, Christina. See also 'Promises Like Pie-Crust² Brett and, 143-5 'The Convent Threshold' by, 159 Goblin Market and Other Poems by, 144 'The Lambs of Grasmere, 1860' by, 147-8 New Poems, Hitherto Unpublished or Uncollected by, 142-3 'No, Thank You, John' by, 143-4, 158 'One Day' by, 159 religion and, 159 Winter: My Secret' by, 157–8 Rossetti, Dante Gabriel, 144 Rossetti, William Michael, 144 Say Something Back (Riley, D.), 174-5, 188-9. See also 'A Part Song' 'Pythian' in, 190 'Still' in, 189–91 Schopenhauer, Arthur, 160-1 Scott, Walter, 123 Searle, John, 109, 153 sentiment. See feeling 'September 1, 1939' (Auden), 75, 117 September 11, 2001, 75, 117 Sereni, Vittorio, 189 sexual violence, 'The Solitary Reaper' and, 130 Shakespeare, William, 175-6 biography and, 24 sonnets by, 170-1 Titus Andronicus by, 47 uptake and, 170-1 Shakespeare's Binding Language (Kerrigan), 24 shame, lyric and, 113-18 'Shantung' (Riley, D.), 178-9 Shaw, Lytle, 100 Shelley, Percy Bysshe Culler on, 79 'England in 1819' by, 78-81 Johnson and, 79 meter and, 79 Simic and, 81 uptake and, 81 voicing and, 79-81 'A Shortened Set' (Riley, D.), 183 Sidney, Philip, 32 meter and, 62

Index

Simic, Charles, 81 'A slumber did my spirit seal' (Wordsworth), 67-74, 89, 181-2 social efficacy, 75-6, 89-90, 97 uptake and, 171-2 social exchanges, performative utterances and, 26 'The Solitary Reaper' (Wordsworth), 120-39 Armstrong and, 130 Coleridge and, 131 Culloden and, 122, 128 ethics and, 129-39 folkways and, 133 gender and, 130 humanity, shared, and, 125-7, 137-8 knowledge and, 125-6, 128-33 meter and, 125, 134-5 middle stanzas of, 120-8 Prynne on, 120-39 readership and, 123-8, 136-9 sexual violence and, 130 uptake and, 136–9 The Songs of Innocence and Experience (Blake), 41-2 sonnets, Shakespeare and, 170-1 sound poetry, 7 sound sense. See also specific topics contrastive performances of, 28-9 criticism on, 1-15 Culler, lacking in, 76-7 as judgment, 5-6 as rallying cry or slogan, 1 as wisdom, 5 Spasmodics, 175 speech acts. See also performative utterances; promises Culler and, 87, 95-6 truth-content and, 165-6 speech-accent, class and, 64–7 Spelt from Sibyl's Leaves' (Hopkins), 84–5, 201, 205-6 Stevens, Wallace, 101 Stewart, Susan, 140, 173 'Still' (Riley, D.), 189–91 Stokes, Adrian, 195-205 carving vs. modelling and, 196, 202 The Invitation in Art by, 201-2 Langley and, 198–205 Pound and, 195-7 'Stopping by Woods on a Snowy Evening' (Frost), 140-1 stress Attridge on, 64 voicing and, 62-4, 67-8

Cambridge University Press 978-1-108-42296-3 — The Sound Sense of Poetry Peter Robinson Index <u>More Information</u>

> style, Wollheim on, 40 subjectivity Adorno on, 111 capitalism and, 116, 118 Lichtenberg on, 108-9 lyric and, 98-119 the political and, 116 Prynne on, 102-3 Riley, D., on, 107-9, 111-19 self-critical, 116, 118 'Surprised by joy' (Wordsworth), 180–1 Swift, Jonathan, 149-51 Swinburne, Algernon Charles, 86-7 technique, customization of, voicing and, 59-61 temporality all-at-once revelation and, 196–205 Langley and, 198–207 Tennyson, Alfred Lord Armstrong on, 83 beat-analysis and, 82-3 'Break, break' by, 16, 82-4, 91-2 Culler on, 91-2 In Memoriam and, 44 meter and, 82-3 voicing and, 82-4 tense Culler on, 72-4 lyric and, 72-4, 95-6 themes and, 74 Wordsworth and, 72–4, 89 'Them and [uz]' (Harrison), 65-7 themes forms and, 20-1, 30-3 tense and, 74 Theory of the Lyric (Culler), 72-9, 84-5, 87, 91–6, 194 'There Are No Stories' (Riley, D.), 116–18 Thomas, Dylan, 52 Time Lived, without Its Flow (Riley, D.), 88-9, 174, 180 Titus Andronicus (Shakespeare), 47 'To a Nightingale' (Langley), 205–7 'To His Coy Mistress' (Marvell), 43-4 Tomlinson, Charles, 49 tradition, 59-60 translation, 13 trust meter and, 146–9 'Promises Like Pie-Crust' and, 152-5 rhyme and, 146–9 truth-content poetry and, 7-10, 47-8, 58, 75-6, 89 rhythm and, 85-6 speech acts and, 165-6

Index

229

Tsur, Reuven, 6 Twentieth Century Poetry: Selves and Situations (Robinson, P.), x uptake, 26-7, 35-7, 96-7, 161-3. See also readership; response Austin and, 35, 166–70, 172 Graham and, 188-9 normativity, relational, and, 174, 178 promises and, 173-4 Riley, D., and, 174–87, 189–91 Shakespeare and, 170-1 Shelley and, 81 social efficacy and, 171–2 'The Solitary Reaper' and, 136–9 Vendler, Helen, 23, 95 voicing, 23-4, 93-5. See also performance English language and, 61-74 forms and, 59-74 Keats and, 65–6 poetic agency and, 69-74 Pound on, 69-70 Riley, D., and, 186 Shelley and, 79-81 stress and, 62-4, 67-8 technique, customization of, and, 59-61 Tennyson and, 82–4 Wordsworth and, 65–74 Von Hallberg, Robert, 16 Wainwright, Jeffrey, 44–5 'Was it for this' (Wordsworth), 32-3 'The Way through the Woods' (Kipling), 54-8 'When It's Time to Go' (Riley, D.), 179 'Wherever You Are, Be Somewhere Else' (Riley, D.), 178 Whitman, Walt, 168 Williams, Bernard, 34 Wimsatt, William K., 78 'Winter: My Secret' (Rossetti, C.), 157-8 wisdom, sound sense as, 5 Wittgenstein, Ludwig, 90, 127, 191 ethics and, 193 rhyme and, 49-50 Wolfson, Susan J., 80 Wollheim, Richard evaluation and, 34

From Voices to Values: The Growth of the Moral Sense' by, 202–4 morality and, 202–4, 208 *Painting as an Art* by, 204

style and, 40

The Woman in White (Collins), 154-5

The Words of Selves (Riley, D.), 185-6

Cambridge University Press 978-1-108-42296-3 — The Sound Sense of Poetry Peter Robinson Index <u>More Information</u>

230

Wordsworth, William, 60. See also 'The Solitary Reaper' blunder, inevitability of, and, 132 consolation, literature of, and, 180–2 'Daffodils' and, 44–6 Empson on, 33 Jarvis on, 180–1 Lyrical Ballads by, 46–7, 86, 124, 138, 140 meter and, 46–7, 67–70 The Prelude by, 33 promises and, 140 Prynne on, 120–39 readership and, 127 rhythm and, 67–8, 72, 86

Index

Riley, D., on, 181–2 Scott and, 123 'A Slumber Did My Spirit Seal' by, 67–74, 89, 181–2 'Surprised by joy' by, 180–1 tense and, 72–4, 89 voicing and, 65–74 'Was it for this' by, 32–3 Wyatt, Thomas, 32 Yeats, W. B., 25, 115

Easts, W. B., 25, 115 'Easter 1916' by, 25–7, 177 performative utterances and, 26–7 Riley, D., on, 113