

Contents

| | |
|---|-----|
| About the References, Notes, and Bibliography | 9 |
| Acknowledgments | 11 |
| Introduction | 13 |
| 1. The Prosodic Background | 19 |
| <i>Part One: Silence</i> | |
| 2. Visualist Reading: Woodford to Sheridan | 33 |
| 3. The Critical Debate: The Eighteenth versus the Twentieth Century | 50 |
| 4. Shape and Identity: Milton, Wordsworth, and Literary History | 72 |
| <i>Part Two: Sound</i> | |
| 5. The Voice of Form | 103 |
| 6. Rhyme | 133 |
| <i>Part Three: Silence and Sound: The Modern Perspective</i> | |
| 7. Fenollosa and the Silence-Sound Conflict | 161 |
| 8. The Spoken Word Unheard: Silence and Sound in Modern Poems | 180 |
| Codebreaking: Conclusions for Criticism | 201 |
| Notes | 210 |
| Bibliographical Essay—Further Reading | 216 |
| Bibliography | 218 |
| Index | 229 |