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Chapter 1 : Rhymes, Rhyme, and Rhyming | Essays in Criticism | Oxford Academic

One Relation of Rhyme to Reason Alexander Pope W. K. Wimsatt, Jr. W. K. Wimsatt; One Relation of Rhyme to Reason Alexander Pope.

Contact Shakespearean Prosody Unbound In his study of prosody, Timothy Steele expresses an important concern about the relationship between verse form and content: This view is far from my sense of poetry. Form is distinguishable from content. This essay attempts to demonstrate that the idea of meter as slave to meaning is untenable and that recognizing how meter can be and usually is unbound from content can facilitate a much richer appreciation of the contribution meter makes to our experience of verse. Jurij Lotman states emphatically that all the systems of sound patterning in poetic language are too inextricably linked to the content of a poem to have any independent function. Thus, he says, such sound patterns should always be treated as semiotic, as message bearing signs. No matter how we attempt to separate sound from content, whether to exalt or denounce the author suspected of isolating the sound of poetry from its meaning—we are faced with a hopeless task. In an art form which uses language as its material verbal art, sound cannot be separated from meaning. The musical sound of poetic speech is also a means of transmitting information, that is, transmitting content, and in this sense it cannot be set in opposition to other means of transmitting information which are characteristic of language as a semiotic system. The notion that meter is a semiotic phenomenon enjoys wide acceptance and the support of many other distinguished proponents. While rhetorical effects are important, especially in the later periods of English poetry, the mystical all-encompassing mimological power, direct and indirect, asserted for them does not exist. Like rhyme, meter need not reinforce meaning to have value. Instances where meter serves a rhetorical function do, of course, exist. Take, for example, these oft quoted, highly self-conscious couplets by Pope: Yet even here, not all the metrical patterns work in such a neatly mimetic fashion. The fourth line is an alexandrine, and its extra foot surely slows the line rather than accelerating it. Examples of metrical mimesis are extremely rare in Shakespeare, which in itself should tell us something about the value of representative meter. Consider, however, the opening line of sonnet First, as I will soon demonstrate, the relationship between a given metrical event and the sense of the line in which it occurs is arbitrary. Moreover, a specific metrical variation can achieve radically different effects in different contexts. Sichertman cites the following five lines as a representative sample of the various effects that metrical pauses can generate: Here again, the meter does not have any meaning in itself that could echo or interact with the sense of the lines. Instead, an auditor presumably assimilates the meter to its context. For meter to have meaning in this sense, each metrical event would have to correspond to a fixed set of interpretations, like words in a dictionary. No such correspondence exists. Most attempts to ascribe meaning to meter are occasional, haphazard, and opportunistic. The critic works backwards, starting with an interpretation of the line and then inventing a way in which the meter could be argued to convey the already identified meaning. Thus the agitated mental state of a character is said to be imitated by some break in metrical form. Russ McDonald cogently identifies and skewers this standard critical gambit: When critics do attempt to articulate a grammar or code for meter, such attempts usually come in the form of impressionistic generalizations about how particular metrical variations affect meaning. Wright, for example, abstracting from his analysis of two brief passages from Shakespeare Twelfth Night 1. Although this list does present a metrical code albeit a limited and vague one Wright himself cautions against employing it in that way. If the relationships between metrics and semantics are so open-ended and unpredictable, then there is no metrical code, and meter does not, in my sense of the term, have meaning. Jiri Levy has made what T. Levy presents three principles of acoustic formation: This system would seem to offer the basis for a genuine metrical grammar by pairing the acoustic functions with the semantic ones. In other words, any prosodic effect can obey any of the principles of acoustic formation, and any of those acoustic principles can correspond, or not, to any of the semantic functions. Moreover, Levy casually and consistently implies that identifying

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relationships between sound and sense is the sole duty of prosodists. Rejecting the notion that some code or grammar links metrical events to meanings may help us accept the idea that literary analysis can perform functions other than interpretation. An exclusive devotion to interpretation can blind us to how particular elements of literary texts operate. Meter is an acoustic pattern superimposed on the semantic content of a line. When meter mimes those contents the two systems of order align perfectly. Such a literary achievement is genuine but trifling. Moreover, such self-conscious coincidence resolves all tension between sound and sense and thus makes our experience blander than it would otherwise be. Substantively unharnessed metrical patterns, however, retain their potential energy. Unbound to the meanings with which they coexist, they can stimulate the ears and minds of audiences independently. When sound and sense remain independent, the mind perceives the same string of words in two distinct orders simultaneously. Just as polyphonic music gains much of its appeal by maintaining two separate thematic lines, so meter, when it retains its autonomy, expands the experience of the lines it inhabits—the experience rather than the paraphraseable content. Mimetic meter collapses this distinction, thus rendering prosody more prosaic. Prosody unbound to meaning increases the complexity of a literary experience by adding an independent layer to it; mimetic meter flattens out and simplifies such an experience. As previously noted, the double alliteration on stressed syllables makes the metrical pattern ostentatiously noticeable in this line. The critic may notice that the line is discussing clocks and that the line has a steady, regular, iambic beat. By harnessing the sound of the line to its sense, the critic can argue that the meter mimes the sound of a clock. Now consider the following line: Here, however, I doubt a critic could fabricate any convincing argument that the meter makes the line seem blacker, bloodier, or more mournful. The meter does not mime the sense of the lines. The formal sound patterns in this line do not lend themselves to easy mimetic links, and so a critic cannot form the kind of clear analog between the meter and the meaning that was possible in the first example. The metrical pattern here is as clear, strong, and obvious as in the previous example, yet here the meter cannot be persuasively said to communicate anything. A reader of the line can find no precise match between sound and sense that would harness the ostentatious sound patterns. This very absence of meaning, however, can make the line seem pregnant with unharnessed meanings, meanings just beyond our conceptual grasp. Such aural patterning tantalizes us by hinting at potential but undelivered significance. The 1 Henry VI line is, in fact, the more ostentatiously patterned of the two. Moreover, the elements of both lines include subtle patterns not easily harnessed into semiotic service. But the idea of doing something while all bloody from battle also operates in our experience of the line. The big difference between the two lines is that Sonnet These relentless variations help the meter maintain its active and independent effects on an audience. Slight, continuous variations of a pattern, on the other hand, are very difficult to ignore, which is why the not-quite-regular dripping of a leaky faucet can so easily keep us awake. Unlike the dripping faucet, however, the perpetual discrepancies of Shakespearean rhythm seldom register on a conscious level. Shakespeare maintains the effectiveness of his prosodic effects partially through a variety of continual departures from blank verse. Audiences rarely take conscious notice of shifts from verse to prose. People often feel a bit surprised when told, or reminded, that most of the sleepwalking scene in Macbeth is prose. We usually notice that blank verse is verse only when we hear it mis-spoken from the stage. Although we may not consciously notice either verse or prose rhythms, those rhythms do, I believe, register in our experience of Shakespearean language. Switching between prose and verse can create a subliminal contrast between scenes. For instance, in Much Ado About Nothing 2. These scenes are variously parallel and dissimilar. One element of dissimilarity exists because 2. Shakespeare sometimes provides contrast to blank verse by employing brief passages in other meters. Shakespeare also occasionally includes rhymed trimeter or tetrameter passages: The rhyme and the insistently regular meter give the play-within-the-play in Hamlet 3. Shakespeare often makes conspicuous use of rhyme to highlight particular moments. As countless analysts have noted, he sometimes employs a couplet to punctuate the end of a speech or scene: Sometimes Shakespeare employs a pair of couplets to close a scene: Lord Marshall, command our officers-at-arms Be ready to direct these home alarms. Couplets, whether or not in pairs, provide a feeling of closure to a scene

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precisely because they contrast with the unrhymed lines preceding them. Needless to say, Shakespeare does not use such concluding couplets systematically and is just as likely as not to end a scene without them. Rhymed passages occur within scenes as well. Shakespeare has Romeo speak in couplets when he first sees Juliet Romeo and Juliet 1. This outburst of couplets contrasts sharply with the blank verse that surrounds it. In a radically different dramatic context, Kent addresses a series of couplets to Lear, Cordelia, Goneril and Regan, and the court in his banishment speech King Lear 1. Contrast with blank verse contributes power to both passages. Moreover, such departures from the norm make the norm itself less monotonous. Constant, unobtrusive changes in the metrical environment prevent the audience from falling into complacent, monotonous patterns of response. Every shift in metrical form demands a corresponding shift in response from the audience. Although those shifts are so minute that they usually occur without any conscious notice, they do occur and do demand that we remain engaged and active as we process the language that unfolds for us. It is this delightful and complex engagement that makes the various metrical departures valuable for an audience, not any meanings such departures allegedly convey. The same principle of perpetual variation that so energizes his large scale metrical departures occurs at the level of individual blank verse speeches and lines. Virtually any page of a Shakespearean play will include numerous variations within the standard iambic line. Shakespeare employs the conventionally permitted variations of iambic pentameter constantly.

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Chapter 2 : EPC | Rachel Blau DuPlessis

One Relation of Rhyme to Reason Alexander Pope One Relation of Rhyme to Reason Alexander Pope Wimsatt, W. K., Jr. 1 Cf. notes 15 and 2The most formal statement seems to be that of J. S. Schiitze, Versuch einer Theorie des Reimes nach Inhalt und Form (Magdeburg,).

Tuesdays before class in Anderson, and by appointment in Anderson or Anderson. Also Anderson and phone Director of Creative Writing. A graduate level study of issues in poetry and poetics, combined with a survey of important genres, their texts, and their critics. The course is designed to have you read some key work of poets central to a sense of Anglo-American traditions--interpreting the word "traditions" broadly and widely--so that you become familiar with such genres and modes of thought as the sonnet, the elegy, the pastoral, the ode, the satire, the lyric. Special emphasis on poetry as a material text, including the editorial production of that text, and the issue of sound and the auditory imagination. The issues the course will raise include the nature and history of poetic form poetic diction and convention, genre, meter ; intertextualities and poetic representation; the relations among form, subjectivity, and ideology including class, gender, perhaps religious culture ; the construction of authorship. Readings in poems are sometimes complemented by some suggested reading in contemporary critical writing relevant to these poetic texts. Five shorter papers, two on an older texts and one on genre or mode in contemporary poetics, one a write-up of a report, and one a take-home "final. All students must be matriculated graduate students in the English Department, M. New Star Books [], Charles Bernstein, With Strings. Necessary books and materials on reserve are listed below. I will also give several "guidelines"-instructions and design specs for papers, and a handout on issues in poetry the latter a familiar one for students. Incidentally, some of these critical readings are difficult, challenging, We will all do the best we can with them. Reading Assignments should be completed before coming to class. While most are in the Norton, the other required readings are on "Blackboard"-a web-based course file. Thus, in order to access the course readings, you must have a Temple University e-mail account. In fact, all Temple students are required to have a Temple email account. Even if this is not your account of choice, you must get one in order to do course readings. Students will also be asked to provide focused class participation; I may assign topics on a round-robin basis. There are often many more poems assigned for a day than will be discussed in class. I have done this to give you a sense of groupings of poems, to incite you to look into certain texts on your own, and to inspire papers. Responsibilities of every student: If there is a problem of any kind, please e-mail me. Other things "Blackboard" can provide for us is an instant course listserv. We might have occasion to use this. I am not sure whether I want papers on-line or not. A few things may be on reserve. On reserve means at Paley Library, Main Desk. Students with need for accomodations based on the impact of a documented disability should tell me, and, to help coordinate reasonable accomodations, should also contact the Office of Disability Services Ritter Annex at or see the Temple University website at [http:](http://) This is a graduate course. You should neither miss class nor be late. Missing even one class is cause for my serious, invasive concern and may lower your grade. Students will have one chance to do an in-class presentation. It is crucial that students be well prepared for their reports, and they might possibly be prepared to share certain written work announced later. You should see me at least once during the semester office hours or by appointment to discuss your work in the course. Writing Assignments and Requirements: The take-home final is due on the last day of class. Due dates are as follows: For the latter papers, I have ordered three recommended books. Other books can be used with my permission, so long as the contemporary writer is engaged with the relevant issues of genre or mode germane to this course. I have offered some specific topics keyed to readings and issues. They might involve some application or consideration of the ancillary critical readings. They might be close readings or ideologically invested readings. The papers can be written in any tone of voice you fancy including use of the pronoun "I" , with any mixture of genres that seems pertinent. You can even write an essay-poem. The only rule is that the papers must perform interesting and pertinent

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analyses on the general topics of the course. A few other design specifications for these papers will be given later. These papers will be targeted as due on September 30, October 21 and November. The only exception is if you happen to be giving a report on one of those dates. Then your paper will be due the next class; your working notes will be due that day. Structure these notes top down-main points, arguments are front-loaded. This is like writing an exam. Flexible due date that is, this depends on when you give an oral report; working notes are due the day you give the report. The question is "What is poetry? The topic on which these skills will be tested is the history of Anglo-American poetry. You might learn other things, beyond what is required to be specified by bureaucracy. In all graduate courses, along with the final grade, instructors are required to write an evaluative report on every student. This report goes in your file, which is kept by the program in which you are matriculated. You will receive a copy of these comments from me at the end of the semester, along with your grade. You have access to this part of your file but not to your admissions packet with its confidential letters. If you are curious what other instructors have said about you, or if you want to check that all instructors have submitted these letters in a timely fashion sometimes not a bad idea, see whomever is the Creative Writing secretary, or Belinda-Wilson Hagins, Graduate Program. If you are receiving financial aid, it behooves you to check whether all letters have come in from the prior semester. Furthermore, in all graduate courses, you have an opportunity to evaluate the instructor on University-mandated forms that are distributed in class at the end of the semester. Your evaluations are not seen by the instructor until after grades are filed; instructor gets encoded copies only. Anglo-Saxon Dictions and Modern Uses. Columbia University Press, A Bilingual Edition, ed. University of California Press, The Seafarer from The Exeter Book: Lee, "Word O er Fand: University of Toronto Press, Grierson and Helen Gardner Princeton University Press, , ; University of Michigan Press, Petrarch, Sonnet , Rime Sparse. What kind of speaking subject is created; how are the resources of language and poetic convention deployed to create that speaking subject; who or what is listener inside the poem; where is the gaze; who or what is imagined as the audience; how do the resources of language and poetry position us into audience; do we resist in any way; how are listening and gazing negotiated by us as audience; can we analyze postulate a historically different audience than us? Discussion of the term "doggerel"; is it derogatory? Bring musical settings, if possible, of Jonson and Shakespeare, especially. Can also read T. Walt Whitman, from "Song of Myself," , Norton , especially sections 1, 6, Northrup Frye, "The Rhythm of Recurrence: Epos," Anatomy of Criticism, New York: Do further work with the questions of subjectivity, listener, audience in relation to these poems, or other poems. September 23, Issues in Narrative Poetry: Problems in the Containment of Representation. Oxford University Press, Studies in Symbolic Action. Not everyone has to read this, just those who might want to write on it. What voices, genres, discourses, narratives, social meanings are represented by the textual realtion between the marginalia scholia and the poem? What is the impact on the reader of the doubling of the story in scholia and poem , on reading practices, on understanding. McGann, "The Ancient Mariner: Literary Investigations in Historical Method and Theory. Student reporters answer one question with a focused statement--what do you think is the use of pastoral made in this poem or this grouping of poems? Henry Vaughan, "The Retreat," , Norton Stanford UP, , Not everyone has to read this; just those who might want to write about it. A Theory of Twentieth-Century Poetry. Secular Time and Gender Issues.

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Chapter 3 : Wimsatt, William K. (William Kurtz), - Social Networks and Archival Context

W. K. Wimsatt, Jr. helpfully glosses the above-noted effects of conjunction and disjunction when he comments that 'Rhyme is commonly recognized as a binder in verse structure. But where there is need for binding there must be some difference or separation between the things to be bound'.

English, German Biographical notes: From the description of William Kurtz Wimsatt papers, inclusive. Wimsatt was born in Washington, D. Wimsatt specialized in eighteenth-century literature, and he spent his entire teaching career in the English Department at Yale, from until his death in Selected Poetry and Prose editor, with Frank Brady, This work introduced the concepts of the "intentional fallacy" and the "affective fallacy" to a wide audience, and both quickly became central tenets of the New Criticism. Wimsatt married Margaret Elizabeth Hecht in , and the couple had two children. His hobbies included painting, playing chess, and collecting Native American artifacts. Wimsatt died in New Haven, Connecticut in From the guide to the William K. William Kurtz Wimsatt, Jr. From to he attended Georgetown University, where he earned his A. While studying at Georgetown Wimsatt contributed reviews, essays, poems, short stories, and translations to the Georgetown College Journal. He was on the staff from to and served as Managing Editor in Wimsatt continued his graduate education at Yale University, where he studied Old English, English literature, and bibliography. He received his Ph. Pottle and Chauncey B. Tinker and later published as Volume 94 of Yale Studies in English It announced a life-long interest in prose style. In he advanced to assistant professor, in to associate professor, and in to full professor. In he was named Sterling Professor of English. Wimsatt was active in many learned organizations. He served as Chairman of the English Institute and edited three volumes of Institute essays: Idea and Act Sixteen Essays for the Association. He was also involved with many scholarly journals and editions. He was a consultant to the Catholic Renaissance Society publishers of Renaissance , an advisor to the Yale Edition of the Private Papers of James Boswell, and a member of the Editorial Committee for the Yale Edition of the Works of Samuel Johnson; he also lent his name and support to less well-known publications, for example, Style and Concerning Poetry. During his career Wimsatt received many honors. The National Council of Catholic Men cited him, along with three other men, for "intellectual excellence" On his sixty-fifth birthday former students and colleagues published Literary Theory and Structure: Essays in Honor of William K. Wimsatt was an eminent scholar of eighteenth-century English literature. After his dissertation on Johnson, he wrote two more books on eighteenth-century subjects: He edited Alexander Pope: He co-edited Boswell for the Defence, with F. Pottle and Samuel Johnson: Selected Poetry and Prose with Frank Brady. In addition he wrote numerous articles on eighteenth-century subjects, such as "One Relation of Rhyme to Reason: Alexander Pope" , "Rhetoric and Poems: Strife and Play in The Rape of the Lock" Wimsatt wrote on a variety of subjects outside the eighteenth century. He produced several articles on Edgar Allan Poe, two on T. Eliot, and one on chess problems. His interest in prosody led him to collaborate with Monroe C. Beardsley on "The Concept of Meter: An Exercise in Abstraction" To answer the questions raised by their initial article they wrote: Wimsatt further clarified his theory of prosody in "The Rule and the Norm: Essays in Prose and Verse: Ben Johnson to George Meredith Wimsatt died of a heart attack on December 17, In a supplement to the essay Mita discusses a visit he had with Wimsatt in March, Wimsatt," The Yale Review, 64 Winter, , pp.

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Chapter 4 : The Chances of Rhyme

-- *One relation of rhyme to reason: Alexander Pope / W.K. Wimsatt Jr.* -- *The art collection of a virtuoso in eighteenth century England / H. Bunker Wright and Henry C. Montgomery* -- *Arthur Ellicott Case: Biographical note / Theodore Banks.*

History[edit] Literary close reading and commentaries have extensive precedent in the exegesis of religious texts, and more broadly, hermeneutics of ancient works. For example, Pazand , a genre of middle Persian literature, refers to the Zend literally: In the practice of literary studies, the technique of close reading emerged in s Britain in the work of I. Richards , his student William Empson , and the poet T. Eliot , all of whom sought to replace an "impressionistic" view of literature then dominant with what Richards called a "practical criticism" focused on language and form. American New Critics in the s and s anchored their views in similar fashion, and promoted close reading as a means of understanding that the autonomy of the work often a poem mattered more than anything else, including authorial intention, the cultural contexts of reception, and most broadly, ideology. In two of its bulletins, the American Departments of English ADE featured a cluster of articles that attempted to take stock of what the 21st century held for close reading. The articles were motivated, as all of the scholars remarked, by the changes they had observed in the work of their colleagues and students -- as well as in contemporary culture -- that made them think again about why close reading mattered to the study of literature. Jonathan Culler noted that because the discipline had taken close reading for granted, it had disappeared from discussions of the goals of literary criticism. Katherine Hayles and John Guillory, meanwhile, each interested in the impact of digital media on the ways people read, argued that close reading skills were not only translatable to the digital context, but could also exist productively alongside the hyper-reading that web interfaces and links had generated. This tendency towards what Vincent B. Eliot before concluding with "The Heresy of Paraphrase," in which Brooks abstracts the premises on which his analyses rest. Meanwhile, when Wellek and Warren describe their preference for an "intrinsic" study of literature in *Theory of Literature*, they refer to examples of elements they claim are crucial to a work -- from euphony, rhythm, and meter to image, metaphor, and myth -- and cite concrete examples of these drawn from literary history, but do not indicate steps by which readers might translate such thinking into their own analyses. Logical and Counterlogical" , but he too leaves it to his readers to imagine how they might deploy these views. As Culler notes in his essay for the bulletin of the American Departments of English, this tendency not to make statements of method meant that most students of the New Critics learned by example. Thus in the New Critical classroom, "the charismatic pedagogue could pose a question you had not thought of about relations between form and meaning or point to a textual difficulty that had escaped your attention. Of these he cites his contemporary, the deconstructionist Barbara Johnson, who stands out for her claim that the value of close reading lies in its capacity for taking seriously what does not immediately make sense. In French criticism, close reading is similar to explication de texte , the tradition of textual interpretation in literary study, as proposed by Gustave Lanson. The poem pursues this ambiguity, he writes, in lines that describe the urn on the one hand as a "bride of quietness" and a "foster-child of silence" and on the other, a "sylvan historian" In this way the poem describes the urn in paradoxical terms much as the urn utters a paradoxical line. Brooks then pursues this logic by considering how "sylvan historian" might not only describe the urn as a kind of historian but also the kind of history the urn is said to tell. From following the poem in this way, Brooks arrives at the assertion that his interpretation is "derived from the context of the "Ode" itself" Yet scholars have also found close reading productive for more politically and socially invested work, thereby refusing the New Critical belief in literary transcendence while seizing on the care with which it treated textuality. In *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* , best known as one of the earliest statements of feminist literary criticism, Sandra Gilbert and Susan Gubar deployed close reading to make a case for the distinctiveness of the female literary imagination.

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The sixteen chapters of *Madwoman* thus pursue their arguments -- that women writers expressed their anxiety about authorship, their rage over being constrained to docile femininity, their canny encoding of their patriarchal critique -- with the attention to language, imagery, and form Gilbert and Gubar had been trained to wield as graduate students in the late s. Hillis Miller describes as a "hyperbolic, extravagant In , Kyleene Beers and Robert E. *Strategies for Close Reading*, which established six "signposts" that alert readers to significant moments in a work of literature and encourage students to read closely. She recommends using the Gradual Release Model [29] in instruction, beginning by modeling a close reading in front of the class, then having students work on the strategy in groups before attempting it alone. Additional ways to support students in close-reading instruction include providing graphic organizers that help them group their ideas with textual evidence.

Chapter 5 : Project MUSE - The Verbal Icon

In addition he wrote numerous articles on eighteenth-century subjects, such as "One Relation of Rhyme to Reason: Alexander Pope" (), "Rhetoric and Poems: The Example of Pope" (), "The Augustan Mode in English Poetry" (), "In Praise of Rasselas: Four Notes (Converging)" (), "Imitation as Freedom, " (), and "Belinda Ludens: Strife and Play in The Rape of the Lock" ().

The Correspondence of Alexander Pope, ed. George Sherburn, 5 vols. Norman Ault Oxford, ; vol. The following abbreviations are used for journal titles: It is a shame, though, that we should have to rely on him so heavily. Anecdotes can possess charm as well as graphic immediacy, but there is a limit to the amount of serious enlightenment which they can provide. Pope must have tangled with the grammarians in his earliest youth, long before the last book of *The Dunciad* was set down. Unhappily we know very little of this stage in his development. Martinus, it may be recalled, sampled parts of both the trivium and the quadrivium, not to mention metaphysics and gymnastics. But in Chapter VII, where one might have expected a formal analysis of the Scriblerian trivium, rhetoric and logic are joined by metaphysics. That Martinus did learn some grammar, doubtless of a pedantic kind, we know from his association with Conradus Crambe. This was the schoolfellow carefully chosen for him by his deluded father: Here is the hint for Virgilius Restauratus and the various attacks on Bentley. This is the satiric tip of an iceberg: Geoffrey Tillotson has invoked a Euclidean image to describe what might be called the geometry of syntax. Kerby-Miller New Haven, Conn. Donald Davie, *Articulate Energy* London, , p. The antithesis is that of subject-matter or intention, not syntax; and in any case antithesis is a deliquescent thing for Parkin, always on the point of melting into paradox. There are some interesting observations at the outset: But as far as Pope goes, the truth seems to be that the detailed applications of these resources have seldom been considered. But on his poetry as a verbal structure we have little: To be blunt, W. Wimsatt is the only guide offering his services on this expedition, apart from those who promise an easy day for a lady. See for example W. I, II, on parallelism and antithesis, as well as Gh. *Selected Poetry and Prose* New York, , especially pp. My own view is that a distinction has indeed to be drawn between the two modes of discourse, but that it should be drawn on different grounds. The basic fact is that in prose syntax any degree of parallelism is willed and therefore noticeable. It is a patterning imposed on recalcitrant material, or at least on neutral material. By contrast poetry is ductile, its inherent structure being hospitable to repetitive statements of any kind. The sentence carves out its own channel, and it is within the control of the writer to fix its external bounds, as the ideas conveyed seem to demand. But Pope is working with another independent variable, the couplet itself. And even if we disregard rhyme for the moment, it is plain that many syntactical parallels will be swimming with the tide of the verse. The line unit in its own form asserts an identity and a balance. It follows that symmetry, either of sound, of meaning or of construction, is less immediately apparent: An example will help. Quotations and line-references follow TE. For *The Dunciad*, see pp. The effect Pope seeks is to imply that his desire to speak out is as well justified as that of earlier satirists, and that his situation is broadly equivalent. The parallelism in the construction asserts the social and moral identity which Pope is claiming. What might easily escape observation is an earlier series of equivalent statements. From the second line to the fourth Pope places a strong stress on the first syllable of each verse. Again, every one of these stresses falls on an active transitive verb, occupying the first part of a trochaic i. The total effect is to distract attention from the line unit as such. The parallelism runs across the couplet form; the rhymes are in any case rather flat and unassertive; and the emphasis on the initial verb also contributes to this process. It might be said that Pope achieves an eloquent syntactical form by modifying and even impairing his basic metrical scheme. This passage gives us, in fact, a disguised parison, as the rhetoricians would say: Analysts of Renaissance prose often set down the structure of a sentence in a kind of visual lay-out. But the verse parison just looked at already contains its own diagrammatic statement: For the rhetorical figures alluded to in the text, see Vickers, p. Generally he avoids simple repetitive formulae, since the ineluctable

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repetition of the verses themselves provides a mode of continuity - any naked parallelism superadded can only appear jejune. Another subdued version of the parisonic device this time involving a train of direct objects is found in the Epistle to Arbuthnot. For thee, fair Virtue! All these can be endured for the sake of virtue. In moving from grammar to rhetoric, however, it is noteworthy Pope and the syntax of satire that the passage involves a sort of anaphoric construction. Now this is of course the greyest-looking word in English, though recent analysts have shown that the definite article is neither as definite nor as innocent as that. The result is to be scarcely aware of the parallelism set up by its use; when the passage is abstracted from its context, as I have just abstracted it, the repetition may be obvious, but in normal reading I doubt if many are conscious other than in the dimmest way of its anaphoric basis. And that is as Pope would wish it. Iterative constructions generally carry a hectoring air with them. Here the poet is seeking a more muted kind of symmetry. This not only deflects the charge of egotism: This effect is strengthened by the participle phrases, of which more in a moment. Pope exploits the article to suggest that there is no argument about the threats, say, having been offered; he insinuates the idea that the only debate is about what exactly they constituted or why they were offered. The article comes to the aid of the adverb; it is almost as if a continuous tense of the verb, such as the imperfect, were used. The coxcomb is any coxcomb, not worth identifying more closely. These are representative men, and women: Abuse is scattered casually, piecemeal. In a manner both economical and moving, Pope has switched from the general or public case to the intimate: Nor is this the only interesting feature of the syntax. A cursory reading will disclose the fondness for participles: Or rather, the strict grammatical form is predicative, the implied sense is perhaps equivalent to that of an absolute construction. Each of these words could be expanded into a full predication. The pattern would be: A sinister third-person anonymity attaches to the oppressors of Pope - they are everywhere. If the satirist had come straight out and named his enemies, the impression would be so much the less threatening. Speaking of the passive voice in a different context, Christine Brooke-Rose has well said: Once more, grammar enacts a complete human situation. There is likewise a pseudo-antithesis, an opposition which turns out to be less and less complete the longer it is sustained. Even where the strict grammatical form is not that of a verb, Pope often manages to get an active propulsive force into other parts of speech. Pope and the syntax of satire 9 In a short form this trick can be seen when Pope unleashes his famous couplet on Lady Mary Wortley Montagu: Pope is fond of such spurious adversative constructions: Similarly, at the end of that harsh yet beautiful vision of the condition of woman, which Pope inserts in his Epistle to a Lady: See how the World its Veterans rewards! But he does so assert an equivalence rather than an antimony. The alternatives set out on either side of the caesura ought to be contradictory: As a result the perversity and mutability of this world stand forth all the more plainly. Life, in belying the expectations of the heroic verse form,¹³ exposes the shallow optimism of those who look to find human felicity wherever they go. The last line but one, with its beautiful ¹² ¹³ Hor. There is a kind of alliterative chiasmus here, very common in Pope: Bloom New York, , p. Arguably the last sentence overstates the matter. But in any case it is clear that the couplet is capable of expressing both massive certainties and prim compromise. Dobree London, , p. Forms are chosen by poets because the most important part of what they have to say seems to go better with that form than any other; there is generally a margin which remains unsaid Fowler London, , pp. In the final line, however, there is an authentic choice offered. Such an old age of tedium and dishonour may be a living death. But presumably most women would prefer to be alive and ridiculous than dead and forgotten. That the connotations of such basic linguistic particles has been blurred is no accident.

Chapter 6 : Project MUSE - Shakespearean Prosody Unbound

Pope / F.R. Leavis --Alexander Pope / W.H. Auden --"A grace beyond the reach of art" / Samuel Holt Monk --One relation of rhyme to reason: Alexander Pope / W.K. Wimsatt, Jr. --Pope / Austin Warren --Pope's grotto: the maze of fancy / Frederick Bracher --On Pope's "Horicultural romanticism" / A.L. Altenbernd --An allusion to Europe: Dryden.

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Chapter 7 : Essays on Pope - PDF Free Download

"One Relation of Rhyme to Reason." For Wimsatt was not only "and it is rare" genuinely interested in both rhyme and reason, he was very good at eliciting a relation between them.

Chapter 8 : Shakespearean Prosody Unbound | obsession with Detail

The seminal critique, W. K. Wimsatt's 'One Relation of Rhyme to Reason', focuses on Pope and values how his couplets 'tend to hover on the verge of antithesis and hence to throw a stress upon whatever difference of meaning appears in the rhyme words', while disparaging the 'tame rhymes' of parallel functions.

Chapter 9 : Close reading - Wikipedia

W.K. Wimsatt's assumption is that practice and theory of both the past and the present are integrally related-that there is a continuity in the materials of criticism-that a person who studies poetry today has a critical concern, not merely a historical interest, in what Aristotle or Plato said about poetry.