

Poetry and the Arts (ENG 266)  
Professor Jeff Dolven

Readings for Week 1:

Sir Philip Sidney, *Astrophil and Stella* 1  
Sternhold and Hopkins, Psalm 24  
William Shakespeare, Sonnet 30  
Emily Dickinson, "Much Madness"  
Robert Frost, "The Oven Bird"  
William Butler Yeats, "An Irish Airman Foresees His Death"  
Colleen Thibaudeau, "Candle" and "Dump Truck"  
Cathy Park Hong, "Market Forces Are Brighter than the Sun"

Plus excerpts from:

Paul Fussell, *Poetic Meter and Poetic Form*  
Nicolas Abrams, *Rhythms: On the Work, Translation, and Psychoanalysis*  
Mutlu Konuk Blasing, *Lyric Poetry: The Pleasure and Pain of Words*  
Richard Lanham, *A Handlist of Rhetorical Terms*

FROM ASTROPHIL AND STELLA<sup>6</sup>

## 1

Loving in truth, and fain<sup>o</sup> in verse my love to show, *eager*  
 That she dear she might take some pleasure of my pain,  
 Pleasure might cause her read, reading might make her know,  
 Knowledge might pity win, and pity grace obtain,  
 5 I sought fit words to paint the blackest face of woe:  
 Studying inventions<sup>7</sup> fine, her wits to entertain,  
 Oft turning others' leaves, to see if thence would flow  
 Some fresh and fruitful showers upon my sunburned brain.  
 But words came halting forth, wanting Invention's stay;<sup>o</sup> *support*  
 10 Invention, Nature's child, fled stepdame Study's blows;  
 And others' feet<sup>8</sup> still seemed but strangers in my way.  
 Thus, great with child to speak, and helpless in my throes,<sup>9</sup>  
 Biting my truant pen, beating myself for spite:  
 "Fool," said my Muse<sup>1</sup> to me, "look in thy heart, and write."

## 14

Alas, have I not pain enough, my friend,  
 Upon whose breast a fiercer gripe<sup>o</sup> doth tire<sup>o</sup> *vulture / tear*  
 Than did on him who first stale<sup>o</sup> down the fire, *stole*  
 While Love<sup>2</sup> on me doth all his quiver spend,  
 5 But with your rhubarb<sup>o</sup> words you must contend *cynical*  
 To grieve me worse, in saying that Desire  
 Doth plunge my well-formed soul even in the mire  
 Of sinful thoughts, which do in ruin end?  
 If that be sin which doth the manners frame,<sup>3</sup>  
 10 Well stayed<sup>o</sup> with truth in word and faith of deed, *supported*  
 Ready of wit, and fearing naught but shame;  
 If that be sin which in fixed hearts doth breed  
 A loathing of all loose unchastity,  
 Then love is sin, and let me sinful be.

6. Starlover and Star (Latin). The first of the great Elizabethan sonnet cycles that relied heavily on the conventions developed by the Italian poet Petrarch (1304–1374), *Astrophil and Stella* has 108 sonnets and eleven songs. The sequence alludes to Sidney's ambiguous relationship with Penelope Devereux, who married Lord Robert Rich in 1581. It was circulated in manuscript form during Sidney's lifetime.

7. In art and literary composition, the devising of a subject or idea by the exercise of the intellect or

imagination.

8. With a pun on the units of poetic measure (called *feet*).

9. I.e., birth-throes.

1. Source of poetic inspiration.

2. Cupid, Roman god of erotic love. *Him . . . fire*: In Greek mythology, Prometheus, for having stolen fire for man's benefit, was chained to a rock and preyed upon daily by a vulture that tore at his vitals.

3. Which builds character (*manners*: morals).

Psalm 24, from Sternhold and Hopkins, *The Whole Booke of Psalmes collected into Englishe Metre* (London: 1584).

The earth is all the Lord's, with all  
her store and furniture;  
Yea, his is all the work, and all  
that therein doth endure:

Ye gates and everlasting doors,  
lift up your heads on high;  
then shall the King of glorious state  
come in triumphantly.

For he hath fastly founded it  
above the seas to stand,  
And placed below the liquid floods,  
to flow beneath the land.

Who is the King of glorious state?  
The Lord of hosts it is;  
The kingdom and the royalty  
of glorious state is his.

Who is the man, O Lord, that shall  
ascend unto thy hill?  
Or pass into thy holy place,  
there to continue still?

E'en he whose hands and heart are pure,  
which nothing doth defile,  
His soul not set on vanity  
and hath not sworn to guile.

Him that is such a one, the Lord  
most highly will regard,  
And from his God and Savior shall  
receive a just reward.

This is the generation of  
them that do seek his grace,  
E'en them that with an upright heart,  
O Jacob, seek thy face.

Ye gates and everlasting doors,  
lift up your heads on high;  
Then shall the King of glorious state  
come n triumphantly.

Who is the King of glorious state?  
The great and mighty Lord,  
The mighty Lord in battle strong,  
and trial of the sword.

## 30

When to the sessions of sweet silent thought  
 I summon up<sup>8</sup> remembrance of things past,  
 I sigh the lack of many a thing I sought,  
 And with old woes new wail my dear time's waste:  
 5 Then can I drown an eye, unused to flow,  
 For precious friends hid in death's dateless<sup>o</sup> night, *endless*  
 And weep afresh love's long since canceled woe,  
 And moan the expense<sup>o</sup> of many a vanished sight: *loss*  
 Then can I grieve at grievances foregone,<sup>o</sup> *past*  
 10 And heavily from woe to woe tell<sup>o</sup> o'er *count*  
 The sad account<sup>o</sup> of fore-bemoanèd moan, *report; financial record*  
 Which I new pay as if not paid before.  
 But if the while I think on thee, dear friend,  
 All losses are restored and sorrows end.

## 33

Full many a glorious morning have I seen  
 Flatter the mountain-tops with sovereign eye,<sup>o</sup> *sunlight*  
 Kissing with golden face the meadows green,  
 Gilding pale streams with heavenly alchemy,  
 5 Anon<sup>o</sup> permit the basest clouds to ride *soon*  
 With ugly rack<sup>9</sup> on his celestial face,  
 And from the forlorn world his visage hide,  
 Stealing unseen to west with this disgrace:  
 Even so my sun one early morn did shine  
 10 With all-triumphant splendor on my brow;  
 But, out, alack!<sup>o</sup> he was but one hour mine, *also*  
 The region cloud<sup>1</sup> hath masked him from me now.  
 Yet him for this my love no whit disdaineth;  
 Suns of the world may stain<sup>2</sup> when heaven's sun staineth.

## 35

No more be grieved at that which thou hast done:  
 Roses have thorns, and silver fountains mud,  
 Clouds and eclipses stain<sup>o</sup> both moon and sun, *dim; defile*  
 And loathsome canker<sup>o</sup> lives in sweetest bud. *rose worm*  
 5 All men make faults, and even I in this,  
 Authorizing<sup>o</sup> thy trespass with compare, *justifying*  
 Myself corrupting salving thy amiss,<sup>3</sup>  
 Excusing thy sins more than thy sins are:

8. One may be "summoned" to the "sessions" (sittings) of a court.

9. A wind-driven mass of high, broken clouds.

1. I.e., the clouds in the vicinity.

2. I.e., be stained.

3. Explaining, making acceptable or palliating

## 591 (465)

I heard a Fly buzz - when I died -  
 The Stillness in the Room  
 Was like the Stillness in the Air -  
 Between the Heaves of Storm -

5 The Eyes around - had wrung them dry -  
 And Breaths were gathering firm  
 For that last Onset - when the King  
 Be witnessed - in the Room -

10 I willed my Keepsakes - Signed away  
 What portion of me be  
 Assignable - and then it was  
 There interposed a Fly -

15 With Blue - uncertain - stumbling Buzz -  
 Between the light - and me -  
 And then the Windows failed - and then  
 I could not see to see -

1863

1896

## 620 (435)

Much Madness is divinest Sense -  
 To a discerning Eye -  
 Much Sense - the starkest Madness -  
 'Tis the Majority

5 In this, as all, prevail -  
 Assent - and you are sane -  
 Demur - you're straightway dangerous -  
 And handled with a Chain -

1863

1890

## 740 (789)

On a Columnar Self -  
 How ample to rely  
 In Tumult - or Extremity -  
 How good the Certainty

5 That Lever cannot pry -  
 And Wedge cannot divide  
 Conviction - That Granitic Base -  
 Though none be on our side -

And be one traveler, long I stood  
 And looked down one as far as I could  
 5 To where it bent in the undergrowth;

Then took the other, as just as fair,  
 And having perhaps the better claim,  
 Because it was grassy and wanted wear;  
 Though as for that the passing there  
 10 Had worn them really about the same,

And both that morning equally lay  
 In leaves no step had trodden black.  
 Oh, I kept the first for another day!  
 Yet knowing how way leads on to way,  
 15 I doubted if I should ever come back.

I shall be telling this with a sigh  
 Somewhere ages and ages hence:  
 Two roads diverged in a wood, and I—  
 I took the one less traveled by,  
 20 And that has made all the difference.

1916

### The Oven Bird

There is a singer everyone has heard,  
 Loud, a mid-summer and a mid-wood bird,  
 Who makes the solid tree trunks sound again.  
 He says that leaves are old and that for flowers  
 5 Mid-summer is to spring as one to ten.  
 He says the early petal-fall is past  
 When pear and cherry bloom went down in showers  
 On sunny days a moment overcast;  
 And comes that other fall we name the fall.  
 10 He says the highway dust is over all.  
 The bird would cease and be as other birds  
 But that he knows in singing not to sing.  
 The question that he frames in all but words  
 Is what to make of a diminished thing.

1916

### Birches

When I see birches bend to left and right  
 Across the lines of straighter darker trees,  
 I like to think some boy's been swinging them.

Delight men's eyes when I awake some day  
 30 To find they have flown away?  
 October 1916 1917

### An Irish Airman Foresees His Death<sup>2</sup>

I know that I shall meet my fate  
 Somewhere among the clouds above;  
 Those that I fight I do not hate,  
 Those that I guard I do not love;  
 5 My country is Kiltartan Cross,<sup>3</sup>  
 My countrymen Kiltartan's poor,  
 No likely end could bring them loss  
 Or leave them happier than before.  
 Nor law, nor duty bade me fight,  
 10 Nor public men, nor cheering crowds,  
 A lonely impulse of delight  
 Drove to this tumult in the clouds;  
 I balanced all, brought all to mind,  
 The years to come seemed waste of breath,  
 15 A waste of breath the years behind  
 In balance with this life, this death.

1919

### The Scholars

Bald heads forgetful of their sins,  
 Old, learned, respectable bald heads  
 Edit and annotate the lines  
 That young men, tossing on their beds,  
 5 Rhymed out in love's despair  
 To flatter beauty's ignorant ear.  
  
 All shuffle there; all cough in ink;  
 All wear the carpet with their shoes;  
 All think what other people think;  
 10 All know the man their neighbour knows.  
 Lord, what would they say  
 Did their Catullus<sup>4</sup> walk that way?

1917

2. The airman, killed in action in Italy in January 1918, is Major Robert Gregory, son of Yeats's friend and patron Lady Augusta Gregory.

3. A village near the Gregory estate, Coole Park,

in County Galway, western Ireland.

4. Gaius Valerius Catullus (ca. 84–ca. 54 B.C.E.), Roman poet famous for his erotic verse.

Colleen Thibaudeau, in *Women in Concrete Poetry: 1959-1979*, eds. Alex Balgiu and Monica de la Torre (New York: Primary Information, 2021).

o  
!  
a can  
dle is  
bright  
it's  
hot  
tho'  
& not  
for you  
nor  
for me—  
Just to See!

CANDLE

W H A T  
is the  
most imp't **DUMP!**  
most imp't  
most imp't  
thing about a dump truck  
? ?

DUMP TRUCK



## Market Forces Are Brighter Than the Sun

My Aleph, My Grand Dame, My Turks  
frozen in time! Haroon, Kadoori, Sassoon  
with your bolts of canary silk sheared  
and sold down Shangdu's river alongside  
a wedding of gamblers betting in a vintage sampan.  
Barges of creaky banquet halls,  
spit out your prawn tail in this ramekin! Shots  
of Crown Royal for all! Dear natty vessel  
of chemical dye, dear floating factory  
of cleaning supplies, let me buy  
you out, my wire hanger is mannered  
like the virgin neck of a Parmigianino nude,  
my lint roller can defur a Pomeranian dog.  
Shangdu, my artful boomtown,  
I will smudge out your horizon line with my  
thumb, I will stuff you cheek to jowl  
and pipette you with petrol,  
chasing out urchins nibbling on beetle kebabs!  
Foreigners, do nip from that Blue Label  
in our train which is faster than the Shinkansen,  
powered by our merry laughs:  
Ho Ho Ho! Ha Ha Ha! Ho Ho Ho!  
Xiao, bring me my napkin,  
my thumb is smudged with the horizon.

Cathy Park Hong, *Engine Empire* (New York: Norton, 2012).

2.



## The Technique of Scansion

Scansion, which can be defined as any system of representing more or less conventional poetic rhythms by visual symbols for purposes of metrical analysis and criticism, does not make rhythm: it reveals and simplifies it by translating it from a temporal into a spatial dimension. By giving a critic a clear visual representation of the metrical situation in a poem, scansion becomes an elementary tool of criticism. If the tool is used clumsily and unimaginatively, the criticism will be primitive; but if the tool is used with devotion and sensitivity, the criticism has a good chance of coming to grips with matters of fundamental poetic value.

The practice of scansion derives, unfortunately, from the techniques of scholarship in the classical languages. This derivation has tended to invest the act of scansion with an air of the doctrinaire, the prescriptive, and the pedantic; for when a classical scholar scans some Greek or Latin verse, he *knows* what pattern the poet is following—or ought to be following—and keeps his eye peeled for “false quantities” or other blemishes indicating that the poet has neglected his metrical business. Our practice in scanning English poetry must be very different, partly because we shall be attending largely to an accentual or an accentual-syllabic rather than a quantitative poetry, and partly because English poetry employs quite different artistic principles from those of classical verse: it engages in much bolder and much more expres-

sive variations from metrical norms than classical poetry. Indeed, it is to locate and interpret and finally to value these variations, rather than to reprehend them, that we scan at all.

Prosodists use one of three systems of signs for scanning English verse: the graphic, the musical, and the acoustic. In graphic scansion, which is the kind we shall be using, the reader affixes the symbol  $\vee$  to syllables which, in their context, are unstressed; he uses the symbol  $\sphericalangle$  to indicate syllables which, in context, are stressed. A division between poetic feet is indicated by  $/$ . A caesura, or metrical pause, is indicated by  $||$ . In musical scansion, on the other hand, eighth notes may be used to represent unstressed syllables, and quarter or half notes to represent stressed syllables of varying weights. Caesuras are sometimes indicated by musical rests of various lengths. Musical scansion does have the advantage of representing more accurately than graphic certain delicate differences in degree of stress: it is obvious that an English line has more than two prosodic kinds of syllables in it, and yet graphic scansion, preferring convenience to absolute accuracy, seems to give the impression that any syllable in a line is either clearly stressed or clearly unstressed. But musical scansion has perhaps a greater disadvantage than this kind of oversimplification: it is not only complex, but even worse tends to imply that poetry follows musical principles closer than it does, an assumption that can lead to all sorts of misapprehensions not only of rhythmical patterns but of total poetic meanings. The third method of scansion, the acoustic, translates poetic sounds into the marks on graph paper produced by such machines as the kymograph and the oscillograph. Like musical scansion, this system has the advantage of accuracy, especially in its representations of many of the empirical phenomena of verse when it is actually spoken aloud; its disadvantages are its complexity, its novelty, and its incapacity to deal with rhythms which no speaker may enunciate but which every silent reader feels. Musical scansion may do no harm to those already learned in music and musical theory; acoustic scansion may be useful to the linguist and the scientist of language; but graphic scansion is best for those who aspire to become not merely accurate readers but also intelligent critics of English poetry.

In learning to perform graphic scansion of a line or group of lines, the reader first marks stressed and unstressed syllables, *not*

according to any preconceived pattern, but according to the degree of rhetorical emphasis residing in the syllables. A good way to begin is to mark a prose sentence, thus: The only useful expectation that a reader can bring to a poem is that it will be in certain ways unique, a thing in itself. Having marked a prose sentence with regard only to the relative force of its various syllables in projecting its meaning and emphasis, we proceed to a stanza of poetry (here, from Edward Fitzgerald's *Rubaiyat*) and do the same:

I sometimes think that never blows so red  
 The Rose as where some buried Caesar bled;  
 That every Hyacinth the Garden wears  
 Dropt in her lap from some once lovely head.

Notice that in scanning we mark according to the sound of words, not according to their appearance on the page: thus in the third line here, we mark *évery* rather than *evěry*, for that, whether correct or incorrect, is the way we actually say the word. The syllabic regularity in Fitzgerald's lines—each line has ten syllables—as well as the more or less regular placement of stresses suggests that the stanza is written in accentual-syllabic meter, and that hence it is appropriate to invoke the concept of poetic feet.

A poetic foot is a measurable, patterned, conventional unit of poetic rhythm. Because the idea of the foot has been imported into modern accentual-syllabic scansion from classical quantitative practice, quarrels about its nature and even its existence have been loud and long since the Renaissance. Most authorities would agree that if we are going to use the concept of the foot to describe the rhythmic norm of poetic lines, then the foot consists of one stressed syllable and one or two unstressed syllables. The poetic line in a more or less regular composition, traditionalists would maintain, consists of a number of feet from one to eight. By convention, the feet are conceived of as roughly of the same kind, although variations, produced by the "substitution" of different feet, are not only permissible but desirable so long as these substitutions do not efface for long the repeated pattern of the prevailing or dominant kind of foot, which establishes a

“grid”—like the steady rhythmic beat in jazz—against which departures are audible as “syncopation.”

The following are the most common “base” feet in English:

|                                |           |
|--------------------------------|-----------|
| iamb (iambus) ; iambic, as in  | děstróy   |
| anapest (anapaest) ; anapestic | ĩntěrvéne |
| trochee; trochaic              | tópsy     |
| dactyl; dactylic               | měrrily   |

And the following, although obviously not encountered as base feet, are frequently used for substitution:

|                   |                      |
|-------------------|----------------------|
| spondee; spondaic | húm-drúm             |
| pyrrhic           | the sea/sõn õf/mists |

Iambic and anapestic feet are called—misleadingly—ascending or rising feet; trochaic and dactylic are known as descending or falling. A poem written prevalingly in iambic or anapestic feet is said to be in ascending or rising rhythm: the rhythm is so called because the reader is presumed to feel, in each foot, an “ascent” from a relatively unstressed syllable to a relatively stressed one. The term is useful only if we keep in mind that it has no metaphoric or symbolic value: ascending rhythm does not, in itself, transmit a feeling of aspiration, levity, or cheer, nor does descending rhythm—generated by prevailing trochees or dactyls—necessarily transmit illusions of falling nor emotions of depression or gloom.

In addition to classifying feet as ascending or descending, we can classify them as duple or triple: two-syllable feet like iambs and trochees are duple feet; three-syllable, like anapests and dactyls, triple. To exemplify poetic feet by single words, as above, is of course to distort their nature: foot divisions do not necessarily correspond to word divisions. Actually, the foot is rather like a musical bar in that both foot and bar are arbitrary abstract units of measure which do not necessarily coincide with the phrasal units on which they are superimposed. The difference between foot and bar is that the bar always begins with a stress.

Because the concept of the foot is an abstraction, we will never encounter a pure example of any of the standard feet. "For that matter," as Hugh Kenner says, "you will never encounter a round face, though the term is helpful; and if the idea of a circle had never been defined for you, you might not be clearly aware of how a round face differs from a long one, even though the existence of some sort of difference is evident to the eye. The term 'iambic foot' has the same sort of status as the term 'round face.'" Although we will probably never meet a really pure spondee or pyrrhic, in which the two syllables are of exactly the same weight, there would seem to be no need for such overscrupulous formulations as the terms "pseudo-spondee" or "false spondee," which suggest that our work as scansionists and critics ought to be more objective and accurate than of course it ever can be. The goal of what we are doing is enjoyment: an excessive refinement of terms and categories may impress others but it will probably not help us very much to appreciate English poetic rhythms.

The terminology of the poetic feet derives from classical quantitative prosody, and this too has been a source of misunderstanding and even hostility among readers of English, for in ancient poetry rhythmical usages are generally much more regular and predictable than in English poetry, where "substitutions" are governed by instinct, whim, or taste rather than by rule. Although it is not often necessary to invoke any more than the six feet indicated above in describing the rhythm of an English line, it does no harm to be acquainted with the following feet, all of which are to be found in Greek or Latin poetry (where, of course, duration of syllables rather than stress determines the pattern):

- amphibrach     ~ / ~
- antispast     ~ / / /
- bacchic        ~ / /
- choriamb      / ~ / ~
- cretic         / ~ /
- epitrite        ~ / / /

(called first, second, third, or fourth epitrite according to the position of the short syllable)

ionic a majore     / / / /

ionic a minore     / / / /

paeon                 / / / /

(called first, second, third, or fourth paeon according to the position of the long syllable)

mollossus         / / / /

tribrach            / / / /

Returning now to our *Rubaiyat* stanza: after ascertaining whether the rhythm in general is ascending or descending, we mark the feet, making certain that the end of each line corresponds with the end of a foot:

Ī some/times think/thāt nēv/ēr blōws/sō rēd/

Thē Rōse/ās whére/sōme búr/īed Cāe/sār bléd;/

Thāt év/erý Hý/ācīnth/thē Gár/dēn wéars/

Drópt ĩn/hēr láp/frōm sōme/ōnce lóve/lý hēad./

Although only the first line consists wholly of iambic feet, it is not hard to see that the prevailing or dominant foot of the stanza is iambic, and that the lines are based on a recurrent pattern of five feet. We thus designate the meter as iambic pentameter. Terms for other line lengths are:

|            |            |
|------------|------------|
| one foot   | monometer  |
| two feet   | dimeter    |
| three feet | trimeter   |
| four feet  | tetrameter |
| six feet   | hexameter  |
| seven feet | heptameter |
| eight feet | octameter  |

A fuller description of the *Rubaiyat* stanza would indicate the rhyme scheme: *a a b a*. A handy way to notate both the rhyme scheme and the length of the line in feet is: *a a b a<sup>5</sup>*.



The stanza from the *Rubaiyat* presents a very uncomplicated metrical situation. Some complexity begins to enter when we encounter lines like these, from Pope's "The Rape of the Lock":

Fávours/tǒ nóne, || tǒ áll/shě smíles/ěxténds;/

Óft shě/rějécts, || büt név/ěr ónce/ǒffénds./

Here we come upon a strong, rhetorically meaningful caesura, or extrametrical pause, within the lines. The caesura here, positioned after the fourth syllable, near the middle of the line, is called a medial caesura. If it should occur near the beginning of the line, it is called an initial caesura; if near the end of the line, terminal. Caesuras, which are often marked by punctuation, can be said to correspond to breath pauses between musical phrases; in verse, their slight interruption of the propulsive metrical pattern can provide a kind of expressive counterpoint or opposition as well as enforcing the rhetorical sense, as, in the Pope example, the caesura provides a metrical fulcrum for the rhetorical antitheses. Some lines have more than one caesura; some have none. Unless the slight unpunctuated pause after *lap* in the last line of the *Rubaiyat* stanza be considered a caesura, those four lines have none.

To become sensitive to the presence of caesuras in English poems is to move toward both a heightened awareness of literary history and a new receptiveness to the art of texture in all the poems one encounters. In classical, Romance, and Old English verse the caesura is used in a fairly predictable way. It is only with the development in English of the staple iambic pentameter line—that ubiquitous and apparently permanent vehicle—that varied and expressive caesura placement (as in Chaucer) begins to become a subtle prosodic device. While in Old English verse the invariable medial caesura had been used to separate each line into two half-lines and thus to assert the regularity of the structure, in Modern English the caesura is more often used as a device of variety which helps mitigate metrical rigors as it shifts from position to position in successive lines. In formal verse, whether classical, Romance, or Old English, the medial position of the caesura is generally predictable; in verse aspiring to a greater flexibility and informality, we cannot anticipate the position of the pauses, and here they serve quite a different function.



The predictable medial caesura occurs with great regularity in the accentual, alliterative poetry of Old English:

Hige sceal þe heardra, || heorte þe cenre,  
 Mod sceal þe mare, || þe ure maegen lytlaþ.  
 ("The Battle of Maldon")

It is also extremely regular in the staple line of French epic and dramatic verse, the syllabic alexandrine:

Trois fois cinquante jours || le général naufrage  
 Dégasta l'univers; || et fin d'un tel ravage  
 (Du Bartas, "La Première Semaine")

It appears as a formalizing device in English blank verse of the early Renaissance as the verse seems to strain to break away from memories of its Old English ancestry:

O knights, O squires, || O gentle blouds yborne,  
 You were not borne, || al onely for your selves:  
 (Gascoigne, "The Steel Glass")

Likewise much English Augustan poetry exploits the medial caesura, but for quite special effects of antithetical wit and irony:

See Sin in State, || majestically drunk;  
 Proud as a Peeress, || prouder as a Punk;  
 Chaste to her Husband, || frank to all beside,  
 A teeming Mistress, || but a barren Bride.  
 (Pope, "Moral Essay II")

In seventeenth-century blank verse, on the other hand, and especially in Milton's, the placement of the caesura is often extremely flexible and surprising:

Thus with the Year  
 Seasons return, but not to me returns  
 Day, || or the sweet approach of Ev'n or Morn.

\* \* \*

And Bush with frizl'd hair implicit: || last  
 Rose as in dance the stately Trees. . . .  
 (*Paradise Lost*)

It is also deployed with flexibility in much modern iambic pentameter verse:

An aged man is but a paltry thing,  
A tattered coat upon a stick, || unless  
Soul clap its hands and sing, and louder sing  
For every tatter in its mortal dress. . . .

(Yeats, "Sailing to Byzantium")

From these examples it is clear that the caesura can be used in two quite antithetical ways: (1) as a device for emphasizing the formality of the poetic construction and for insisting on its distance from colloquial utterance; and (2) as a device for investing fairly strict meters with something of the informal movement—the unpredictable pauses and hesitations—of ordinary speech. If the caesura occurs regularly in the medial position, we are dealing with a different kind of verse from that in which caesura placement is varied and unpredictable: which is to say that the whole metrical contract between poet and reader becomes a different one. Consider, for example, Frost's "Out, Out—"; here the caesuras are prevailingly medial and astonishingly unvaried:

No one believed. || They listened at his heart.  
Little—less—nothing! || —and that ended it.  
No more to build on there. || And they, since they  
Were not the one dead, || turned to their affairs.

What Frost suggests by this reminiscence of formal caesura practice is that a domestic rural disaster is being raised to the elevation of extremely formal art. We can contrast, on the other hand, the practice of T. S. Eliot in "Journey of the Magi." Here the caesuras are unexpectedly varied:

There were times we regretted  
The summer palaces on slopes, || the terraces

\* \* \*

All this was a long time ago, || I remember,  
And I would do it again, || but set down  
This set down  
This: || were we led all that way for  
Birth or Death? . . .

Eliot, proceeding in an opposite direction from Frost, is lending a colloquial air to a rhetoric which otherwise might seem excessively chill, distant, and unbelievable. Such are the expressive potentialities for either formality or informality in the use of caesuras either medially or with greater variation.

There is another complication to be aware of in scanning English lines. We must exercise a historical consciousness in pronouncing sounds if we are to recover and relive the original schemes of versification. And if we are concerned with accurate and critically meaningful scansion, we must become skeptical of "modernized" texts; otherwise we run the risk of modernizing—and thus distorting—the original versification. For example: in accentual-syllabic poetry with strong ambitions toward the formal and the oratorical, poetic contractions or elisions are used to keep contiguous lines equal in number of syllables. Although the technical terms for various kinds of contractions are not essential, it is useful to know them. We distinguish two basic kinds of contractions, *synaeresis* (sometimes called *synaloepha*) and *syncope*. When contracting a word by *synaeresis*, the poet joins two vowels to create a single syllable, a sort of nonce diphthong:

Of man's first disobedience, and the fruit  
(*Paradise Lost*)

Here the *ie* in *disobedience* changes to what is called a *y*-glide, and the word becomes *disobed-yence*. Its normal five syllables are reduced to four to keep the line decasyllabic. *Syncope*, on the other hand, is what we call either the omission of a consonant (as in "ne'er") or the dropping of an unstressed vowel which is flanked by consonants:

Ill fares the land, to hastening ills a prey  
(Goldsmith, "The Deserted Village")

In this line *hastening*, normally trisyllabic, is reduced by *syncope* to a dissyllable, and the line is thus kept within its decasyllabic confines.

Poetic contractions like these are found most often in English verse composed from the Restoration to the end of the eighteenth century. In poetry of this period the contractions are often indi-

cated typographically by apostrophes: e.g., *hast'ning*. But in scanning we must observe the contractions whether indicated typographically or not, for the aesthetic of Augustan poetry assumes that each line will be regular in number of syllables, and this regularity is an indispensable part of what the lines are transmitting. Because the neglect or modernizing of such contractions distorts what these poems "say," the contractions must be heeded by the modern reader who wants to recreate for his own ear the genuine tone of a historical versification.

So far we have been considering mostly the rhythmical patterns manifested by the "prose sense" of the words in poetic lines, and until we master the art of understanding and marking the rhetorical emphasis of the words *as if they were prose* we are unprepared to venture upon the next step in scansion, a step fraught with the danger of *a priori* proceedings. This step involves allowing our scansions to reveal, *where appropriate*, the force of the abstract metrical pattern which presumably lies behind the actual rhythms of the words. As Joseph Malof has said, "One kind of energy in poetic language comes from the wrestling of abstract patterns with actual prose rhythms. The result is a compromise recorded in the scansion, which must therefore be sensitive to both opposing forces. Scansion should indicate, as far as possible, both the degree to which the natural prose rhythms are modified by the metrical law, and the degree to which the metrical law is forced to become amended by those elements in the prose rhythm that will not yield." What Mr. Malof is saying is that, once the metrical contract has been agreed to by both parties, an underlying "silent" metrical continuum proceeds through the poem, and that this abstract pattern, which the actual words are continuously either reinforcing or departing from, has the power now and then to force a metrical rather than a natural pronunciation of a word or phrase.

Consider what happens in these two lines of the old ballad of "Sir Patrick Spens"; the rising rhythm is so powerfully enforced in the early part of the first line that we are naturally invited to mispronounce the word *master* in order to let the purely metrical element have its way:

And I fear, I fear, my dear master,  
That we will come to harm.

Another example: unless we are in the army, we generally pronounce the word *detail* with the accent on the second syllable. That, at least, is the pronunciation prescribed in most dictionaries. Now if poetic rhythm were always supplied entirely by the rhetorical emphasis of the actual words in their prose sense, and never by the silent, continuing metrical background, the word *detail* in the opening lines of Frost's "Directive" would invite its normal prose pronunciation. But we find that it does not:

Back out of all this now too much for us,  
 Back in a time made simple by the loss  
 Of detail, burned, dissolved, and broken off . . .

Here it is the meter itself that, regardless of the way we normally pronounce the word, forces us on this occasion to pronounce it as the poem demands we should.

At least two kinds of temptation toward mis-scansion offer themselves when we permit a scansion to register the metrical as well as the actual rhythm: there is first the general difficulty of knowing what the dominant meter of a line is and the temptation to simplify matters by mechanically reading some presumed meter into the words before us; and secondly there is the difficulty of mastering historical pronunciation and thus recovering the rhythm actually implicit in the line regarded as a historical artifact. It is safe to say that only very infrequently will a metrical pattern predominate so powerfully over the actual rhythm of the language in a line that it will force the pronunciation to bend to its will. If we must give a preference to either the metrical or the actual, it is probably safest to err in scansion on behalf of the actual rhythm. Proceeding *a priori* is as dangerous in prosody as elsewhere.

What, finally, is scansion for? To scan only to conclude that a poem is "written in iambic pentameter" is to do nothing significant. It is only as a basis for critical perception and ultimately for critical judgment that scansion can justify itself. The sort of perception that scansion makes possible by translating sound into visual terms can be illustrated in the *Rubaiyat* stanza with which we began. Consider what happens in the last two lines of that stanza:

Thát év/erý Hý/áčinth/thě Gár/děň wéars/

Drópt ĩn/hěř lăp/frö̃m sóme/ónce lóve/lý héad./:

By giving us a clear visual representation of the metrical status of the words, the scansion of these two lines makes apparent the substitution of a trochee for the expected iamb at the beginning of the last line. This variation, which reinforces the shocking suddenness and rapidity of the fall of the drops of blood, constitutes a moment of high, although perhaps not the highest, technical accomplishment. It is to learn to appraise such accomplishments accurately that we scan at all.

initial problem is left unsolved: the same temporal arabesque appears to us at times as a lived experience of a rhythm and at other times as an anonymous regularity.

#### ∫ A.4. Rhythmizing Consciousness

##### A.4.1. *It Is an Act*

Compared to the points of view we have just outlined, the phenomenological approach postulates a radical change of perspective. It proposes to consider rhythm in the very place of its original apprehension: within lived experience. For in fact, setting aside all conceptual transposition, we know rhythm only by our experience of it. What is the nature of that experience?

In the compartment of a train, distractedly contemplating the receding landscape, I feel myself surrounded by a whole world of presences: my fellow passengers, the windowpane, the rumbling of the wheels, the continually changing panorama. But for a little while now I have been nodding my head and tapping my foot, my whole body animated by movements and tensions. What has happened? A radical change of attitude must have taken place within me. A moment ago, too, I was perceiving the monotonous sound of the wheels, and my body was receiving the same periodic jolts; but in the interval between the sounds, I was taken hold of by a tension, an expectation, which the next shock would either fulfill or disappoint. And so the jolts, which were merely endured before, are now expected; my whole body prepares to receive them. My passivity of a moment ago has changed into an active spontaneity: I am no longer at the mercy of external forces; on the contrary, it is now they who obey me. At just the right time, I tap my foot—and instantly I trigger the event. My expectations have

no other meaning: in reality, they are desires, demands, incantations. When the event occurs, I experience the satisfaction of my efficacy. Thus, rhythmizing consciousness is apprehended as activity, as spontaneity.<sup>2</sup>

A.4.2. *It Is Creation*

Expectation and prediction alone, however, do not make up rhythmizing consciousness. Through intellectual attention, I may simply understand the regularity of a periodic event and be able to predict its occurrences, like a physicist observing the movement of a pendulum, or a doctor attentively following the beating of a heart. Each of them perceives a periodicity. But can it be called a rhythm? Similarly when, given the length of the rails, I time the interval between the jolts in order to calculate my train's velocity, I do not produce a rhythmizing consciousness. This point is of fundamental importance. It corresponds with what we said earlier concerning the decisive role of the mode of apprehension: *a single object, grasped by different consciousnesses, one cognitive, the other rhythmizing, gives rise to two distinct phenomena: periodicity on the one hand, and rhythm on the other.* Each of these consciousnesses is, in its own way, tension, expectation, activity. But what radically distinguishes them is the very structure of this activity, the nature of this tension, the intentionality of this expectation.<sup>3</sup> Cognitive consciousness, having *observed* the phenomenon, turns toward the future in order to *establish* the coincidence of the expected and the real events. Thus knowledge, stemming from an experience of the past, is grasped as something distinct from the future experience, by which it may be either refuted or confirmed. There is nothing like this in rhythmizing consciousness. For it, the future is not defined by the categories of the known and the unknown. It neither observes nor predicts.



What *happens* happens by virtue of rhythmizing consciousness itself. Its future results from its own decisive act of will. Rhythmizing consciousness creates itself in creating the world. Yet, if ever its demiurgic activity is hindered by the world's refusal to obey its commands, it rapidly modifies these arrangements. Integrating the accident into the whole, rhythmizing consciousness becomes the expectation of what has just been constituted. And the appearance of the now-expected recurrence becomes a brilliant confirmation of its initially endangered power. Thus, as long as it is active, rhythmizing consciousness always has the last word. But when it is faced with obstacles that are too numerous, too capricious, too difficult, it purely and simply abdicates: No longer creative, it abolishes itself; the spell is broken.

#### A.4.3. *It Is De-realization*

This awakening, however, helps us to grasp more fully what it has deprived us of. Should my train happen to pass over a switch, the brakes squeal, the clanking increases, and for a moment the noise becomes chaotic. But in order to make these observations, I must already have been awakened. Just a moment ago, in fact, the surrounding objects were still bathed in an atmosphere of unreality, as if they were the setting for a dream. Now I find myself again in the pragmatic world of reality. For rhythmizing consciousness excludes observation. It is unable to observe what it creates. At most, it can pretend to verify whether or not its magical injunctions have been followed. But this quasi-observation, which in fact sights only the observer's creative power, is a clear testimony of rhythmizing de-realization.<sup>4</sup> Although rhythmic unreality can be distinguished from the imaginary in certain respects, it nonetheless displays the latter's essential characteristics: spontaneity and

communities of speakers—not only of contemporaneous subjects but subjects across different times and places. Pound proposes this “measure” for poetry: “No man can read Hardy’s poems collected but that his own life, and forgotten moments of it, will come back to him, a flash here and an hour there. Have you a better test of true poetry?” (1970, 286). Such conscious subjective experience originates not with or within the subject but with a social process and a social medium that carries a communal history—the language-specific history of poetry; its conventions; its historical store of usages of specific words, forms, devices; its accumulated rhythmic practices; and so on. Linguistic communities transmit their experience of language into discourse in ways as variable as the individuals’ transmissions of their experience of words into discourse. Lyric language “remembers” the initial acquisition of language that individuates/socializes subjects in the medium of a discourse that requires the acquisition of a second language and a second set of “poet-parents,” more hero-sized than the first, merely mortal set. The lyric poet is both an individuated/socialized speaker in the mother tongue *and* a discursive “I,” individuated and socialized over again in a tradition to ensure the linguistic community’s historical truth and its reproduction.

Poetry is the tradition of the mother tongue’s “I,” the record of how the linguistic “remainder” that makes for one “I” among others has been coded to translate subjects across time. The lyric puts on record an “I” who exists nowhere else but in the language she sounds and the discourse of the “I” that she resounds. It is a social medium safeguarding a personal experience of language. On both counts, the poet must submit to the rules of how things may be said in words and how they may be said “poetically,” “now,” in order to enter the discourse and the record. This necessity to resuscitate a tradition ensures the audibility of the “I” and safeguards its history against “blackout.” For without that history, it does not exist.

#### RHYTHM

You don’t devise a rhythm, rhythm is the person.

—*Marianne Moore*

The phenomenon of rhythm offers an approach to both the social formation of an individuated “I” in the process of language acquisition and the poetic recovery of that history in the formulation of a lyric “I.” The individuated, historical subject who says “I” is a diachronic figure audible in a distinctive rhythm. Rhythm is not to be understood as a representation of an “I.” And it belongs to neither the semiotic nor the semantic order, neither to the formal systems of meter and rhyme nor to the discursive organization of figure and meaning, but it *intentionalizes* both systems. The indexical function of rhythm

renders both language and speech meaningful and sounds a metaphysically groundless, and historically grounding, intention to mean. It makes sounds/words interpretable as intended; it makes them intelligible to a “you” in time. Rhythm, a pattern of recurrence that is experienced in and as time, both renders language sensible and reveals the experienced temporality of an intending “I” to be a necessary condition for meaningful language. My argument here is that we need to think of the “I,” intention, character, and rhythm as terms that may substitute for one another—as different ways of formulating the condition for the event of meaningful language.

Rhythm is the crux of language acquisition. Learning language depends on a rhythmic training that precedes and enables meaningful speech. The stage of babbling, where the infant can produce the phonemes of all possible languages, entails recognizing aural sensations and reproducing them orally. Physical training in recognizing and reproducing sounds as such, without regard to signification, involves pure imitation and rhythmic repetition and serves to establish a rhythmic mouth-ear connection. Thus it is more accurate to say that babbling is not simply a stage in language acquisition but a *different* language, a different kind of rhythmic communication system. The training in *vocal* rhythmization, in the prosody of human speech, entails hearing and communicating emotion, which establishes the mouth-ear circuit and motivates phonemic production; it precedes speech, which could not happen without it.

The expressive features of speech—its nonverbal, intonational and rhythmic qualities, its stress patterns, the pace and timing of its flow—all convey emotional information, and Ellen Dissanayake argues that the human brain is “programmed to respond to emotional/intonational aspects of the human voice”; even newborns respond to variations in “frequency, intensity, duration, and temporal or spatial patterning of sounds.”<sup>13</sup> Infants seem to come with “innate intersubjectivity”—a capacity for “eliciting and responding to emotional communication with another.”<sup>14</sup> This initial language involves responding not only to voice rhythms but to facial expressions and body movements;<sup>15</sup> it is a “multimedia” interaction between the infant and the people around him (1999, 373). Rhythmic sounds and movements give enjoyment through means that involve right-hemisphere capabilities—processing facial and intonational expression and prosodic contours, whole pattern recognition, “regulation of emotional information,” and “*crossmodal perception or analogy*” (381). Thus vocal rhythmization seems to involve negotiating a variety of sensory stimuli; it emerges in—and is located within—a “global” experience. The particulars of this language, within a given culture and linguistic community, will vary with each mother-infant unit,<sup>16</sup> but its procedures of attunement seem to be universal. Voluntary and involuntary imitations, repetitions, and modulations of each other’s gestures and tempo offer mutual pleasure, and such harmonizing has significant

benefits, not only for the infant's emotional development but for his "intellectual, linguistic, psychosocial, and cultural development" (374, 375). In this dialog, children learn to perceive nonverbal gestures, sounds, tones, and rhythms of intention and emotion as an "intrinsic part of their society's communication system."<sup>17</sup> Infants are not particularly encouraged to produce words, for this preverbal, rhythmic communication system has to be in place before speech can take place. The child first has to hear vocal rhythm, the rhetoric of the voice as such, as communicating intention and emotion.

The capacity to respond to speech sounds as communicative and to recognize intentionality and emotion may or may not be innate; what is important is its development through the rhythmic interaction—first somatic, then social and linguistic—of the infant and the mother. It seems that rhythm *cues* the infant to speech sounds—to intentionalize acoustic phenomena. Colwyn Trevarthen writes: "the strong response of a newborn to the periodic motion of an object in an otherwise inactive field must contribute to his perception of persons and their communication signals. All voluntary movement is periodic. . . . It has rhythmic coherence" (1994, 223). Jakobson also suggests a link between rhythmic repetition and intentionality; repetition of syllables, he writes, signals that "their phonation is not babbling, but a verbal message" (qtd. in Tsur 1992, 54). Rhythm seems to communicate and teach intentionality, as the child's sounds are intentionalized in a rhythmic, repetitive dialog with the caretaker.<sup>18</sup> Intending is learned and involves interpretation: an auditor, interpreting the infant's sounds, intentionalizes the sounds as communicative, and this, in turn, guides and limits how the infant will next use that particular sound. The acquired word, John Dore writes, "is not merely the symbolic consequence of intentional development. It is, specifically, the consequence of *interpreted* intentions" (1994, 243), and it is developed through social interaction.

Rhythm is learned. It structures the intersubjective process of the transition between somatic and verbal languages and articulates a coherent ego across that passage. Biological and environmental rhythms may be givens, but social rhythms are learned. And verbal rhythm is social. The ground of the somatic language of infancy, it becomes functional in the proper understanding of lexical meaning in the semantic mode of signification. A constant between the two languages, rhythm transcodes one into the other and constitutes an essential part of meaning in language, if not the very *possibility* of meaning. Certainly, literary meaning depends on hearing the rhythm that intentionalizes the lexical components of a sentence, interpreting what is meant by the sentence. Unlike meter, rhythm has an indexical function and enables hearing—ensures the audibility of—what is meant by what is said.<sup>19</sup> Nietzsche emphasizes that literary meaning depends on hearing rhythm. A "*third ear*"—Stevens's "delicest ear of the mind"—hears rhythm *as* meaning, for the rhythm of a sentence must be apprehended if the sentence is to be *understood*.<sup>20</sup> "If there is a misunderstanding about its *tempo*, for instance, the sentence itself is misunderstood!" Reading "for

the ear" involves listening to the "*art and intention* in language."<sup>21</sup> Rhythm is a meaning function, and it is operative in prose as well as in poetry. In poetry, however, it becomes sensible as such against the backdrop of grammar and meter and thus establishes itself as a meaning function.

Reading demands not only attention to sounds and verbal signs but the recognition of motivation to hear the speaker that is produced in and as rhythm. And a lyric "I" that must be heard—that is a rhetorical excess of the formal and discursive codes—exists only in its social reception or its receivability. An auditor is necessary for any rhetorical event, which is precisely what the lyric "I" is—an intersubjective, persuasive rhythmic movement. Rhythm is a rhetorical relation between a speaking "I" and a hearing "you," and it affects both the sounds (including meters) and the sense of the words. The double event of language and the subject in lyric poetry turns on rhythm, which makes for the audibility of the "I" by making its sounds/words intelligible to a "you."

Because the "I" that is produced as a rhythm is prescribed by the mother tongue and the specific history of each mother-infant pair, rhythm is an "individual" and individuating trait. "A man's rhythm," as Pound has it, is "in the end, his own, uncounterfeiting, uncounterfeitable" (1968a, 9). It is a signature that stamps and authenticates the currency of language. A subject that is not discursively formulated, "narrated," or formed-formalized—an "I" that is prior to the possibility of such operations—exists in an audible rhythm and voice. Poetic rhythm can be "heard" in a text; it is a mentally audible movement of sounds that will not reduce to discursive meanings or formal effects. Pound calls it *melopoeia*, a "perfection of movement," apart from anything "salient in the thought or the rhyme scheme" (1960, 55). Rhythm has no symbolic value, and it is distinct from meter, insofar as meter is an abstract representation of the sound shape of a language and can be represented as an abstract scheme. Rhythm is experienced in and as time, as a persuasive movement of the voice. It does not represent and is not representable; it does not measure and is not measurable. And the rhythm that motivates an acoustic event to be receivable as a signifying event is not an acoustic phenomenon, even though it may be "heard" in an acoustic event. Rhythm persuades, even compels, our hearing in a certain way, our hearing sounds as meaning; it makes audible an intending "I."

The individuating rhythm of a poet is at once his "voiceprint," his "character" or "signature," and makes audible the prosodic "music" of the mother tongue. The phenomenon of the voice, Philippe Lacoue-Labarthe writes, comprises "intonation, elocution, tone, inflections, melisma, rhythm, even timber (or what Barthes calls 'grain'). Or color."<sup>22</sup> Classical rhetoric addresses these phenomena that do not fall

under the jurisdiction of linguistic distinctions in the proper sense (of the type semiotic/semantic, for example) because, more fundamentally, they escape the metaphysical (theoretical) distinctions that always underlie

**Changeling.** Puttenham's term for **Hypallage**.

**Characterismus** (cha rac ter IS mus; G. "marking with a distinctive sign") — **Notatio**.

Description of the body or mind; a type of **Enargia**. See **Effictio** for an example.

**Charientismus** (cha ri en TIS mus; G. "wit, graceful jest") — **Privie Nippe**.

Type of **Irony**; clothing a disagreeable sense with agreeable expressions; soothing over a difficulty, or turning aside antagonism with a joke:

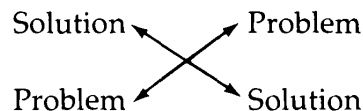
*King.* Have you heard the argument? Is there no offense in't?

*Hamlet.* No, no, they do but jest, poison in jest; no offense i' the world.  
(*Hamlet*, III, ii)

Robert Redford on the place whence he derived his living: "If you stay in Beverly Hills too long, you become a Mercedes."

**Chiasmus** (chi AS mus; G. "crossing") — **Commutatio**.

The ABBA pattern of mirror inversion. So an exasperated university president remarks: "Anyone who thinks he has a solution does not comprehend the problem and anyone who comprehends the problem does not have a solution." The term is derived from the Greek letter X (chi) whose shape, if the two halves of the construction are rendered in separate verses, it resembles:



The figure has been popular in advertising. A breakfast cereal warns us: "The question isn't whether Grape Nuts are good enough for you, it's whether you are good enough for Grape Nuts." And the Mark Cross leather shop, when they were still purveyors to the horsey rich, bragged: "Everything for the horse except the rider, and everything for the rider except the horse." Knut Rockne's famous instance was popularized by John Dean during the Watergate scandal: "When the going gets tough, the tough get going."

Chiasmus seems to set up a natural internal dynamic that draws the parts closer together, as if the second element wanted to flip over and back over the first, condensing the assertion back toward the compression of **Oxymoron** and **Pun**. The ABBA form seems to exhaust the possibilities of argument, as when Samuel Johnson destroyed an aspiring author with, "Your manuscript is both good and original; but the part that is good is not original, and the part that is original is not good."

**Circumlocution** (L. “speaking around”) – **Periphrasis**.

**Civill Jest**. One of Puttenham’s terms for **Asteismus**.

**Clausula** (CLAU su la; L. “conclusion, end”).

1. The conclusion or final cadence of a **Period**.
2. A logically complete utterance; what we would call a sentence.

**Climax** (G. “ladder”) – **Anabasis; Ascensus; Gradatio; Marching Figure**.

Mounting by degrees through linked words or phrases, usually of increasing weight and in parallel construction:

. . . of this wine may be verified that merry induction, that good wine makes good blood, good blood causeth good humours, good humours cause good thoughts, good thoughts bring forth good works, good works carry a man to heaven, ergo good wine carry a man to heaven.

(Howell, *Familiar Letters*)

See also **Anadiplosis; Auxesis**.

**Close Conceit**. Puttenham’s term for **Noema**.

**Cohortatio** (co hor TA ti o; L. “exhortation”).

Amplification that moves the hearer’s indignation, as when the horrors of an enemy’s barbarities are dwelt upon to promote patriotism:

Behind them, behind the armies and fleets of Britain and France, gather a group of shattered states and bludgeoned races: the Czechs, the Poles, the Norwegians, the Danes, the Dutch, the Belgians – upon all of whom the long night of barbarism will descend unbroken even by a star of hope, unless we conquer, as conquer we must – as conquer we shall.

(Churchill’s radio address, “A Solemn Hour”)

**Colon** (G. “limb; clause”; pl. *cola*) – **Circumductum; Member; Membrum orationis**.

The second of the three elements in the classical theory of the **Period**, a theory of prose rhythm originated by the Peripatetics. More generally, an independent clause that yet depends on the remainder of the sentence for its meaning. Halfway between a **Comma** and a period in length.

**Colors** (of rhetoric).

1. Sometimes, generally, all the figures.
2. More narrowly, and usually, the **Easy Ornaments** or **Schemes**. Perhaps the colors might be most appropriately defined as a general

thing while it tries to do another. At the same time, a second irony is present, since the pitchman is still far from laying all his cards on the table. The point to be made is that every rhetorical posture except the most naive involves an ironical coloration, of some kind or another, of the speaker's **Ethos**.

From the literary critic's point of view, irony and **Allegory** ought to bear some relation, since irony is clearly a particular, 180-degree-reversed, instance of allegory's double meaning. That is, the ironist depends on an allegorical habit of mind in his reader, a habit that will juxtapose surface and real meanings. For one suggestion as to how they might be related, see **Pun**.

See also **Charientismus**; **Metonymy**.

**Isocolon** (i so CO lon; G. "of equal members or clauses") — **Compar; Even; Parimembre; Parison**.

Phrases of approximately equal length and corresponding structure. Churchill, speaking about the life of a politician, combines this figure with **Pun** and **Climax**: "He is asked to stand, he wants to sit, and he is expected to lie." Bacon's laconic "Never complain, never explain" has served generations of later statesmen. Sometimes the similar elements are built into larger structures:

Your reasons at dinner have been sharp and sententious; pleasant without scurrility, witty without affection, audacious without impudence, learned without opinion, and strange without heresy.

(*Love's Labor's Lost*, V, i)

A narrower definition (e.g., *Ad Herennium*, IV.xx) calls for the clauses to have the same number of syllables.

**Issue — Constitutio; Stasis; Status**.

The complicated definitions of this term came from an effort to schematize *what an argument was about*. Cicero argued that the whole matter was contained in three questions: Does it exist? (*Sitne?*); What is it? (*Quid sit?*); What kind of thing is it? (*Quale sit?*). The modern equivalent of this concise method is the journalist's litany, Who? What? When? Why? Where? For rhetorical theorists, the question has usually been a lot more complicated.

Hermagoras, it is generally thought, introduced the theorizing about the *staseis* or issues. He divided oratorical argument into general **Theses** and particular **Hypotheses**. Theorists debated whether the issues of a thesis were the same as those of a hypothesis; Quintilian concluded that they were. Whether it applied to both or only to particular cases, the "issue" was the subject of a debate or the point of contention in a legal action. Hermagoras seems to have distinguished four types: