The Composition and Recomposition of *The Pleasures of Imagination*

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Introduction: The Revision and Recomposition of Verse

Very little is known at an abstract or theoretical level about the revision and recomposition of verse, though the phenomenon itself is not unusual and has justified documentary publications ranging in their ambition and intentions from the relatively simple juxtapositional expedient adopted by Dyson in his 1772 edition of Akenside, and found in more overpowering form in the Cornell Wordsworth, through to attempts to provide synthetic texts realizing a supposed poetic excellence. The wealth of material presents an editorial puzzle and a complication of interpretative circumstance, and it is perhaps because of this that revisions have usually been treated as singularities, one-offs whose status lies somewhere between that of a welcome mystery and a challenging problem. Admittedly there has been some agreement that authors tend to clarify their texts,[1] but formal regularities within the practice of authors, and even between authors, have neither been expected nor found,[2] the focus usually being on variations.[3] However, recent work of my own in empirical metrics allows the prediction of formal regularities in the revisionary practice of writers of verse;[4] namely, that as more time is committed to their composition, the revised texts will tend to show evidence of more satisfactory solutions to the restrictive problems posed by verse form. Firstly, since composition in lines is now known to encourage authors to depress the mean number of syllables per word,[5] revised texts can be predicted to exhibit a rise in this value. Secondly, it can be anticipated that authors will use lines which more frequently employ permitted variations from the standard realization of the metrical pattern, thus enabling them to some degree to ameliorate the effects of restrictive rules affecting the

sequencing and proportions of stressed and unstressed syllables to realize a beat pattern.

With regard to the first point, it has been argued that composing text in lines, that is to say in groups of complete words whose syllabic lengths total a number within a specified range (9–12 syllables, for example, is the standard for blank verse, with between 70 and 90 percent being in the core length of 10 syllables), encourages the use of shorter words than would otherwise be used. The factors underlying this effect, which has been confirmed by comparing samples of matched prose and verse,[6] lead us to characterize lineation as a restriction whose rigidity can be softened by sacrificing freedom of diction. As it happens, lineation is rarely the sole metrical rule employed by authors writing in English, though syllabics are of course known. However, for the purposes of the present explication we can simplify the case and imagine an author concerned with grammatical and communicative utterance which satisfies such a line rule. In order to meet the requirements they must find strings of words which fall within the permitted range or are shorter than that length. If the item selected is shorter, then the search is resumed, this time for a piece which will fill or fit into the remaining space.

Thus, we can see that composing in lines involves a pattern-matching exercise through a sequence of words held in short-term memory. The likelihood that some of the pieces found in this source sequence will be of use to the composer, and be appropriate for a communicative purpose (or be intellectually suggestive), is determined by the frequency of suitable pieces found in the source, more being better. This frequency can be manipulated indirectly by the composer, since it is determined by the mean word length of the source text,[7] a higher mean length resulting in a lower number of found target elements (the number of such elements is given, approximately for small samples and accurately for large samples, by dividing the total number of words in a passage by the mean number of syllables per word). Thus, in order to facilitate composition authors will tend to reduce mean word length. This in turn leads to a prediction with regard to composition over time: as authors work over their texts they will

find more adequate solutions to the difficulties of arranging words in lines. That is to say, they will find ways of placing those longer words which have been excluded in earlier drafts. Thus, later states or versions will tend to have higher mean word lengths than early states or versions.

The second area covered by the prediction above concerns metrical axes of restriction which are not as clearly understood, or as readily studied, as lineation. The effects of patterning stressed and unstressed syllables are likely, on the one hand, to force an adjustment of these two syllabic categories, and on the other, to encourage syntactic torsion. The first of these two effects is quantifiable, but little research has as yet been conducted into its character, though my own preliminary work suggests that approximately 38 percent of a prose text's syllables will be stressed, whereas in duple verse, where an offbeat is normally a single unstressed syllable and a beat is usually a stressed syllable, this figure is, unsurprisingly, nearer to 50 percent. The consequences of this effect are not at present known, but it seems likely that it will tend to encourage an author to use more content words, which invariably take a stress regardless of whether they are mono- or polysyllabic, and to use fewer function words, which only take a stress when polysyllabic. This effect, it should be noted, is probably exacerbated by the general depression of polysyllabic word frequencies in verse; that is, given the need for stressed syllables, the readiest source is monosyllabic content words. If this is correct, then duple verse texts are likely to be, for formal reasons, considerably more elliptical in the articulation of functional relationships within sentences (different effects may be found in triple verse). It is probable, therefore, that an author will revise so as to reduce, even by a slight degree, the proportion of stressed syllables, and increase the proportion of unstressed syllables, a revision which will indirectly result in disambiguation. More specifically, we should expect an increase in the use of unstressed syllables to realize beats (promotion), and an increase in the frequency of free double offbeats, that is offbeats realized by two syllables, rather than one (as distinguished

from double offbeats resulting from an inversion of the sequence of beat and offbeat positions).[8]

No reliable method of measuring the degree of syntactic distortion has yet been formulated, but even in the present state of knowledge its bearing on the use of the metrical set is sufficiently clear to venture some predictions concerning its likely consequences for revised texts. A progressively increased use of the possibilities for variation from the core metrical set[9] will enable the composition of word strings which the author considers to be more communicatively satisfactory. We should therefore expect later versions to employ a wider range of line structures, including double offbeats resulting from inversion, and to make greater use of stressed syllables in offbeat positions (demotion), and more frequent use of unstressed syllables to realize beats.

It should be noted at once that these predictions are general, but are not expected to apply universally. Revision and recomposition is a complexly motivated activity, as Akenside's case will in fact show, and numerous exceptions to the rules offered here are to be anticipated. Formal considerations have been neglected by literary scholars discussing revision, but there is no reason to suppose that they are in fact paramount, and occasionally they may be obscured or overridden by other matters, such as a change of communicative intent. More subtly, an author may choose to concentrate on some selected formal features at the expense of others, and we need not be surprised if in regard to a particular text the predictions prove to be variously false and true. Nevertheless, it is expected that most of these predictions will be true of most authors.

In work to be published elsewhere these questions will be addressed in relation to the various states of several poems by Wordsworth, *An Evening Walk*, *Descriptive Sketches*, *The Ruined Cottage*, *Peter Bell*, *Home at Grasmere*, *Benjamin the Waggoner*, and *The Prelude*.[10] A summary report of some aspects of this project will serve to strengthen the hypotheses, and form a backdrop for the study of Akenside presented here. Data derived from the Wordsworth texts indicates that mean word length does increase with each stage of revision (see Table 1; the columns are respectively, date, total number of words, followed

by percentages representing the percentage of the text consisting of words of 1, 2, 3, 4, 5, and 6 syllables; the final column gives the mean number of syllables per word, abbreviated as *mspw*). The number of texts is small, but the results are probably reliable (a repeated measures t test on the early and late texts of these poems [for the *Prelude* the

Table 1: Word Length Frequencies: Early, Intermediate, and Late Versions of Seven Wordsworth Poems Compared

Date	Total Words	1 syll. %	2 syll. %	3 syll. %	4 syll. %	5 syll. %	6 syll. %	mspw
An Evening Walk								
1793	3,441	72.57	23.42	3.43	0.55	0.03	-	1.321
1794	6,165	73.12	22.14	3.93	0.76	0.05	-	1.323
1836	2,955	71.47	23.08	4.16	0.95	0.07	-	1.345
Descriptive Sketches								
1793	6,153	71.72	22.83	4.31	0.98	0.16	-	1.350
1836	5,222	71.37	23.08	4.52	0.84	0.19	-	1.354
The Ruined Cottage								
1798	4,234	78.46	17.55	3.5	0.45	0.05	-	1.261
1799	5,438	77.86	17.73	3.7	0.56	0.14	-	1.274
Peter Bell								
1799	8,948	79.39	18.31	1.89	0.36	0.04	0.01	1.234
1819	7,534	77.67	18.87	2.79	0.6	0.05	0.01	1.265
Home at Grasmere								
1806	7,966	75.87	17.49	4.93	1.48	0.2	0.03	1.327
1812–31/2	6,412	73.36	18.92	5.63	1.82	0.23	0.03	1.367
Benjamin the Waggoner								
1806	5,164	77.87	17.39	3.7	0.95	0.08	0.02	1.28
1819	5,288	76.12	18.36	4.22	1.12	0.08	0.02	1.305
The Prelude								
1798/99	7,236	73.6	18.34	6.03	1.74	0.28	0.1	1.368
1804	21,684	72.81	19.11	6.02	1.8	0.24	0.03	1.376
1804 Mar (cancel Early)	963	71.54	21.29	5.7	1.04	0.42	-	1.38
1804 Mar (cancel Late)	1033	71.44	20.72	6	1.36	0.48	-	1.39
AB 1805	62,400	72.7	19.17	5.96	1.86	0.29	0.02	1.379
C 1816–19	58,924	71.96	19.4	6.28	2.0	0.34	0.03	1.394
D 1839	57,570	71.76	19.57	6.36	1.97	0.31	0.03	1.396

1805 and 1839 texts were compared], shows that the results are significant [t = 4.9, p = 0.0014]).[11] Moreover, examination of large samples from Wordsworth's letters suggests that it is unlikely that this increase can be attributed to a general increase in mean word length over Wordsworth's lifetime.

Wordsworth's example, then, gives us good reason for thinking that there is some substance to these predictions, but comparisons with other authors are particularly desirable. The two versions of Akenside's major poem on aesthetics and imagination are of special interest in this regard, since the revision is of so obviously unusual a character.

The Pleasures of Imagination

Akenside's major work exists in two versions (hereafter referred to jointly as *Pleasures*), *The Pleasures of Imagination* (hereafter *PoI*), a three-book, 2,007-line poem composed in the early 1740s and published in 1744,[12] and *The Pleasures of the Imagination* (hereafter *PtI*), an uncompleted five-book reworking of the poem, probably begun after 1754,[13] of which three books (1,979 lines) and a fragment of the fifth (130 lines), were included in the posthumous *Poems of Mark Akenside* published in 1772. The relationship between these two texts is not that of a straightforward line by line revision, as is the case with much of Wordsworth, there being in fact little reason to see even the first book of *PtI* as a revision, in this sense, of the first of *PoI*, though they resemble each other more than subsequent books. Overall, only about 10 percent of the lines remain unchanged and even a proportion of these appear in a different sequence, and such terms as remodeling, or remolding,[14] or even recomposition, appear more accurate descriptions than revision. Nevertheless, there are several reasons for regarding this case as potentially informative. The two versions have long been available side by side, inviting comparative comment, and opening up the possibility of investigating the relationship between the characteristics of any formal revisionary

trends and reader reactions. Moreover, Akenside has from the first been regarded as a master of blank verse, even by those, such as Johnson, who dislike the form,[15] and the opportunity of examining the detail of his compositional practice, in two texts which are particularly suitable for simple quantitative comparison because of their nearly identical lengths, is a useful preliminary to approaching the much larger and less tractable works of Milton and Wordsworth. Lastly, an exceptional case is likely to be highly instructive, and there are very few examples of this sort of intensive recasting, most revisions being either a scattering of alterations, few of which are sufficiently substantial to have any significance, or the insistent honing and expansion of an established structure.

One methodological point should be noted before proceeding to detailed data analysis. All extra-metrical syllables have here been elided if possible, regardless of whether they are so marked or not in the text. That is, where necessary, words such as "radiance" have been counted as disyllables, "experience" as trisyllables, and juxtapositions such as "th' inchanting" and "many a" have been counted as one word, the article losing its syllabic value. The justification for this is twofold. Firstly, Akenside's evident interest in metrical regularity, and secondly the need to establish a consistent principle for treating both versions of the poem, given that different typographical conventions regarding elision seem to have been followed in *PoI* and *PtI*. Elsewhere in his work Akenside claims to have "pretended chiefly to the merit of being correct" in versification and expression,[16] and was sufficiently interested to employ a special notation for marking elision.[17] Given this, it might seem that the obvious course to take would be that of regularizing the counts to fit this principle. However, the matter is by no means so simple, and there are in fact good reasons for wanting to treat Akenside's elisions as a prosodical "fiction"[18] concealing the use of permitted variations from the metrical norm. The difficulty arises from the ambiguous status of elided syllables themselves. As Attridge succinctly observes of elision:

> there is no absolute dividing line between a full syllable and an elided syllable: often all that is required is that a syllable lose a certain proportion

> of its duration and energy. The result is close to a double offbeat, and it imparts a momentary quickening to rhythm.[19]

In Akenside's case there are hardly any instances where the expansion of an elision would result in an ametrical line, and they usually seem preferable on the grounds of grace. It is difficult to believe that a writer who obviously cared so much about his work as to want to rewrite an entire poem should have been happy with the abruptness required to fully elide preceding articles. Indeed, it seems much more likely that, as Bridges long ago remarked in relation to Milton, Akenside came to "scan his verses in one way, and to read them in another."[20] Nevertheless, this remains speculative, and, moreover, the application of the principle of expanded elisions to the texts is highly problematic in itself, there being a considerable risk of distorting the comparisons through inconsistent treatment. It therefore seems appropriate, for the present, to take the conservative path and regularize both poems as far as is possible, though rough figures for a version of the texts with expanded elisions have been calculated, and reference will be made to this material in subsequent sections as appropriate.

Mean Word Length

The initial prediction made from theory, sketched above, is that a revised verse text will tend to have a higher mean length than an earlier version or state of the text. This is not the case with *Pleasures*, there being instead a marked decline in mean word length in all books. Table 2 reports figures for the complete text of *PoI* together with details of the component books. Totaled figures are given both for Books 1 to 3 of *PtI*, excluding the unfinished Book 5, and also for the individual books.[21] In most tables that follow *PtI* will be represented only by data relating to Books 1 to 3, which are more finished and directly comparable with the books of *PoI*. The table columns list, respectively, the work title, the total number of words in the text, the percentage of the text's words which are of 1, 2, 3, 4, and 5 syllables, and the mean number of syllables per word (*mspw*). Overall *PtI* has a

higher proportion of monosyllables and a lower proportion of polysyllables at almost every level, as illustrated by Chart 1, which represents the total figures for *PoI* and *PtI*, Books 1 to 3. This is precisely the reverse of the relationship observed in the case of Wordsworth, where the monosyllables become less frequent and the polysyllables more so in the revised texts.

Table 2: Word Length Frequency: *PoI* and *PtI*

Work	Total Words	1s %	2s %	3s %	4s %	5s %	*mspw*
PoI complete	14,512	69.69	23.59	5.46	1.21	0.04	1.38
PoI 1	4,358	69.94	22.74	6.17	1.08	0.07	1.39
PoI 2	5,582	70.26	23.22	4.84	1.67	0.02	1.38
PoI 3	4,572	68.77	24.87	5.56	0.77	0.04	1.38
PtI 1–3 complete	14,653	71.64	22.64	4.8	0.83	0.08	1.35
PtI 1	5,397	71.22	22.77	4.89	1	0.11	1.36
PtI 2	5,208	71.22	23.06	4.92	0.71	0.1	1.35
PtI 3	4,048	72.73	21.94	4.55	0.77	0.02	1.33
PtI 5	952	70.38	23.32	5.57	0.74	-	1.37

We can ensure that the variation in mean length is consistent throughout the poem by splitting the texts into roughly equal parts, eighteen sections of approximately 800 words each, and then calculating figures for each of those sections. The division did not respect book or sentence integrity, but lines were preserved intact. The results are displayed in Chart 2, with standard error bars for each of the data items. As can be readily seen *PoI* has a fairly consistently and significantly higher mean length throughout the text. It should be remembered that the extent of the recomposition involved makes the correlation between the various sections somewhat imperfect, but the degree to which they vary in tandem is, nevertheless, very striking.

Chart 3 displays the same data in box and whisker form, the distance between the lower whisker end and the lower box boundary indicating the first quartile, that between the upper boundary and the

Chart 1: Word Length Frequency: *PoI* and *PtI* Compared

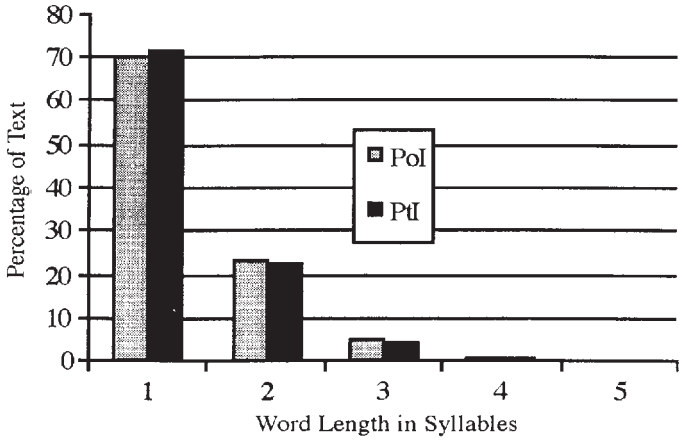


Chart 2: Mean Word Length in *Pleasures*: Eighteen Sections Compared

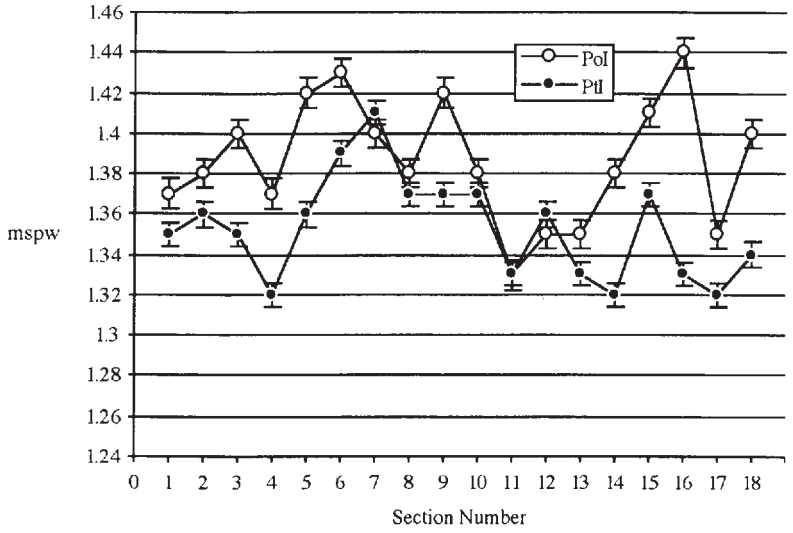
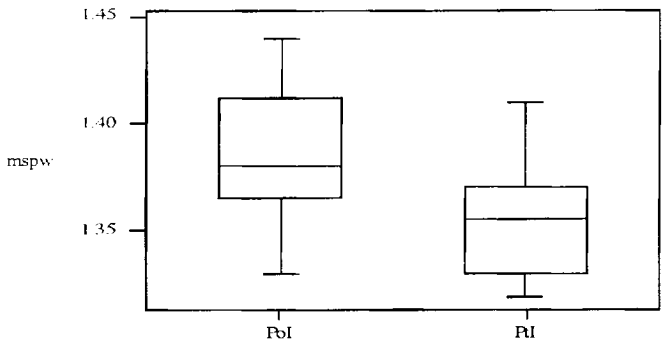


Chart 3: Mean Word Length Range in *Pleasures*: Eighteen Sections



upper whisker end the fourth quartile (the box therefore shows the spread of the central half of the data), and the bar within the box the median value. The whiskers indicate the complete range of the data. The figures for *PtI* appear to vary within a lower range than those in *PoI*, and a statistical test on these figures, regarding them as a sample from the other possible 800 word samples that might be drawn from the texts, reveals them to be significant ($t = 4.77$, $p = 0.0001$).

We can begin to approach an explanation for this fact by comparing Akenside's prose and his verse. As noted above, writers in verse are expected to employ shorter words than they would otherwise have used, that is to say than they would have used had they been writing in an unrestricted form, and this appears to be true of Akenside. Table 3 gives data relating to the introduction to *PoI* ("The Design"), the notes to *PoI* (minus any reference citations or translated passages), four articles, widely believed to be by Akenside, in Dodsley's *Museum*,[22] and seven letters, four to Jeremiah Dyson, and three to David Fordyce.[23] The arguments to the books of *PoI* have been excluded on the grounds that they are too elliptical to be regarded as standard prose.

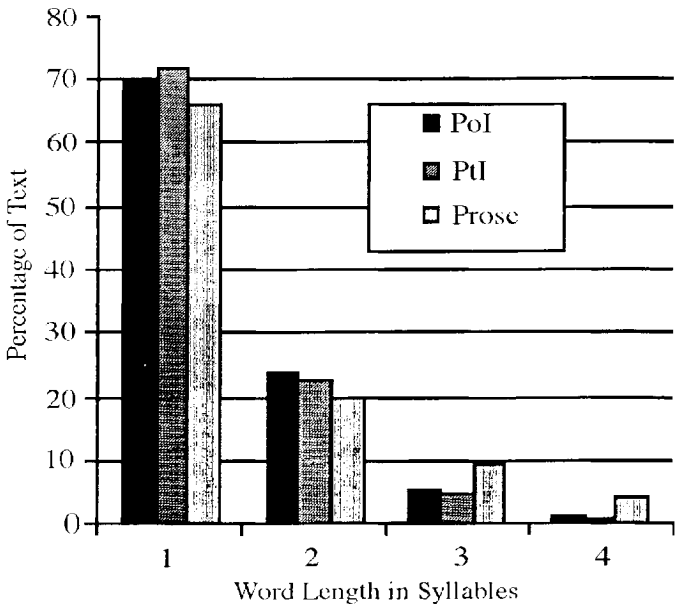
Table 3: Word Length Frequency: Prose

Work	Date	No. of words	1s %	2s %	3s %	4s %	5s %	6s %	*mspw*
The Design (Intro to *Pol*)	1744	1,268	62.15	19.32	11.2	5.68	1.66	-	1.65
Pol 1 notes	1744	1,153	62.62	20.92	9.89	5.46	1.65	0.09	1.63
Pol 2 notes	1744	842	62.35	19.83	11.88	4.87	1.07		1.62
Pol 3 notes	1744	2,083	61.74	18.96	12.24	6.1	0.91	0.05	1.66
Pol all notes	1744	4,078	62.11	19.52	11.5	5.66	1.15	0.05	1.64
On Correctness	26/4/46	1,857	64.78	19.98	10.55	3.93	0.65	0.11	1.56
Table of Modern Fame	13/9/46	3,739	70.05	19.79	7.11	2.33	0.7	0.03	1.44
On English Liberty	22/11/46	1,725	64.75	20.93	9.51	3.59	1.1	0.12	1.56
The Balance of Poets	6/12/46	1,610	62.73	22.24	10.87	3.73	0.43	-	1.57
Letter to Fordyce	1742?	844	69.08	17.54	8.65	4.27	0.47	-	1.5
Letter to Fordyce	18/6/42	966	66.15	21.53	7.87	3.73	0.72	-	1.51
Letter to Fordyce	30/7/43	992	66.53	18.65	9.48	4.44	0.91	-	1.55
Letter to Dyson	18/8/42	513	67.06	19.49	8.97	3.51	0.97	-	1.52
Letter to Dyson	7/4/44	916	69.65	19.65	6.99	2.62	0.87	0.22	1.46
Letter to Dyson	17/4/44	863	67.44	21.67	8.57	1.97	0.35	-	1.46
Letter to Dyson	21/4/44	1,218	70.85	18.56	5.91	3.53	1.07	0.08	1.46
All Prose	1742–1746	20,589	65.95	19.94	9.28	3.9	0.88	0.05	1.54

Akenside's prose varies considerably in its mean word length, from 1.44 to 1.66 syllables per word, but the overall mean, 1.54, is somewhat high relative to other authors examined. Milton's *History*

of Britain, for example, scores 1.46, George Eliot's *Middlemarch* 1.44, and Goldsmith's *Vicar of Wakefield* 1.42, while Wordsworth's letters from the periods 1790–1800 and 1840 have yielded figures averaging 1.4 syllables per word, and the "Essay upon Epitaphs," printed as appendix to the 1814 *Excursion*, a figure of 1.54. It is only in a work of technical philosophy, David Hume's *Enquiry Concerning Human Understanding*, that we find a text with a word length, 1.6, that enters into the higher end of Akenside's range. The prose figures are also consistently and substantially much greater than those found in either version of *Pleasures*. However, detailed examination shows that the verse contains a larger proportion of disyllables than the prose (see Chart 4), and this appears to be unusual, very few other authors yet examined exhibiting this feature.[24]

Chart 4: Word Length Frequency: Akenside's Prose and Verse Compared



Akenside was the target of at least two contemporary satirical portraits, that in Smollet's fiction *Peregrine Pickle* (1751), and that in Archibald Campbell's *Lexiphanes*,[25] which present him as being ostentatiously pedantic, and we know from the critical literature that *PoI* has been considered by a number of readers to tend towards a heavily overwritten style. Johnson, though positive about the work in other respects, felt that "the words are multiplied till the sense is hardly perceived," Gray, who read the poem on publication, found it "often obscure, and even unintelligible," while recent critics have remarked on Akenside's "verbosity," his "obscure, inflated rhetoric," and his "unfortunately artificial and mannered" presentation.[26] However, authors who have compared the two versions usually find that the later has gained in clarity. Johnson himself conceded that Akenside had "contracted his diffusion,"[27] and Hazlitt preferred *PtI* on the grounds that the author had taken time in "pruning away a great many redundances of style and ornament,"[28] a view also held by Courthope, who found Akenside "removing what was fanciful and ornamental"[29] in the earlier work. Hart makes the same points and provides examples:

> Akenside . . . eliminated the stock diction of the early version ("majestic pomp," "pleasing wonder," "rosy smile"). Other revisions are of the same sort, and in the altered version it is evident that Akenside has developed the ability to say what he wishes to say with a minimum of "literary" padding.[30]

We thus have some reason to suppose that whatever Akenside did to his text had the effect of reducing, if not completely removing, apparent mannerism, and that the altered features were at least a contributory factor in creating the original impression. We cannot identify these alterations with absolute certainty—Akenside, after all, does so very many things to his poem—but we can at least bring forward strong candidates. For example, we know that *PtI* dramatically reduces the mean word length of the text. Though this proposal is initially attractive, we have some evidence for thinking that a high mean word length is not in itself enough to create the impression of wordiness. Dyce quotes the comments of a contemporary and an acquaintance of Akenside, George Hardinge:

> In general to do him justice, he wrote English prose with purity, with ease, and with spirit; in verse, he was occasionally a little quaint, laboured and inflated; but I never discerned any such vice in his prose.[31]

The mean word length of Akenside's prose is very high relative to that of *PoI*, and in the light of Hardinge's observations we find ourselves looking for reasons which might explain why even a comparatively modest word length is less tolerable in verse. The additional factor is probably syntactical. The inclusion of a polysyllable greatly reduces the syntactic options in the remainder of the line, and longer polysyllables have, of course, a greater effect than shorter ones. Consequently, to use substantial numbers of polysyllables in verse results in some degree of syntactic torsion. This effect covers any syntactic displacement, however normal in appearance, which is random with regard to communicative intent, and therefore involves much more than inversion. Some readers in fact detect more inversion in *PtI*,[32] but the criterion for quantifying and checking this intuition is unclear to me, and I have had, reluctantly, to defer its examination.

Bearing this syntactical question in mind, we can return to the word length frequencies. The proportion of disyllables in *PoI* is in fact larger than that in Akenside's prose, and while the proportions of three and four syllables are small in comparison with the prose sample, the overall level of polysyllables relative to other authors in verse is high. For example, only 25.68% of *Paradise Lost*, a model for Akenside and a famously latinate poem, is comprised of words of this length,[33] as against 30.31% of *PoI*. It is therefore reasonable to infer the existence of considerable degrees of syntactic displacement, which for technical reasons, perhaps best explained by reference to the theory of relevance,[34] are perceived by readers as pompous. Briefly, any feature which forces the reader to commit greater degrees of effort to the processing of text will raise the expectation of interpretative rewards, or relevance. In some cases this expectation will be fulfilled, and the text will be felt to be successfully elevated into the realm of high style. If this reward is not forthcoming, or is considered inadequate to the effort involved, and syntactic torsion will frequently disappoint in this respect since it is random with regard to intent, then the reader is likely

to respond by rejecting the text as pretentiously stilted. Admittedly, Wordsworth's major blank verse is still richer in three and four syllable words (see Table 1), but is not particularly infamous for verbal inflation. However, the proportion of disyllables in Wordsworth is low in comparison with Akenside, and the line structure is more varied, points which together are, perhaps, sufficient to render critical tolerance unsurprising. In relation to this we might also note that the "stock" diction referred to by Hart, and strongly associated with eighteenth-century writers, is predominantly polysyllabic, and very largely disyllabic, points which raise the interesting possibility that it is less the staleness of such items that has caused subsequent critical distaste, but their effects on syntax.

These observations lead us to expect that if Akenside was attempting to simplify the language of his poem he would be concentrating on a general reduction of polysyllables, with particular attention to those of two, three and four syllables (words of five syllables and over are rare in either prose or verse, and it is unlikely that changes in their frequency are detectably significant). To determine the consistency and significance of the variations, the poems were divided, as described above, into eighteen sections each, and frequencies computed. Table 4 records these figures, which are also graphed as box and whisker diagrams in Charts 5 to 8. With the exception of three syllable words, which are only dubiously less frequent, the differences between the proportions appear to be reliably present throughout the texts. Further statistical examination, again assuming these figures to be samples from the population of all possible 800 word sequences in the text, confirms these results. Repeated measures t tests reveal that the variations between the proportions of one syllable words are significant ($t = 3.74$, $p = 0.0008$), as are those for two ($t = 2.02$, $p = 0.03$), three ($t = 1.598$, $p = 0.046$), and four syllable words ($t = 3.23$, $p = 0.0024$). The weakness of the three syllable result makes this a somewhat mixed finding, but nonetheless it permits us to accept the thesis that there is a consistent reduction in the frequency of polysyllabic words throughout the revised poem.

Table 4: Word Length Frequency Distributions: *PoI* and *PtI* in Eighteen Sections

Section	*PoI* 1s %	*PtI* 1s %	*PoI* 2s %	*PtI* 2s %	*PoI* 3s %	*PtI* 3s %	*PoI* 4s %	*PtI* 4s %
1	70.82	71.69	22.1	22.17	6.23	5.42	0.85	0.72
2	70.97	71.24	21.53	22.64	6.03	4.77	1.35	1.35
3	67.24	70.81	25.96	24.13	5.93	4.1	0.87	0.72
4	71.65	74.13	22.14	21.08	4.26	3.59	1.82	0.96
5	68.88	72	21.71	21.76	8.03	4.52	1.13	1.59
6	67.33	69	24.28	23.74	6.51	6.27	1.75	0.86
7	69.51	68.87	23.46	22.67	4.81	6.85	2.1	1.62
8	69.62	71.55	24.97	21.37	3.08	5.62	2.34	1.34
9	68.84	71.04	22.53	22.7	6.51	5.15	2.13	0.86
10	70.44	69.79	22.17	24.24	6.03	5.36	1.35	0.61
11	73.41	71.77	21.44	24.25	3.59	3.14	1.56	0.72
12	71.43	70.74	23.24	23.46	4.48	5.08	0.85	0.6
13	70.44	72.18	24.82	22.9	3.65	4.2	1.09	0.72
14	69.23	73.6	24.3	22.1	5.37	3.23	1.1	1.08
15	66.83	71.03	26.58	21.52	5.71	6.6	0.75	0.86
16	65.7	73.16	26.01	21.64	7.29	3.99	1.01	1.09
17	71.93	73.62	21.75	21.22	5.47	4.32	0.85	0.84
18	67.86	71.82	25.68	23.28	5.6	4.29	0.72	0.61

Chart 5: 1 Syllable Proportions in Eighteen Sections: *PoI* and *PtI* Compared

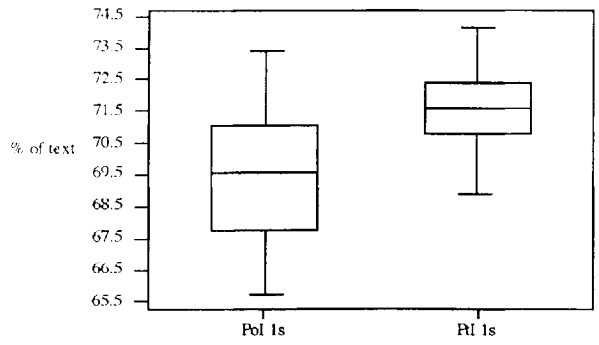


Chart 6: 2 Syllable Proportions in Eighteen Sections: *PoI* and *PtI* Compared

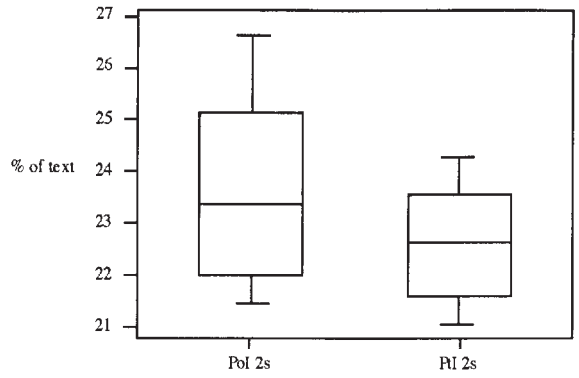


Chart 7: 3 Syllable Proportions in Eighteen Sections: *PoI* and *PtI* Compared

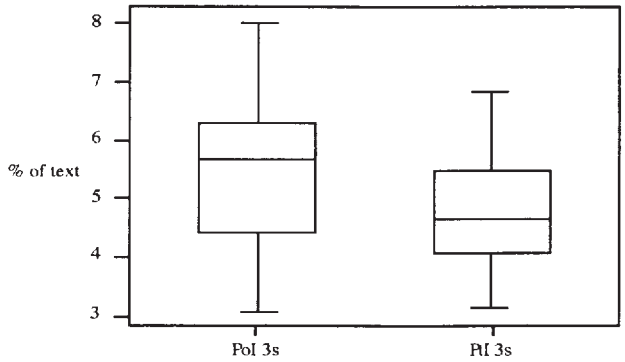
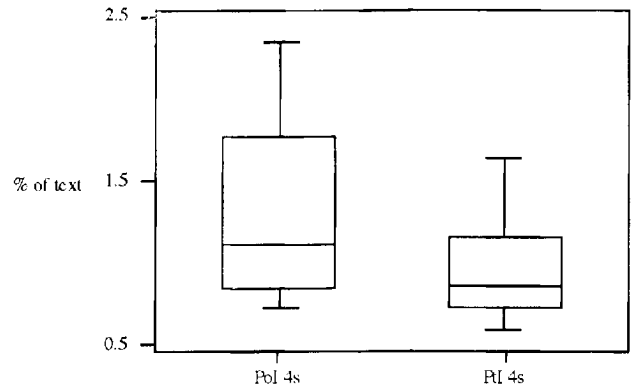


Chart 8: 4 Syllable Proportions in Eighteen Sections: *PoI* and *PtI* Compared



In the light of this I suggest that it is reasonable to conclude that the revisions to *PoI* were directed by a goal incompatible with, or at least difficult to combine with, an increase in *mspw*, that of reducing the perceived artificiality of the text. This, though in a fundamental sense a syntactic question, required the reduction of polysyllabic frequencies. As has been shown, the revisions in fact alter this distribution, by making polysyllables less frequent, 28.36% of all words in the text of *PtI*, as opposed to 30.31% of *PoI*. It is certainly tempting, and reasonable, to see this revision as reflecting a historical trend, and regard the second poem, therefore, in Meehan's words, as "an interesting index to changing aesthetic values at mid-century,"[35] but, as we have seen, even very early readers, such as Gray, were struck by the ornate handling of the first version. For the present we can do more than note this issue as a deeply interesting question, but one that cannot be addressed without more substantial comparative data.

It will also be noticed from the box and whisker charts that *PtI* has a significantly smaller spread of data than *PoI*, that is to say that its word length is much more consistent throughout the text. It would be interesting to know, assuming that it does not result from the overall

differences in mean word length, whether this effect is peculiar to Akenside's treatment of this poem, or whether it constitutes another regularity to be generally expected in revised verse texts.

Variations in the Metrical Set

With regard to the handling of the metrical set, restriction theory predicts that revised verse will tend to move towards a more diverse realization, as the author finds more ways of actualizing the beat pattern while constructing a communicatively satisfactory text. We may divide this prediction into several sub-predictions. Revised texts will tend to:

1. be less concentrated into the core line length;
2. use a greater number of line forms;
3. use a greater number of promotions (beats which are realized by unstressed syllables);
4. use a greater number of demotions (offbeats which are realized by stressed syllables); and
5. use a greater number of double offbeats (offbeats realized by a pair of syllables).

The first of these predictions cannot be tested with the present data, since the contraction of all elisions results in very small numbers of variant lines (one in the case of *PoI* and seven in the case of *PtI*),[36] but it may be of some interest to note that if the elisions are not contracted *PtI* exhibits greater variation from the core set, roughly 84 percent of the earlier poem consisting of ten syllable lines, against 77 percent of the later poem. Putting this aside, I will deal with the remainder of the predictions in turn as they bear on *Pleasures*.

Line Form Variety

Line forms can be discussed in several ways, depending on how much information about the line is included in the meta-descriptions used to produce the frequency counts. I shall outline seven basic methods, and employ five, though many other, more sophisticated, techniques, are conceivable.

Syllable Count and Word Boundaries (W)

Firstly, we may regard a line as a sequence of values representing the number of syllables in each word. Thus, line eight of *PoI*, "Your gifts, your honours, dance around my strain," becomes "1 1 1 2 1 2 1 1." A meta-description such as this, which I shall refer to as W, records syllable-count and word boundary information. Variety in these sequences is principally an index of word-placement. This is, of course, affected by metrical considerations, but is not itself the subject of metrical rules, at least in blank verse.

Stress Values (S)

Secondly, we can neglect word boundaries, and employ a conventionalized notation to represent the stress characteristics of the syllables. For example we might use the letters p, u, and s to represent, respectively, primary, unstressed and secondarily stressed syllables. Thus we would render the sample line as "upupupupup," a technique referred to below as "S." The variations recognized by this technique may be characterized as prosodic, though we should note that this must be understood as meaning that a selection, not the full range, of prosodic features are recorded.

Beats (B)

Alternatively we can represent the line simply as a sequence of beats and offbeats, using "B" to represent a beat position, and "o" to represent a single offbeat (an offbeat position filled with one syllable), and "oo" to represent a double offbeat (an offbeat position filled with two syllables). Thus our sample line becomes "oBoBoBoBoB." This measure reflects variety of metrical structure, as opposed to the prosodic considerations taken into account above.

Stress Values, Beats (SB)

The variation registered by the three basic techniques, S, W, and B, interacts in complicated ways and we can derive useful information by considering them in pairs. By representing those syllables which realize beats with a capital P, U, or S, and offbeats with lowercase letters, we can add the metrical information of B to our prosodic meta-description S. Neglecting word boundaries, we can think of the line simply as a string of unstressed and stressed syllables instantiating a beat and offbeat pattern (I shall refer to this method as SB). We could then represent our sample line of *PoI*, as "uPuPuPuPuP." This is much more promising and indeed useful than might at first appear. Discounting word-placement, and concentrating purely on the interaction of metrical and prosodic considerations, allows us to ask questions with regard to the frequency of metrical types, for example the base decasyllabic five-beat line type of which our sample line is an instance. This is not to suggest that word division is irrelevant to rhythmic considerations, only that by sidelining it we can focus on other important elements.

Stress Values and Word Boundaries (SW)

We might also combine the information of S and W above to register variation produced by stress patterning and word boundaries. Our sample line thus becomes "u p u pu p up u p." This line representation would be referred to as SW, since it represents both stress values and word boundaries.

Beats and Word Boundaries (BW)

By adding word boundary information to the B markup we can rewrite our line as "o B o Bo B oB o B."

Stress Values, Beats, and Word Boundaries (SBW)

Lastly, we can mark up our line to register S, B, and W, so that the sample line might be represented as "u P u Pu P uP u P." This measure takes into account prosodic, metrical, and word-placement considerations to provide an overall guide to line form variety (I shall abbreviate it as SBW). It is an extremely important measure, but has several drawbacks. Most significantly, it is potentially misleading with regard to the causes of variety. In principle, we might discover that a verse composition consisted entirely of unique lines according to the SBW count, but that every line was identical in stress pattern (S). This is highly unlikely, but the risk is clear; the lack of variety on one axis can easily be masked by large quantities in another. In short, this measure is highly sensitive to variation in line form, but it does not help us determine how best to characterize the observations. Therefore, although we might begin with SBW counts in order to determine whether there is any significant increase overall in line form variety, we must then proceed to other tests to determine where the sources of variety actually lie.

In the following discussion I shall begin with SBW, refine the analysis by examining the W, S, and B varieties, and then conclude with a discussion of SB line forms. For present purposes and the sake of brevity I shall pass over SW and BW.

SBW Variety

Even when we have settled upon a method of approaching line forms, there are still considerable difficulties in employing data of this type when making comparisons between texts of different lengths. Fortunately, in the case of the three books of *Pleasures* the texts are very nearly the same in extent, 2,007 lines and 1,979 lines respectively, and I have felt it justifiable to adopt the simplest methods for discussing their degrees of variety. Tables 5–10 therefore record the total number of line types found in each text, together with a percentage representing the proportion of the whole taken up by the types (the very small numbers of lines other than ten syllables have been ignored in the following reports, hence the line totals given are 2,006 and 1,972 for *PoI* and *PtI* respectively). Column two records the number of line structure types, column three the number of lines in the text, column four expresses the number of line types as a percentage of the total number of lines, column five records the number of unique lines, that is types occurring only once, and column six gives the proportion of the text composed of such unique lines. Column seven records the frequency of the most repeated type, and column eight the mean occurrence for all types, which can be used here as a very rough guide to the degree of repetition in the texts.

Table 5 demonstrates that *PtI* is markedly more various in its line forms, having 170 more line types than *PoI*, despite the fact that the later text is slightly smaller and might consequently be expected to contain fewer forms. In addition, the number of forms represented by a single line is markedly higher in the revised text, 770 lines against 591, the most frequent occurrence falls from 49 to 30, and the mean occurrence is lower, 1.82 against 2.2.

Table 5: SBW Variety

Text	Line Types	Line Total	Line Types / Total lines %	Unique Lines	Unique Lines / Line Total %	Most Frequent Occurrence	Mean Occurrence
PoI	913	2,006	45.51	591	29.46	49	2.2
PtI	1083	1,972	54.92	770	39.05	30	1.82

W Variety

Having confirmed that *PtI* is substantially more various in its line structure we may proceed to a refined analysis.

Table 6 gives details of the W type variation in *PoI* and *PtI*, and shows that the overall numbers change little, there being 230 line types in the early poem and 237 in the later version. Similarly, though the number of unique types does change in the predicted direction (57 to 61), the commonest occurrence (of the form 1 1 1 2 1 1 2 1) actually rises from 101 to 103, but these are small shifts, as is the decline in mean occurrence, from 8.72 to 8.32. Overall, we must conclude that this axis of variety appears to remain stable, and it would be interesting to know whether this is characteristic of revised texts.

Table 6: W Variety

Text	Line Types	Line Total	Line Types / Total lines %	Unique Lines	Unique Lines / Line Total %	Most Frequent Occurrence	Mean Occurrence
PoI	913	2,006	11.47	57	2.84	101	8.72
PtI	1083	1,972	12.02	61	3.09	103	8.32

S Variety

Of the three types S, B, and W, the S type has the largest possible range for variation. Even so, the degree of difference between the two

texts, as recorded in Table 7 is very striking. The number of line types rises from 173 to 237, and the most frequent occurrence (for the upupupupup type) falls from 470 to 356, and the mean occurrence falls from 11.6 to 8.32.

Table 7: S Variety

Text	Line Types	Line Total	Line Types / Total lines %	Unique Lines	Unique Lines / Line Total %	Most Frequent Occurrence	Mean Occurrence
PoI	913	2,006	8.62	87	4.34	470	11.6
PtI	1083	1,972	12.02	134	6.8	356	8.32

B Variety

In comparison with S, the possible variation in beat patterning is small, and substantial increases in variety are not to be expected. However, Table 8 makes it clear that there is an increase in variation, there being a substantially lower repetition rate for the standard oBoBoBoBoB line, of which there are 1,772 of 2,006 lines (88.33%) in *PoI*, and 1,662 of 1,972, (84.27%) in *PtI*. The extra variety results from an increased use of the BooBoBoBoB line type, 9.97% in *PoI* and 10.14% in *PtI*, and, more dramatically, the ooBBoBoBoB type which rises from 17 (0.85%) to 60 instances (3.04%).

Table 8: B Variety

Text	Line Types	Line Total	Line Types / Total lines %	Unique Lines	Unique Lines / Line Total %	Most Frequent Occurrence	Mean Occurrence
PoI	913	2,006	0.55	4	0.2	1,772	182
PtI	1083	1,972	0.86	6	0.3	1,662	116

We have surveyed the three basic sources of line form variation, and found noteworthy increases in two of them. We will now turn to our final examination, that of SB type variety.

SB Variety

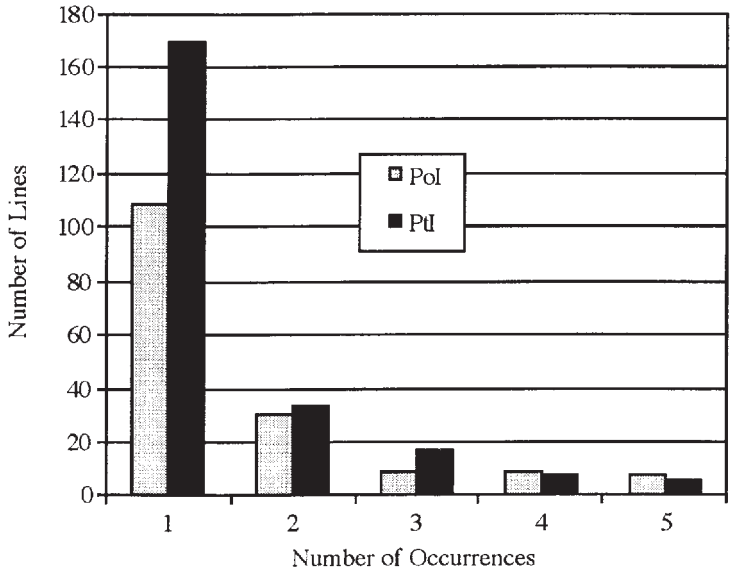
Syllable-beat patterning is of particular importance, since it measures the variety created by the interrelation of prosodical and metrical structures, and is therefore one of the most revealing indications of a verse writer's technique, both these features being the subject of direct restriction.

The overall trend in Table 9 is clearly evident. There is a markedly larger variety of line forms in *PtI* (282 types as against 202 in the earlier text), and these are repeated less often, the mean occurrence falling from 9.93 to 6.99. The frequency of the most basic type (uPuPuPuPuP), a form which employs none of the variation rules possible, accounts for 470 lines (23.43% of all ten syllable lines) in *PoI*, but in *PtI* for only 356 lines (18.05% of all ten syllable lines). In addition, a more varied use of the metrical set will be expected to result in greater numbers of line types with low occurrence frequencies, and this is readily confirmed in the case of *Pleasures*. As can be seen in Chart 9, which gives information for line types occurring up to five times, *PtI* is by this measure very much more metrically distributed than *PoI*.

Table 9: SB Variety

Text	Line Types	Line Total	Line Types / Total lines %	Unique Lines	Unique Lines / Line Total %	Most Frequent Occurrence	Mean Occurrence
PoI	913	2,006	10.07	109	5.43	470	9.93
PtI	1083	1,972	14.3	169	8.57	356	6.99

Chart 9: SB Line Type Occurrence Frequency for Types Occurring up to Five Times



Line Forms: Conclusion

We are now in a position to look back over the line-form question and come to some general conclusions. Straightforwardly, there is an increased variety of line-forms in *PtI*. Increases in variation can be found in the metrical (B), and, particularly, the prosodic (S) categories, and the range of prosodic forms used to realize a beat pattern (SB) in *PtI* is dramatically more varied and less repetitious. So striking is the latter effect, and so closely related to the details of restriction that a further engagement with the phenomenon is required. While line type variation, particularly of the SB type, is a good index of flexibility, it lacks specificity as to the details of the verse technique, and for this we

need to look more carefully at the ways in which beats and offbeats are realized.

Beats and Offbeats: Promotion and Demotion

Beats: Promotion

A beat position in an English verse line is normally a stressed syllable, most commonly a primary stress, but can sometimes be filled with an unstressed syllable. Line 18 of the first book of *PoI*, supplies a typical example in which an unstressed monosyllable, "of" functions as a beat:

> Her wild creation. Goddess of the lyre.

Such promotions are attractive to an author because they enable the evasion in particular cases of the effects of the general distortion of the ratio of stressed to unstressed syllables brought about by duple verse. Column four of Table 10 gives the proportion of all beats which are syllables with a primary stress. To realize a beat with a primary stress is the standard, restrictive, option, and therefore we should expect *PtI* to have a lower proportion than *PoI*. This prediction is fulfilled. It should be noted, in addition, that *PtI* Book 5 has a still lower figure, giving some evidence that Akenside was aiming directly for a greater

Table 10: Promotion Frequency: *PoI* and *PtI* Compared: Totals

Work	Total Beats	Beats which are primary stresses	% of all beats which are primary stresses	Beats which are secondary stresses	% of all beats which are secondary stresses	Beats which are unstressed syllables (promotions)	% of all beats which are unstressed syllables (promotions)
PoI	10,035	8,528	84.98	160	1.59	1,347	13.42
PtI 1–3	9,895	8,250	83.38	154	1.56	1,491	15.07
PtI 5	650	536	82.46	11	1.69	103	15.85

level of flexibility in his fresh composition, though the size of the text makes this conclusion doubtful. The fifth and sixth columns list figures relating to beats which are realized by syllables with a secondary stress. It is unclear to me whether restriction theory should be taken as predicting a rise or fall in this category. On the one hand a fall might be expected, as part of the general decline in stressed beats; on the other a rise might be anticipated on the ground that there is a general increase in beats without full stresses. Empirically there is a slight decline, but doubts about its relevance, even if significant, preclude further comment. The seventh and eighth columns list, respectively, the numbers of beats which are primary stresses, and the percentages of all beats which are unstressed syllables.

The predicted increase in the proportion of beats formed with a promoted syllable is present though undramatic. Thus, although it would normally be expected that the proportions of stressed and unstressed syllables in the revision should move towards the prose norm, that is towards a greater proportion of unstressed syllables, it is not surprising in this case to see that they in fact remain stable and even move fractionally towards a greater proportion of stress (54.36% of all syllables in *PoI* are unstressed, and 54.26% of all syllables in *PtI*), probably partly because of a substantial increase in the rate of demotion (discussed in the next section). It may be observed, though, that if elisions are expanded a small rise in the proportion of unstressed syllables is observed, since *PtI* makes much greater use of elision (over four hundred instances, approximately, as opposed to just over two hundred in *PoI*), and this apparent stability is thus to some extent a result of counting elisions as fully contracted.

Offbeats: Demotions

The offbeat position in English verse is normally filled by an unstressed syllable, though it can be realized with a secondary or even a primary stress. A characteristic example occurs at *PoI* 1.14, where the stressed word "Let" functions as an offbeat:

Let Fiction come upon her vagrant wings

The restrictive option is to use an unstressed syllable, but since duple verse already puts writers under pressure to use more stressed syllables than is usual, they will only give up an opportunity provided for an unstressed syllable when there is a very compelling, presumably syntactical, reason to do so. Consequently, the use of a stressed syllable in this way is rare, comparative to promotion. Nevertheless, an increase in the frequency of demotions in a revised text is predicted by theory, and as Table 11 shows is confirmed in the case of *Pleasures*.

Table 11: Demotion Frequency: *PoI* and *PtI* Compared

Work	Primary Stressed Offbeats	Primary Stressed Offbeats (% of all offbeat positions)	Primary Stressed Offbeats (% of all primary stresses)
PoI	403	4.02	4.51
PtI 1–3	590	5.96	6.67
PtI 5	30	4.62	5.3

As noted above demotion is likely to be motivated largely by syntactical matters, and the surprisingly large increase observed here may be taken as suggesting that this is a central issue in the revisions of *Pleasures*. Taken together with the effects of contracting elisions, this also shows us why the overall proportion of unstressed syllables does not rise, as expected in theory.

Double Offbeats

One further index of metrical variety deserves attention. Although offbeats in duple verse are normally realized by a single syllable, it is possible to use two syllables in these positions, provided that the number of such offbeats is not so frequent as to encourage the reader

to interpret the line's rhythm as being of triple type. As noted earlier, because elisions have been contracted there are no instances of free double offbeats, that is to say double offbeats which result in extrametrical syllables (if elisions are expanded, these are found to be much more frequent in *PtI* than in *PoI*), and thus all the cases remaining are of types which adjust the sequencing of beat and offbeat (inversion) but have no effect on line length or the proportion of stressed or unstressed syllables. The two basic varieties are as follows.

Lines not uncommonly begin with a beat, and are followed by a double offbeat, as in this example *PoI* 1.27:

> New to your springs and shades: who touch his ear

This can be marked, using the notation employed above, as "P u u P u P u P u P."

Secondly, a double offbeat may precede two juxtaposed beats, as at *PoI* 1.179:

> Nilus or Ganges rowling his bright wave

A possible marking for this would be "Pu u Pu Pu u P P."

The bearing of this on revised texts is clear. Since the restrictive option is to use single offbeats, it is predicted that a revised verse composition will tend to use more double offbeats than an earlier version or state. An author benefits from such a reorientation by gaining more syntactic variety, particularly in the placement of polysyllables. Examination of the text reveals that there are 238 double offbeats in *PoI* (2.37% of all beat positions), and 325 (3.28% of all beat positions) in *PtI*.

Conclusion

Akenside's reworking of his philosophical poem employs words of a lower mean length than the earlier version, an effect opposite to that anticipated under the general predictions made with regard to the

revision of verse texts. However, the poem conforms in other areas, such as an increased use of deviations from the metrical norm. *PtI* is more flexible than *PoI* in the following respects: variety of line forms, promotion frequency, demotion frequency, and double offbeat frequency, points which, when placed alongside what many readers of *PtI* have seen as a more conservative position,[37] serve further to weaken the surprisingly common assumption that there is a important link between sociopolitical conservatism and formal propriety in verbal art.

The observed variations from the core set may also lead us to an understanding of the major motivations behind Akenside's revisionary intent, which was probably strongly oriented towards removing those aspects of the first poem which had caused contemporaries to find it artificial. This involved a reduction in mean word length, as well as an enhancement of the metrical flexibility of the poem, in order to rectify ellipticalities and syntactical inelegancies. The unexpected decline in *mspw* can therefore be seen as a facilitating device by which Akenside enabled greater structural variety, and thus communicative flexibility. If this is correct, we should expect that in texts where *mspw* does in fact rise during the course of revision, the increases in line type variation within a line length group will be more modest than those observed in *Pleasures*, which I suggest will prove to be an extreme case.

Notes

1. See Wayne Guymon, "Major Poetic Revisions," *Language & Style* 12 (1979): 159, and Zachary Leader, *Revision and Romantic Authorship* (Oxford, 1996), p. 75.

2. See the papers in Robert Brinkley and Keith Hanley, eds., *Romantic Revisions* (Cambridge, 1992).

3. Leader, *Revision and Romantic Authorship*, p. 16.

4. John Constable, "Verse Form: A Pilot Study in the Epidemiology of Representations," *Human Nature* 8 (1997): 171–203.

5. Constable, "Verse Form," pp. 185–87.

6. Ibid., p. 185.

7. Ibid., p. 182, offers a short description of the features of word length frequency and sequential distribution in output which underlie this fact, and a longer, technical account is in preparation.

8. Derek Attridge, *The Rhythms of English Poetry* (London, 1982), and *Poetic Rhythm: An Introduction* (Cambridge, 1995).

9. Attridge, *The Rhythms of English Poetry*, pp. 357–62.

10. Texts were drawn from the Cornell editions: Beth Darlington, ed., *Home at Grasmere: Part First, Book First, of The Recluse by William Wordsworth* (Ithaca and London, 1977); Stephen Parrish, ed., *The Prelude, 1798–1799 by William Wordsworth* (Ithaca and London, 1977); James Butler, ed., *The Ruined Cottage and The Pedlar by William Wordsworth* (Ithaca and London, 1979); Paul F. Betz, ed., *Benjamin the Waggoner by William Wordsworth* (Ithaca and London, 1981); James Averill, ed., *An Evening Walk by William Wordsworth* (Ithaca and London, 1984); Eric Birdsall, ed., *Descriptive Sketches by William Wordsworth* (Ithaca and London, 1984); John E. Jordan, ed., *Peter Bell by William Wordsworth* (Ithaca and London, 1985); W. J. B. Owen, ed., *The Fourteen-Book Prelude by William Wordsworth* (Ithaca and London, 1985); Mark L. Reed, *The Thirteen-Book Prelude by William Wordsworth* (Ithaca and London, 1991); Duncan Wu, ed., *William Wordsworth: The Five-Book Prelude* (Oxford, 1997). The software used to generate these syllable count figures is my own.

11. Here and elsewhere in this paper the significance threshold assumed is 0.05. Statistical calculations have been performed with the Minitab software package.

12. There is a discrepancy between my counts for the lineation of *PoI* (2,007), and those in *PW* (2,008). This proves to be the result of a mislineation in the text of Book 2, where the number 325 appears a line too early (*PW*, p. 120).

13. *PW*, p. 18.

14. Dyce's "Life," pp. lxx, lxxxi.

15. Johnson, "Life of Akenside," 3:417.

16. "Advertisement" to *Odes on Several Subjects,* in *PW*, p. 475.

17. *PW*, pp. 51–52.

18. Robert Bridges, *Milton's Prosody, with a Note Chapter on Accentual Verse* (Oxford, 1921), p. 35.

19. Attridge, *Poetic Rhythm,* p. 127.

20. Bridges, *Milton's Prosody*, p. 35.

21. All the numerical data has been obtained from electronic texts of the poems kindly supplied by Robin Dix. The software for assisting in the markup of texts has been written by my graduate student Hajime Nozawa in the course of his own work on Emily Dickinson, and that for analyzing the metafiles was written by myself.

22. See *PW*, p. 36, note 53, for these attributions.

23. Texts from Dyce's edition, pp. vii–viii, xvi–xxiv, and lxxxii–xci.

24. See Constable, "Verse Form," p. 185.

25. See *The Adventures of Peregrine Pickle*, ed. James L. Clifford (London, 1964); for details of *Lexiphanes*, see *PW*, p. 29.

26. See Johnson, "Life of Akenside," 3:417; for Gray's comment, see Dyce's "Life," p. xi; for the more recent critics, see respectively John Butt and Geoffrey Carnall, *The Mid-Eighteenth Century* (Oxford, 1979), p. 90; Martin Kallich, "The Association of Ideas and Akenside's *Pleasures of Imagination*," *MLN* 62 (1947): 166; and Ricardo Quintana and Alvin Whitley, *English Poetry of the Mid and Late Eighteenth Century* (New York, 1963), p. 114.

27. Johnson, "Life of Akenside," 3:418.

28. William Hazlitt, "Lectures on the English Poets: On Swift, Young, Gray, Collins, &c.," (1818), in *The Complete Works of William Hazlitt*, ed. P. P. Howe (London and Toronto, 1930–34), 5:119.

29. W. J. Courthope, *A History of English Poetry* (New York, 1962), 5:318.

30. Jeffrey Hart, "Akenside's Revision of *The Pleasures of Imagination*," *PMLA* 74 (1959): 72.

31. Dyce's "Life," p. liv.

32. Hart, "Akenside's Revision of *The Pleasures of Imagination*," p. 67.

33. Constable, "Verse Form," p. 185.

34. Dan Sperber and Deirdre Wilson, *Relevance: Communication and Cognition*, 2d ed. (Oxford, 1996).

35. Michael Meehan, *Liberty and Poetics in Eighteenth Century England* (London, 1986), p. 55.

36. Dix (*PW*, p. 187) gives 1.377 of *PtI* as "Should sound in numbers worthy of such a theme." Dyce's edition emends to "worthy such a theme," and I have preferred this reading on metrical grounds.

37. Hart, "Akenside's Revision of *The Pleasures of Imagination*," 68; Meehan, *Liberty and Poetics*, pp. 52, 54; but for a challenge to this position see Dustin Griffin's essay in this volume.