Contents

Ge	neral l	Editor's Preface	vii
Αb	brevia	ations	viii
Int	roduct	tion	1
1	The Critical Debate on Blank Verse and the Couplet up to Bysshe's Art of English Poetry (1702)		
	(i) (ii) (iv) (v) (vi)		
2	Stres (i) (ii) (iii) (iv)		45
3	(i) (ii) (iii) (iv)	Prescriptive Criticism The Implications of Bysshe's 'Rules' The Early Development of the 'Syntactic' Theory of Metre Kames The Influence of the Prescriptive Prosody upon some Later Eighteenth-Century Criticism	70
4	The Elocution Movement and the Critical Work of Thomas Sheridan		
	(i) (ii)	An Introduction to the Elocutionary Analysis of Poetry Thomas Sheridan and the 'Pause of Suspension'	

	(iii) (iv) (v)	•	
5	The Elocution Movement and the Destruction of Form		
	(i) (ii) (iii) (iv)	Rice, Walker and the 'Printer's Measure' Attacks on the Validity of the Unrhymed Pentameter The Destruction of Form and Romantic Prosodic Theory Some Reflections on the Elocution Movement and the History of English Prosody	
6	The Theory of Rhyme, and Poetic Genres		
	(i) (ii)	Rhyme and Syntax Enjambment and Closure: Form and Meaning in the Couplet	
	(iii) (iv)	· · · · · · · · · · · · · · · · · · ·	
7	Form	and Meaning in Blank Verse	186
	(i) (ii) (iii) (iv)	Milton's Pentameter and 'Counterpoint' The 'Unrhymed Couplet' Enjambed Blank Verse in the Eighteenth Century A Return to the 'Miltonic' Use of the Line and Syntax	
Conclusion			224
Apj		1 Dryden's Connection with the Preface to Joshua e's English Parnassus	226
Appendix 2 'Rhyme' and 'Rime' in Paradise Lost			
Bibliography			230
Index			245