

EIGHTH EDITION

# SOUND AND SENSE

*An Introduction to Poetry*

LAURENCE PERRINE  
THOMAS R. ARP

Zwerdling

EIGHTH EDITION

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# SOUND AND SENSE

*An Introduction to Poetry*

ch. 6

True ease in writing comes from art, not chance,  
As those move easiest who have learned to dance.  
'Tis not enough no harshness gives offense,  
The sound must seem an echo to the sense.

ALEXANDER POPE  
from *An Essay on Criticism*

E I G H T H E D I T I O N

SOUND  
AND  
SENSE

*An Introduction to Poetry*

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*Southern Methodist University*

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## Preface

The eighth edition of *Sound and Sense*, like the previous editions, is written for the college student who is beginning a serious study of poetry. It seeks to give that student a sufficient grasp of the nature and variety of poetry, some reasonable means for reading it with appreciative understanding, and a few primary ideas of how to evaluate it. The separate chapters gradually introduce the student to the elements of poetry, putting the emphasis always on *how* and *why*: *How* can the reader use these elements to get at the meaning of the poem, to interpret it correctly, and to respond to it adequately? *Why* does the poet use these elements? What values have they for the poet and the reader?

In matters of theory, some issues are undoubtedly simplified, but I hope none seriously. The purpose has always been to give the beginning student something to understand and use. The first assumptions of *Sound and Sense* are that poetry needs to be read carefully and thought about considerably and that, when so read, poetry gives its readers continuing rewards in experience and understanding.

Each chapter is divided into two parts: a discussion of the topic indicated by the chapter title, with illustrative poems, and a relevant selection of poems with study questions, for further illustration of the topic. The division between the two parts is visually indicated by a row of asterisks. The whole book is similarly divided into two parts: Part One consists of the sixteen discussion chapters; Part Two contains poems for further reading, without study questions.

As in previous editions, three poets (Dickinson, Donne, and Frost) are represented by a sufficient number of poems to support study of them as individual artists.

The eighth edition differs from the seventh chiefly in the following respects: the number of poems by women and by members of ethnic minorities (and the number of poets representing those groups) has again been increased; there has been a 15% increase in the total number

of poems, most of them by contemporary poets; and a section on "Writing about Poetry" has been added as an appendix at the request of readers of the seventh edition.

With this edition Thomas R. Arp, my able and marvelously efficient assistant in the sixth and seventh editions, is elevated in status and duties to coauthor. Tom has clearly seen the intent of each part of the book and how it integrates with other parts. In this edition he has participated fully in the selection of poems, construction of study questions, correspondence with the publishers, and direction of copyediting. He also has rewritten and improved parts of the text itself. He fully deserves this new position and in future editions will carry forward the traditions that began with the first edition (1956), but he will also be open to new ideas, new questions, and new poems.

A book of this kind inevitably owes something to all who have thought and written about poetry. It would be impossible to express all indebtedness, but for personal advice, criticism, and assistance I wish especially to thank my wife, Catherine Perrine, and M. L. Lawhon and the late Margaret Morton Blum of Southern Methodist University.

L. P.

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