

ENLARGED EDITION

**PRINCETON
ENCYCLOPEDIA
— OF —
POETRY
— & —
POETICS**

EDITOR

ALEX PREMINGER

ASSOCIATE EDITORS

FRANK J. WARNKE

&

O.B. HARDISON JR.

Macmillan Reference Books

PRINCETON
ENCYCLOPEDIA
OF POETRY
AND POETICS

ALEX PREMINGER
EDITOR

FRANK J. WARNKE AND O. B. HARDISON, JR.
ASSOCIATE EDITORS

Enlarged Edition

M
MACMILLAN
REFERENCE
BOOKS

70370

TO
AUGUSTA FRIEDMAN PREMINGER

© 1965, Enlarged Edition © 1974, Princeton University Press

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

No paragraph of this publication may be reproduced, copied or transmitted save with written permission or in accordance with the provisions of the Copyright Act 1956 (as amended).

Any person who does any unauthorised act in relation to this publication may be liable to criminal prosecution and civil claims for damages.

Enlarged Edition first published in the United States 1975

First published in the United Kingdom 1975

Reprinted 1979, 1986

Published by
THE MACMILLAN PRESS LTD
London and Basingstoke

Associated companies in Auckland, Delhi, Dublin, Gaborone, Hamburg, Harare, Hong Kong, Johannesburg, Kuala Lumpur, Lagos, Manzini, Melbourne, Mexico City, Nairobi, New York, Singapore, Tokyo.

ISBN 0-333-18122-0

The paperback edition of this book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, resold, hired out, or otherwise circulated without the publisher's prior consent in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

Printed in the United States of America by
Princeton University Press
Princeton, New Jersey

PRINCETON
ENCYCLOPEDIA
OF POETRY AND POETICS

PREFACE

THE *ENCYCLOPEDIA OF POETRY AND POETICS* is the most comprehensive treatment of its field yet attempted. It consists of about 1,000 individual entries ranging from twenty to more than 20,000 words, dealing with the history, theory, technique, and criticism of poetry from earliest times to the present. The entries are designed to be useful to the general reader, the student, and the professional scholar. They are supplemented by substantial bibliographies and generous cross-references.

Articles on individual authors, poems, and allusions have been excluded from the *ENCYCLOPEDIA* as readily available in other reference works. Otherwise, the policy of the editors has been to avoid arbitrary limitations. The danger of too narrow a definition of "poetry" has been recognized, and the reader will find numerous articles dealing with the area between prose and poetry (e.g., *VERSE AND PROSE*, *PROSE POEM*, *PROSE RHYTHM*, *FREE VERSE*), and topics equally relevant to prose and poetry (e.g., *PLOT*, *MYTH*, *SYMBOL*, *IMAGERY*). Of particular interest in view of the renaissance of literary criticism in the twentieth century are the numerous articles dealing with poetic theory, schools of criticism, and critical terms. Current interest in poetics also informs many of the entries dealing with the history and forms of poetry.

The entries in the *ENCYCLOPEDIA* are arranged in alphabetical order. However, they may be grouped under four general headings: (i) History of Poetry; (ii) Techniques of Poetry; (iii) Poetics and Criticism; (iv) Poetry and its Relationship to Other Fields of Interest.

(i). The history of poetry is treated in terms of languages, movements, and schools. The reader will find entries on the history of each of the major bodies of world poetry—English, American, French, Indian, Arabic, Japanese, etc.—as well as shorter entries on such minor bodies of poetry as Korean poetry, Yiddish poetry, American Indian poetry, and Eskimo poetry. Movements which cut across linguistic or national boundaries are treated in articles such as *RENAISSANCE POETRY*, *ROMANTICISM*, and *SYMBOLISM*. Shorter articles deal with movements or schools peculiar to one country (e.g., *DOLCE STIL NUOVO*, *PRE-RAPHAELITE BROTHERHOOD*, *PLÉIADE*). In every case the aim has been to provide a coherent summary of the important facts illustrated by frequent citations, together with the critical evaluation necessary to an intelligent understanding of the subject.

(ii). Technique is covered in articles on *STYLE*, *POETIC DICTION*, *IMAGERY*, *RHYME*, and the like. There is a general article on *FIGURES*

PREFACE

OF SPEECH, as well as articles on specific figures like METAPHOR, SIMILE, and CONCEIT. The more important terms of traditional rhetoric are included along with terms which have become current through the influence of modern criticism. The sound values of poetry are treated in SOUND IN POETRY, and in shorter entries on TONE COLOR, ONOMATOPOEIA, ALLITERATION, ASSONANCE, and the like. The major genres, such as tragedy, epic, and lyric, receive extended treatment in terms of both history and theory. More general forms (e.g., DRAMATIC POETRY, NARRATIVE POETRY) are discussed in separate articles, as are such rarely treated subjects as EROTIC POETRY and ORAL POETRY.

Prosody is treated in a general article as well as in more specific entries on CLASSICAL PROSODY, ENGLISH PROSODY, ROMANCE PROSODY, SLAVIC PROSODY, and CELTIC PROSODY, to name only a few. A general article on METER is supplemented by entries on such conventional "types" as HEXAMETER, HEROIC COUPLET, and ELEGIAC DISTICH. Special care has been taken to provide adequate representation for techniques and prosodic forms common in non-Western poetry, e.g., HAIKU, GHASEL, and SLOKA.

(iii). Poetics and criticism receive special emphasis in the ENCYCLOPEDIA. Poetics is treated most generally in POETICS, CONCEPTIONS OF and POETRY, THEORIES OF. These are supplemented by entries dealing with CLASSICAL POETICS, MEDIEVAL POETICS, NEOCLASSICAL POETICS, MODERN POETICS, etc. In addition, the discussions of major literary movements, schools, and genres deal extensively with theory.

The types, objectives, and problems of criticism are explained in CRITICISM, TYPES OF and CRITICISM, FUNCTION OF. They are explored in greater detail in entries on ANALYSIS, EXPLICATION, EVALUATION, and the like. A great many critical terms are discussed separately; e.g., IMAGINATION, FANCY, CONCRETE UNIVERSAL, INVENTION, DECORUM, IMITATION, OBJECTIVE CORRELATIVE, AMBIGUITY, TENSION.

(iv). The relationship of poetry to other fields of interest is examined in articles such as FINE ARTS AND POETRY, MUSIC AND POETRY, PHILOSOPHY AND POETRY, RELIGION AND POETRY, and SOCIETY AND POETRY.

The guiding policies of the editors of the ENCYCLOPEDIA have been accuracy, utility, interest, and (within necessary space limitations) thoroughness. Our contributors have been selected because of recognized excellence in their fields, and we have intentionally refrained from the attempt to impose a preconceived, uniform point of view on their contributions. Each author has been encouraged to present his material in terms of the approach which he feels to be most appropriate. The result is a variety of points of view, representative of the best modern criticism and scholarship. In the opinion of the editors, anything less would be unfair to both readers and contributors.

PREFACE

Two nonsubstantive types of revision have been made by the editors in preparing the manuscript of the *ENCYCLOPEDIA* for the printer.

(1) Abbreviations have been used throughout in the interests of brevity and consistency of format. As in several continental reference works, the entry word of an article has been abbreviated to its first letter (or letters) when it recurs in the text of the article. Thus *imagery* is abbreviated in the text of that article by *i.*; *satire* by *s.*; and so forth. Common abbreviations (*c.* for *century* [*ies*]), *Gr.* for *Greek*, etc.) have been used freely. Finally, authors and works referred to frequently throughout the *ENCYCLOPEDIA* are abbreviated by one or two key words. Full citations of these bibliographic references will be found in the *LIST OF ABBREVIATIONS* on Page xvi.

(2) Forms of citations, conventions of capitalization, use of italics (e.g., for titles of poems), and the like have been standardized where possible for the sake of consistency.

The *ENCYCLOPEDIA OF POETRY AND POETICS* has been a cooperative undertaking. It has been made possible only through the learning, dedication, and effort of the contributors. To them the editors wish to extend sincere and warm thanks. A special word of appreciation is due William Arrowsmith, Palmer Bovie, Alfred G. Engstrom, Alvin Eustis, Jr., Paul Fussell, Jr., the late Robert J. Getty, Ulrich K. Goldsmith, Fabian Gudas, Murray Krieger, David I. Masson and Roy Arthur Swanson; as well as M. H. Abrams, George Arms, John Arthos, Paull F. Baum, Max I. Baym, Jess B. Bessinger, Frank M. Chambers, Dorothy Clotelle Clarke, Procope S. Costas, R. S. Crane, Fred A. Dudley, Charles W. Dunn, John J. Enck, Victor Erlich, Robert O. Evans, Solomon Fishman, Wolfgang Bernhard Fleischmann, Richard H. Fogle, Ralph Freedman, Albert B. Friedman, Norman Friedman, Joseph G. Fucilla, Samuel Hazo, Hanford Henderson, Roger A. Hornsby, W. T. H. Jackson, Charles W. Jones, John R. Krueger, Craig La Drière, R.-F. Lissens, Sverre Lyngstad, Clarence A. Manning, Vladimir Markov, Robert Marsh, Earl Miner, Luis Monguió, G. N. G. Orsini, Laurence Perrine, Allen W. Phillips, Seymour M. Pitcher, F. J. E. Raby, Brewster Rogerson, Aldo Scaglione, H. Stefan Schultz, Christoph E. Schweitzer, V. Setchkarev, A. J. M. Smith, Kiril Taranovski, Kurt Weinberg, Philip Wheelwright, A. S. P. Woodhouse, and Lawrence J. Zillman, whose help went beyond the boundaries of their signed contributions. Several scholars, it should be appreciatively acknowledged, also assumed the responsibility for completing or updating the articles of colleagues who had died while the *ENCYCLOPEDIA* was still in progress.

We are grateful, too, to the following scholars, critics, and poets who are not among our contributors but who have generously given us their advice, specific suggestions, and criticisms: Alfred Adler,

PREFACE

Brooklyn College; Sverre Arestad, University of Washington; Hayden Clair Bell, University of California (Berkeley); Armando Correia Pacheco, Pan American Union; Joseph F. de Simone, Brooklyn College; S. Dinamarca, Brooklyn College; David Djaparidze, Princeton University; David M. Dougherty, University of Oregon; Samuel H. Elbert, University of Hawaii; David C. Fowler, University of Washington; Marcel Françon, Harvard University; Thomas Greene, Yale University; Henry Hatfield, Harvard University; Gilbert Highet, Columbia University; Edwin Honig, Brown University; Langston Hughes; Lawrence Hyman, Brooklyn College; Ivar Ivask, St. Olaf College; S. F. Johnson, Columbia University; Walter Johnson, University of Washington; François Jost, University of Fribourg; Adolf D. Klarmann, University of Pennsylvania; Victor Lange, Princeton University; Wallace Lipton, Brooklyn College; Richard A. Long, Morgan State College; Roy MacNab; Percy Matenko, Brooklyn College; Fritz Mautner, Bryn Mawr College; Davidson Nicol, University College of Sierra Leone; Charles Passage, Brooklyn College; Daniel W. Patterson, University of North Carolina; Omeljan Pritsak; Guenther Rimbach, University of California (Riverside); D. W. Robertson, Jr., Princeton University; Alexander Rodger, Edinburgh University; Louis Schoffman, Brooklyn College; Thomas A. Sebeok, Indiana University; Stavro Skendi, Columbia University; Arnold Stein, University of Washington; Claude Vigée, Brandeis University; Eliseo Vivas, Northwestern University; Robert Vlach, University of Oklahoma; Ernst Waldinger, Skidmore College; Ronald N. Walpole, University of California (Berkeley); Sigfried Wenzel, University of North Carolina; Maria Widnäs, University of Oklahoma; and Mary Yiu, Brooklyn College.

We are very much indebted also to Antoinette Ciolli, Brooklyn College Library, Martin Fine, Nicole Stern, Pamela Williams, Jean-Claude Preminger, Toby Preminger, and Tamara Arney for assisting in the preparation of the manuscript.

It remains to thank the Bollingen Foundation without whose aid this book could not have been completed at this time; Mr. Herbert S. Bailey, Jr., director of the Princeton University Press, for his understanding and support; and Mrs. James Holly Hanford, Princeton University Press editor, for her devoted and inspired help.

Flushing, New York
December 1963

THE EDITORS

PREFACE TO THE ENLARGED EDITION

In the first edition of this work the editors committed themselves to an ideal of comprehensiveness, hoping to make the *Encyclopedia of Poetry and Poetics* the most complete and accurate reference source of its kind. Nevertheless, there were inevitable oversights. No separate entries were provided for a number of important movements in poetry (HARLEM RENAISSANCE), major aspects of literature (THEME), and perennial issues (CENSORSHIP). The Supplement of about 75,000 words to this new edition of the *Encyclopedia* attempts to rectify such omissions, and it also includes dozens of other new entries that reflect recent developments in poetry and poetics.

Poetry, like any art, is in a constant process of change, and in the nine years since the publication of this *Encyclopedia* there have been many significant shifts in poetic practice and in the intellectual and social world that surrounds the poet's art. Accordingly, the Appendix includes such entries as ROCK LYRIC and COMPUTER POETRY, as well as an overview of contemporary AMERICAN POETIC SCHOOLS AND TECHNIQUES. Moreover, the increased cultural awareness and articulateness of ethnic minorities and emergent nations has required treatment here of such subjects as recent BLACK POETRY in the United States, PUERTO RICAN POETRY, and AFRICAN POETRY in various languages.

Many articles in the Appendix also call attention to recent developments in poetic criticism. An essay on METACRITICISM critically examines criticism itself. Such entries as STRUCTURALISM, PHENOMENOLOGY, and the GENEVA SCHOOL deal with ideas and movements which have proved themselves during the last decade to be of value in the study of literature. Fresh debate over traditional issues is summarized and analyzed in the treatments of HISTORICISM and INTERPRETATION. And new emphases in disciplines ancillary to literature are accounted for in such articles as PSYCHOLOGY AND POETRY and POLITICS AND POETRY.

The editors have again attempted to avoid construing "poetry and poetics" in either too inclusive or too narrow a fashion. They have not tried to encompass the whole area of imaginative literature: such an effort would have resulted in an unwieldy work of many volumes. Instead, they have restricted the province of the *Princeton Encyclopedia of Poetry and Poetics* to metrical or quasi-metrical composition, hoping to maintain a clear unity of subject matter. On the other hand, the editors have included some topics (e.g., articles

PREFACE TO THE ENLARGED EDITION

on criticism or on general literary techniques) which apply to prose as well as to poetry. Moreover, they have made no effort to rule out occasional references to prose works in the entries. As in the first edition, the editors have adopted the policy of entrusting the articles to authorities recognized in their respective fields, and of allowing these contributors considerable freedom in point of view and development.

The editors owe a special debt of gratitude to the following contributors, past and present, for advice, concrete suggestions, and criticisms: Monroe C. Beardsley, David F. Dorsey, Paul Fussell, Fabian Gudas, Lyndon Harries, Kevin Kerrane, Murray Krieger, Sally N. Lawall, Sverre Lyngstad, Wallace Martin, Earl Miner, and Aldo Scaglione.

We should also like to thank: M. H. Abrams, Joseph G. Beaver, Seymour Chatman, Jonathan Culler, Paul de Man, Alvin Eustis, Bernard Wolfgang Fleischmann, Z. Folejewski, Ralph Freedman, Ulrich K. Goldsmith, John Hollander, Douglas Johnson, Samuel R. Levin, Richard A. Long, Louis Monguió, and Barbara Herrnstein Smith.

Various scholars, whose names do not appear in the List of Contributors, have assisted us by careful reading and helpful criticism of entries. We are grateful to: Barry Beckham (Brown University), Wilfred Cartey (Brooklyn College, City University of New York), Marshall Cohen (Graduate Center, City University of New York), Thomas Conley (University of California, Berkeley), Thomas R. Edwards (Rutgers University), Michael Fahey (University of Delaware), Mary Ann Geissal (Northeastern Illinois University), Albert S. Gérard (University of Liège), Norman N. Holland (State University of New York, Buffalo), Nathan Irvin Huggins (Columbia University), F. R. Jameson (University of California, San Diego), David Kalstone (Rutgers University), Edward Maxwell (Northeastern Illinois University), J. Hillis Miller (Yale University), Gerald Moore (University of Sussex), Gerald M. Moser (Pennsylvania State University), Edgar C. Polomé (University of Texas), Anthony Z. Romano (University of Delaware), Don Weller (University of Hawaii), and Carl Woodring (Columbia University).

Special thanks go again to Mrs. James Holly Hanford, our very able and dedicated Princeton University Press editor.

1974

THE EDITORS

ACKNOWLEDGMENTS

Great care has been taken to trace all the owners of copyright material used in this book. If any have been inadvertently overlooked or omitted, acknowledgment will gladly be made in any future editions.

Thanks are due to the following authors, publishers, and representatives who have so courteously granted permission to use selections from copyrighted publications.

The Africana Publishing Corporation for six lines of "Heavensgate" reprinted from *Labyrinths* by Christopher Okigbo, copyright 1971 by Legal Personal Representatives of Christopher Okigbo, by permission of Africana Publishing Corporation.

The Bernice P. Bishop Museum for a nature poem, "Moolelo o Hawaii," manuscript by S. M. Kamakau, translated by M. W. Beckwith and M. K. Pukui.

William Blackwood & Sons, Ltd., Hugh MacDiarmid, and The Macmillan Co. for six lines of "The Bonnie Broukit Bairn" from *The Collected Poems of Hugh MacDiarmid*, copyright 1948, 1962 by Christopher Murray Grieve.

The Bodley Head, Ltd., for four lines by Fedor Tyutchev, from *Modern Russian Poetry. An Anthology*. Chosen and translated by Babette Deutsch and Avrahm Yarmolinsky.

Cambridge University Press, for twelve lines, from *Literary History of the Arabs* by R. A. Nicholson, 2d ed.

Clarendon Press, Oxford, for the first eight lines of "Cheddar Pinks," from the *Poetical Works of Robert Bridges. Excluding the Eight Dramas*.

Editions Gallimard, for four lines by Paul Valéry from *La Jeune Parque*, copyright 1917 by Editions Gallimard, and three lines by Paul Valéry from *Charmes*, copyright 1922 by Editions Gallimard.

Faber and Faber, Ltd., for first stanza of "September 1, 1939," from *Collected Shorter Poems* by W. H. Auden; for excerpts from

ACKNOWLEDGMENTS

Poetic Diction: A Study in Meaning by Owen Barfield, new ed. 1952; for three lines of "Ash Wednesday," from *Collected Poems* by T. S. Eliot.

Farrar, Straus and Cudahy, for excerpts from *The Heresy of Courtly Love* by A. J. Denomy.

Grove Press, for "Oread," from *Selected Poems by H. D.*, copyright 1957 by Norman Holmes Pearson.

Harcourt, Brace & World, Inc. for three lines of "Ash Wednesday," from *Collected Poems of T. S. Eliot*, copyright 1936 by Harcourt, Brace & World, Inc.

Harcourt Brace Jovanovich, Inc., for the poem "l(a)" by E. E. Cummings. Copyright 1958 by E. E. Cummings. Reprinted from his volume *Complete Poems 1913-1962* by permission of Harcourt Brace Jovanovich, Inc.

Harvard University Press, for excerpts from Aristotle, *The Poetics*; "Longinus," *On the Sublime*; Demetrius, *On Style*, Loeb Classical Library.

Heinemann Educational Books, Ltd., for four lines of "The sounds begin again" from *A Simple Lust* by Dennis Brutus and for six lines of "Heavensgate" from *Labyrinths with Path of Thunder* by Christopher Okigbo. These lines reprinted by permission of the publishers, Heinemann Educational Books Ltd., London.

Hill and Wang, for four lines of "The sounds begin again" from *A Simple Lust* by Dennis Brutus. Reprinted with the permission of Hill and Wang, a division of Farrar, Straus & Giroux, Inc. Copyright 1963, 1968, 1970, 1971, 1973 by Dennis Brutus.

Holt, Rinehart and Winston, Inc., for "The Golf Links Lie So Near the Mill," from *Portraits and Protests* by Sarah N. Cleghorn. All rights reserved. Reprinted by permission of Holt, Rinehart and Winston, Inc.

Houghton Mifflin Co., for four lines of "Ars Poetica," from *Collected Poems, 1917-1952* by Archibald MacLeish, reprinted by permission and arrangement with Houghton Mifflin Co. Copyright 1952 by Archibald MacLeish; for "Lilacs," from *Complete Poetical Works of Amy Lowell*. Copyright 1955 by Houghton Mifflin Co.

The Irish Texts Society, for lines from *Aithdioghluim Dana*, edited by L. McKenna.

ACKNOWLEDGMENTS

Alfred A. Knopf, Inc., for first four lines of "Planting Bamboos" by Po-Chüi, from *Translations from the Chinese*, by Arthur Waley.

Little, Brown & Co., for lines from "If I can stop one heart from breaking," from *The Complete Poems of Emily Dickinson*, edited by Thomas H. Johnson.

The Macmillan Company, for six lines of "The Bonnie Broukit Bairn," from *The Collected Poems of Hugh MacDiarmid*, copyright 1948, 1962 by Christopher Murray Grieve; for lines from *The King of the Great Clock Tower*, *The Collected Plays of W. B. Yeats*, 1952, 1953; for one line of "After Long Silence," the epigram "On Those that Hated 'The Playboy of the Western World,' 1907," four lines of "Sailing to Byzantium," four lines of "Under Ben Bulbin V," eight lines of "Why Should Not Old Men Be Mad?" all from *The Collected Poems of W. B. Yeats*, definitive edition, 1956.

The Mediaeval Academy of America, for excerpts from A. J. Denomy, "Courtly Love and Courtliness," *Speculum*, 28 (1953), 44.

New Directions, for third stanza of "To a Friend," translated by Babette Deutsch, from *Selected Writings* by Boris Pasternak; for fifth stanza of "Apparuit," from *Personae* by Ezra Pound, copyright 1926, 1954 by Ezra Pound; for opening sentence from *Under Milk Wood* by Dylan Thomas, copyright 1954 by New Directions. Reprinted by permission of New Directions.

Oliver & Boyd, Ltd. and the Trustees of the Alexander Carmichael estate, for second stanza of "Lament for Seathan," from *Carmina Gadelica*, compiled and translated by Alexander Carmichael.

Random House, Inc., for first stanza of "September 1, 1939," from *Collected Poetry of W. H. Auden*, copyright 1945 by W. H. Auden. For excerpt from *Ulysses* by James Joyce, copyright 1914, 1918 and renewed 1942, 1946 by Nora Joseph Joyce. Reprinted by permission of Random House, Inc.

Charles Scribner's Sons, for excerpt from an Inca prayer, from *Ancient Civilization of the Andes* by Philip Ainsworth Means, copyright 1931 Charles Scribner's Sons, renewal copyright 1959 Louise Muntoe Means, reprinted with the permission of Charles Scribner's Sons; for four lines of "America For Me," from *Poems* by Henry van Dyke.

Speculum, The Editors, for excerpts from A. J. Denomy, "Courtly Love and Courtliness," *Speculum*, 28 (1953), 44.

ACKNOWLEDGMENTS

Stanford University Press, for the following selections in translation: five lines each by Hitomaro, Okura, Akahito, Narihira, Komachi, Yoshitada, Izumi Shikibu, Anon., Yoshitsune, Saigyō, Shunzei, Teika, Tamehide, ex-Empress Eifuku; ten lines by ex-Emperor Hanazono and three lines by Bashō, from *Japanese Court Poetry*, by Robert H. Brower and Earl Miner, copyright 1961 by the Board of Trustees of the Leland Stanford Junior University.

University of Chicago Press, for lines from *Greek Lyrics*, translated by Richmond Lattimore, copyright 1955 by Richard Lattimore.

Wayne Publishers, Inc., for six lines of "If we must die," from *Selected Poems of Claude McKay*.

University of Wales Press, for lines 668-673 from *Canu Aneirin*, edited by Ifor Williams.

A. P. Watt and Son, Mrs. W. B. Yeats, the Macmillan Co. of Canada Ltd., and Messrs. Macmillan & Co. Ltd., for lines from *The King of the Great Clock Tower*, *The Collected Plays of W. B. Yeats*, 1952, 1953; for one line of "After Long Silence," the epigram "On Those that Hated 'The Playboy of the Western World,' 1907," four lines of "Sailing to Byzantium," four lines of "Under Ben Bulbin V," eight lines of "Why Should Not Old Men Be Mad?" all from *The Collected Poems of W. B. Yeats*, definitive edition, 1956.

LIST OF ABBREVIATIONS

BIBLIOGRAPHICAL

- Abrams M. H. Abrams, *The Mirror and the Lamp. Romantic Theory and the Critical Tradition*, 1953.
- AJP *American Journal of Philology*
- AL *American Literature*
- ASch *American Scholar*
- ASEER *American Slavic and Eastern European Review*
- ASR *American-Scandinavian Review*
- AUC *Anales de la Universidad de Chile*
- Auerbach E. Auerbach, *Mimesis. The Representation of Reality in Western Literature*, tr. W. R. Trask, 1953.
- BA *Books Abroad*
- Baum P. F. Baum, *The Principles of English Versification*, 1922.
- Beare W. Beare, *Latin Verse and European Song*, 1957.
- Behrens I. Behrens, *Die Lehre von der Einteilung der Dichtkunst* (Beihefte zur Zeitschrift für Romanische Philologie, 92, 1940).
- BHR *Bibliothèque d'humanisme et renaissance*
- Bowra C. M. Bowra, *Greek Lyric Poetry from Alcman to Simonides*, 1936, 2d ed., 1961.
- Bray R. Bray, *La Formation de la doctrine classique en France*, 1927.
- Brooks and Warren C. Brooks and R. P. Warren, *Understanding Poetry*, 2d ed., 1950, 3d ed., 1960.
- Brooks, Tradition C. Brooks, *Modern Poetry and the Tradition*, 1939.
- BZ *Byzantinische Zeitschrift* (Leipzig)
- Cabeen A *Critical Bibliography of French Literature*, general ed. D. C. Cabeen, 1- ; 1947- (in progress).
- Cassell's *Cassell's Encyclopaedia of World Literature*, ed. S. H. Steinberg, 2 v., 1954.
- CBEL *Cambridge Bibliography of English Literature*
- CE *College English*
- Chadwick H. M. and N. K. Chadwick, *The Growth of Literature*, 3 v., 1932-40.
- CHEL *Cambridge History of English Literature*
- CL *Comparative Literature*
- CP *Classical Philology*
- CQ *Classical Quarterly*
- Crane R. S. Crane, *The Languages of Criticism and the Structure of Poetry*, 1953.
- Crane, Critics *Critics and Criticism, Ancient and Modern*, ed. R. S. Crane, 1952.
- Crusius F. Crusius, *Römische Metrik*, 2d ed., 1955.
- Curtius E. Curtius, *European Literature and the Latin Middle Ages*, tr. W. R. Trask, 1953.
- CW *Classical World*
- Daiches D. Daiches, *Critical Approaches to Literature*, 1956.
- Dale A. M. Dale, *The Lyric Metres of Greek Drama*, 1948.
- Deutsch B. Deutsch, *Poetry Handbook*, 1957, 2d ed., 1962.
- DVLG *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte*
- E&S *Essays and Studies by Members of the English Association*
- EIC *Essays in Criticism* (Oxford)
- EIE *English Institute Essays*
- Eliot, Essays T. S. Eliot, *Selected Essays*, 1932, rev. ed., 1950.
- Eliot, Wood T. S. Eliot, *The Sacred Wood: Essays on Poetry and Criticism*, 1920.
- Empson W. Empson, *Seven Types of Ambiguity*, 1930, 2d ed., 1947.
- FiR *Filologia romanza*
- FM *Français moderne*
- Frye N. Frye, *Anatomy of Criticism*, 1957.
- FS *French Studies*
- Gayley and Kurtz C. M. Gayley and B. P. Kurtz, *Methods and Materials of Literary Criticism: Lyric, Epic and Allied Forms of Poetry*, 1920.
- Gilbert and Kuhn K. Gilbert and H. Kuhn, *A History of Esthetics*, 1939, 2d ed., 1953.
- Hamer E. Hamer, *The Metres of English Poetry*, 1930.
- Hardie W. R. Hardie, *Res metrica*, 1920.
- HR *Hispanic Review*
- HSCL *Harvard Studies in Comparative Literature*
- HSCLP *Harvard Studies in Classical Philology*
- HSS *Harvard Slavic Studies*
- JAAC *Journal of Aesthetics and Art Criticism*
- JAF *Journal of American Folklore*
- Jeanroy A. Jeanroy, *La Poésie lyrique des troubadours*, 2 v., 1934.

ABBREVIATIONS

- Jeanroy, *Origines* A. Jeanroy, *Les Origines de la poésie lyrique en France au moyen âge*, 3d ed., 1925.
- JEGP *Journal of English and Germanic Philology*
- JHI *Journal of the History of Ideas*
- JNH *Journal of Negro History*
- JWCI *Journal of the Warburg and Courtauld Institute*
- Kastner L. E. Kastner, *A History of French Versification*, 1903.
- Ker W. P. Ker, *Form and Style in Poetry*, 1928.
- Kolář A. Kolář, *De re metrica poetarum Graecorum et Romanorum*, Prague, 1947.
- Koster W. J. W. Koster, *Traité de métrique grecque suivi d'un précis de métrique latine*, 2d ed., Leyden, 1953.
- KR *Kenyon Review*
- Krieger M. Krieger, *The New Apologists for Poetry*, 1956.
- Langer S. K. Langer, *Philosophy in a New Key*, 1948.
- Lausberg H. Lausberg, *Handbuch der literarischen Rhetorik*, 2 v., 1960.
- Lehmann A. G. Lehmann, *The Symbolist Aesthetic in France, 1885-95*, 1950..
- Lewis C. S. Lewis, *The Allegory of Love*, 1936.
- LonM *London Magazine*
- Martino P. Martino, *Parnasse et symbolisme, 1850-1900*, 1925, 4th ed., 1935.
- MdF *Mercure de France*
- MLF *Modern Language Forum*
- MLJ *Modern Language Journal*
- MLN *Modern Language Notes*
- MLQ *Modern Language Quarterly*
- MLR *Modern Language Review*
- Morris-Jones J. Morris-Jones, *Cerdd Dafod*, 1925.
- MP *Modern Philology*
- N&Q *Notes and Queries*
- Navarro T. Navarro, *Métrica española: Re-seña histórica y descriptiva*, 1956.
- NED *New English Dictionary*
- Neophil *Neophilologus* (Groningen)
- Nicoll A. Nicoll, *A History of English Drama, 1660-1900*, 6 v., 1952-59.
- Norden E. Norden, *Die antike Kunstprosa*, 5th ed., 2 v., 1958.
- OED *Oxford English Dictionary*
- OSP *Oxford Slavonic Papers*
- Parry T. Parry, *A History of Welsh Literature*, tr. H. I. Bell, 1955.
- Patterson W. F. Patterson, *Three Centuries of French Poetic Theory*, 3 v., 1935.
- PMLA *Publications of the Modern Language Association of America*
- PQ *Philological Quarterly*
- PR *Partisan Review*
- QQ *Queen's Quarterly*
- QR *Quarterly Review*
- Raymond M. Raymond, *De Baudelaire au surréalisme*, 1933, 2d ed., 1940.
- Reallexikon *Reallexikon der deutschen Literaturgeschichte*, ed. P. Merker and W. Stammer, 4 v., 1925-31; 2d ed., ed. W. Kohlschmidt and W. Mohr, 1958- (in progress).
- Ren *Renascence*
- RES *Review of English Studies*
- RF *Romanische Forschungen*
- RFE *Revista de filología española*
- RHL *Revue d'histoire littéraire de la France*
- Richards, *Practical* I. A. Richards, *Practical Criticism*, 1929.
- Richards, *Principles* I. A. Richards, *Principles of Literary Criticism*, 1925.
- RLC *Revue de littérature comparée*
- RLR *Revue des langues romanes* (Montpellier)
- Rom *Romania*
- RPh *Roman Philology*
- Saintsbury G. Saintsbury, *History of Criticism and Literary Taste in Europe*, 3 v., 1900-04.
- Saintsbury, *Prosody* G. Saintsbury, *A History of English Prosody*, 3 v., 1906-10.
- SAQ *South Atlantic Quarterly*
- SAWW *Sitzungsberichte der [österreichischen] Akademie der Wissenschaften in Wien. Phil.-hist. Klasse*
- SB *Studies in Bibliography: Papers of the Bibliographical Society of the University of Virginia*
- Schipper J. M. Schipper, *Englische Metrik*, 3 v., 1881-1888 (abridged and tr. as *A History of English Versification*, 1910).
- Schmid and Stählin W. Schmid and O. Stählin, *Geschichte der griechischen Literatur*, 2 v., 1929-48.
- Science and Literature International Federation for Modern Languages and Literatures. *Literature and Science. Proceedings of the Triennial Congress held at Oxford 1954*, 1956.
- SD *Studi danteschi*
- SEER *Slavonic and East European Review* [title changed to: *Slavic Review*]
- SFI *Studi di filologia italiana*
- Shipley *Dictionary of World Literature*, ed. J. T. Shipley, 1943, rev. ed., 1953.
- ShS *Shakespeare Survey*
- Smyth H. W. Smyth, *Greek Melic Poets*, 1906.
- SOED *Shorter Oxford English Dictionary*
- SP *Studies in Philology*
- SQ *Shakespeare Quarterly*
- SR *Sewanee Review*
- SRen *Studies in the Renaissance*
- Sutton W. Sutton, *Modern American Criticism*, 1963.
- SWR *Southwest Review*
- Sym *Symposium*
- TLS [London] *Times Literary Supplement*
- TPAPA *Transactions and Proceedings of the American Philological Association*

ABBREVIATIONS

- TPS *Transactions of the Philological Society* (London)
- TSE *Tulane Studies in English*
- Tuve R. Tuve, *Elizabethan and Metaphysical Imagery*, 1947.
- UNCSCS *University of North Carolina Studies in Comparative Literature*
- UNC SRL *University of North Carolina Studies in the Romance Languages and Literatures*
- UTSE *University of Texas Studies in English*
- Weinberg B. Weinberg, *A History of Literary Criticism in the Italian Renaissance*, 2 v., 1961.
- Wellek R. Wellek, *A History of Modern Criticism, 1750-1950*, 1955- (in progress).
- Wellek and Warren R. Wellek and A. Warren, *Theory of Literature*, 1949, 2d ed., 1956.
- Wheelwright P. Wheelwright, *The Burning Fountain. A Study in the Language of Symbolism*, 1954.
- Wilkins E. H. Wilkins, *A History of Italian Literature*, 1954.
- Wilson E. Wilson, *Axel's Castle*, 1931.
- Wimsatt W. K. Wimsatt, Jr. and M. C. Beardsley, *The Verbal Icon*, 1954.
- Wimsatt and Brooks W. K. Wimsatt, Jr. and C. Brooks, *Literary Criticism: A Short History*, 1957.
- WR *Western Review*
- YCS *Yale Classical Studies*
- YFS *Yale French Studies*
- ZDP *Zeitschrift für deutsche Philologie*
- ZRP *Zeitschrift für romanische Philologie*
- ZSP *Zeitschrift für slavische Philologie*
- ZVS *Zeitschrift für vergleichende Sprachforschung*