

CONTENTS

PART I

INTRODUCTORY

	PAGE
The conditions of the experiment; Its aims; Field-work in comparative ideology, 6. The theory of interpretation, 9. Intellectual and emotional navigation, 11. Critical principles: The indemonstrability of values, 12. The ten difficulties of criticism, 13-18.	

PART II

DOCUMENTATION

POEM I	20
Doctrines in poetry. Its expression, 21. Noble thoughts, 22. Metrical movements, 23. Flabby thoughts, 24. Truth: temporal perception, 25. Mnemonic irrelevancies: eternity, socialism, the heart, 27. American idiom: 'an inspirational bit', 28. Suggestion as falling in love, 29.	
POEM II	32
Rhyming, 34. Other tests for poetry, 35. 'Messages', 36. Moral qualms, 37. Renderings, 38. Correspondences of sound and sense, 39. Japanese gardening, 40.	
POEM III	42
Misunderstanding, 43. Anti-religious reaction, 44. Stock responses and metre, 45. Moral objections, 46. Technical presuppositions and arbitrary renderings, 47. The sound alone: pictures in poetry, 49. Mixed metaphor, 50.	
POEM IV	52
Mental prisms, 53. One man's meat another's poison, 54. The correspondence of form and content, 55. Alternating personalities, 56. 'Difference in taste', 57. The ascribed rhythm, 58. Stock responses, 60.	
POEM V	62
Obscurity, 63. Incoherence in poetry, 64. A splendid thought impossible to grasp, 65. The 'atmosphere of approach', 66. Timidity, 67. Immortal beauty, 68. The stock-subject, 69. Beliefs in poetry, 70. Tricks of style, 72. Sonnet form, 75. Incapacity to construe, 76. Sincerity and date, 77. Vacuous resonances, 78.	

	PAGE
POEM VI	80
Mental cleavage, 81. Alternative readings, 82. Blank incomprehension, 85. Excuses, 86. The 'family constellation', 87. Analysis, 89.	
POEM VII	92
Two-way prejudices, 93. Sincerity, 94. 'Pathetic fallacies', 96. The Cathedral feeling, 96. Sententiousness, 98. Uplift, 99. Unity and associations, 100. Nature-poetry, 101.	
POEM VIII	104
Sentimentality and nausea, 105. Music in poetry, 106. Metaphor, 107. Popular songs, 108. Preconceptions, 109. Stock rhythms, 110. Verse form, 111. Closeness of reading, 112, 'Appalling risk of sentimentality', 113. Carelessness <i>v.</i> insincerity, 114. The acceptance struggle, 115. Private poetry, 116.	
POEM IX	118
Occasional poetry, 119. Irrelevancies: royalism, 120; republicanism, 121. The drink problem, 122. Matter and movement: communicative efficiency, 124. Colour, 125. Exhilaration, 126. Metaphor, 127. Drama, 127. A problem of stock responses, 128.	
POEM X	130
Mnemonic pulls, 131. Visualisation, 132. Unpleasant images, 133. Inhumanity, 134. Technical presuppositions: ugly and delicate words, 134. Cacophony, 135. Onomatopœia, 136. Represented motion, 137. Prosaicisms, 138. Romanticism, 139. Nonsense, 140. Change of tone, 141. Shallow moralising, 143.	
POEM XI	146
Rapture, 147. Personal emotion, 148. Illicit expectations, 148. Logic, 149. Obscurity, 149. Poetic diction, 150. Strained trash, 151. Bareness and balanced sanity, 152. The middle kind of writing, 153.	
POEM XII	154
Rumbling clouds, 155. Symbolists, 155. 'Crystallisation': falling in love, 156. Pathetic fallacy, 157. Chemist's poetry, 158. Prosody, 158. Hypnotic movement, 160. Swoon-reading, 161.	
POEM XIII	162
Double action of stock responses, 163. Death the leveller, 164. 'Was <i>what</i> Christian charity?' 165. The mystery of the slaves, 166. Conjectures, 167. The monument problem, 168. Joanna Southcott's Gladstone bag, 169. Impudent sentimentality, 170. Prosody, 171. Sense and sound, 172. Sanctimonious <i>clichés</i> 173. 'Rude' in what sense? 173. Fatuous solemnity, 174. Urbanity, 175. Humour, 176.	

PART III

ANALYSIS

CHAPTER I. THE FOUR KINDS OF MEANING PAGE 179

The ten difficulties of criticism. The fundamental difficulty: making out the meaning, 180. Four aspects of meaning: sense, feeling, tone, intention, 181. Relative subordinations of these: in scientific writings, 183; in popularisation, 184; in political speeches, 185; in conversation, 185. Statements in poetry, 186. Emotion criticism, 188.

CHAPTER II. FIGURATIVE LANGUAGE 189

Causes of misunderstanding, 189. The distraction of metre, 190. Intuitive versus over-literal reading, 191. Literalism and metaphor, 192. Poetic liberty, 194. Mixture in metaphor, 196. Personification, 198; reasons for, 199; advantages of, 200; dangers of, 201. Critical comparisons, 201. The diversity of aims in poetry, 203.

CHAPTER III. SENSE AND FEELING 205

Interferences between kinds of meaning, 205. Tone in poetry, 206; as an index to 'sense of proportion', 207. Sense and feeling: three types of interrelation, 210. The pull of the context, 212; exerted in two ways: directly between feelings, indirectly through sense, 213. Pre-analytic apprehension, 214. Methods of improving apprehension, 216. Verbal means of analysis for sense and feeling, 217. The dictionary, 218. Definition technique for sense, 219. Our comparative helplessness with feeling, 220. Projectile adjectives, 220. Metaphor: sense metaphors and emotive metaphors, 221. Possibilities of training, 223.

CHAPTER IV. POETIC FORM 225

Difficulty of apprehending form due partly to bad assumptions, 225. The regularity myth, 226. Variation about a norm, 227. But rhythm goes deeper than the ear, 227. Inherent rhythm and ascribed rhythm, 229. Inherent rhythm as a necessary and important skeleton, 230. Damage done by the regularity myth and by the independence notion, 231. The danger of neglecting sound, 233. Reading aloud, 233.

CHAPTER V. IRRELEVANT ASSOCIATIONS AND STOCK RESPONSES 235

Erratic imagery, 235. Visualisers, 236. Irrelevance in general, 237. Associations with other poems, 238. The personal situation of the reader, 239. Stock responses: their omnipresence, 240. Their utility, 240. Demarcation of their proper field, 241. As systems of energy, 242. As distorting agents, 243. As ground for complaint against variation, 243.

CHAPTER V—*continued*.

PAGE

The stock response as the poem itself, 244. Resultant popularity, 245. Good and bad stock responses: their origins, 245. Withdrawal from experience by deprivation, moral disaster, convention, intellectuality, 246. Loss in transmission of ideas, 248. Home-made notions and genius, 249. And silliness, 251. The poet and stock ideas, 253.

CHAPTER VI. SENTIMENTALITY AND INHIBITION 255

Sentimental' as an abusive gesture, 255. As uttering a vague thought, 256. As uttering a precise thought: overfacility of emotion, 257; as equivalent to 'crude', 258; as deriving from 'sentiment', 259. Sentiments, 260. Their over-persistence and warping, 261. Definition of 'sentimental' in the third sense, 261. Sentimentality in readers and in poetry, 261. Causes of, 262. Subject and treatment, 263. The justification of the response, 264. Conventional metaphors and sentimentality, 264. Autogenous emotions, 266. Inhibition as the complement of sentimentality, 267. Necessity of, 268. Causes of, 268. Cure of, 269.

CHAPTER VII. DOCTRINE IN POETRY 271

Opposition between readers' and poets' beliefs, 271. Difficulty the same whether the belief is important or not, 272. Insufficiency of the 'poetic fiction' solution, 273. Assumptions: intellectual and emotional, 274. Distinction between them, 275. 'Justification' for each kind, 276. Logic and choice, 277. Adjustment of emotional and intellectual claims, 278. Appearance of insincerity, 279. Sincerity as absence of self-deception, 280. As genuineness, 281. Spontaneity and sophistication, 282. Sincerity as self-completion, 284. Dependent upon a fundamental need, 286. Sincerity and intuition, 287. Improvement in sincerity, 289. Poetry as an exercise in sincerity, 291.

CHAPTER VIII. TECHNICAL PRESUPPOSITIONS AND CRITICAL PRECONCEPTIONS 292

Our expectations from poetry, 292. Confusions between means and ends, 293. Encouraged by the language of criticism, 294. The Summation of details blunder, 295. No critical theory is *directly* useful, 296. Examples: the subject and message tests, 297. The 'lilt' quest, 298. Critical dogmas as primitive superstitions, 299. Their duplicity, 300. The disablement of judgment, 301. The rule of choice, 301. Principles only protective, 302. Critical infallibility, 304.

PART IV

SUMMARY AND RECOMMENDATIONS

I. CULTURE IN THE PROTOCOLS . . . 310-321

§ 1. Standing of writers. § 2. Immaturity. § 3. Lack of reading. § 4. Inability to construe. § 5. Stock responses. § 6. Preconceptions. § 7. Bewilderment. § 8. Authority. § 9. Variability. § 10. General values.

II. THE SERVICES OF PSYCHOLOGY . . . 321-333

§ 11. Abuse of psychology. § 12. Profanation. § 13. Prudential speech. § 14. Understanding. § 15. Confusions. § 16. Further dissection. § 17. Order.

III. SUGGESTIONS TOWARDS A REMEDY . . . 333-351

§ 18. The teaching of English. § 19. Practical suggestions. § 20. The decline in speech. § 21. Prose. § 22. Critical fog. § 23. Subjectivity. § 24. Humility.

APPENDIX A 353

1. Further notes on meaning. 2. Intention. 3. Aesthetic adjectives. 4. Rhythm and Prosody. 5. Visual images.

APPENDIX B 365

The relative popularity of the poems.

APPENDIX C 366

The authorship of the poems.

The reader is recommended not to consult this Appendix until he has read through Part II.

INDEX 368