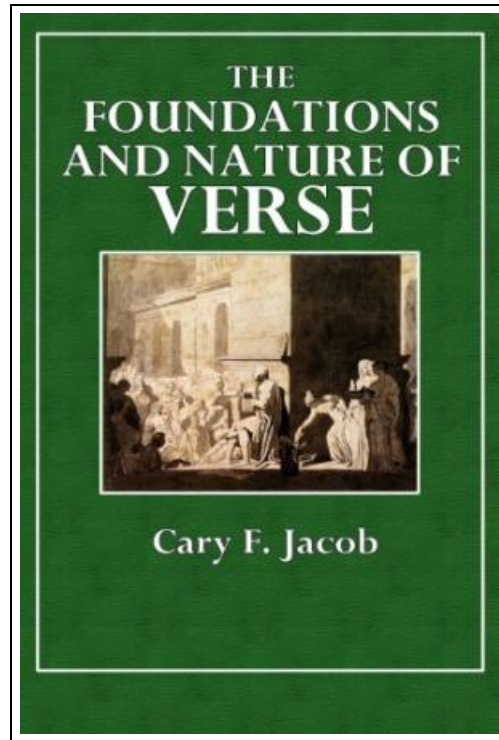


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Createspace, 2015. Paperback. Condition: New. Language: English . Brand New Book ***** Print on Demand *****.After summarizing the state of our knowledge regarding the physical and psychological factors of verse in a series of competent chapters on pitch, intensity, time, rhythm, duration, accent, etc., Dr. Jacob outlines his own theory of verse structure and scansion. Any theory of English poetry which assumes for the syllables either equality of time-length or the existence among them of any degree of simple proportion is without foundation in fact (p. 117). Usually the marking off of the measures is by mere increase of loudness; but this means of accentuation is not at all obligatory. Provided a feeling of a fairly definite time-length has once been established, the ear will seize upon any phenomenon at hand that will assist in maintaining the periodicity of occurrence (p. 124). He accepts Scripture and Wallin's centroid syllable. The latter has undoubtedly come to a correct understanding of the case in thinking of accent as produced by length, pitch, and intensity singly or in combination, when centered in some syllable made emphatic by their presence (p. 12f). The centroid sounds occur at time intervals which are felt, when not too closely inspected, to be of equal length (p. 193). When due allowance has been made for the inaccuracies of time-judgments, the time-lengths of the syllables do approach the time-lengths of notes, not as written but as played (p. 194). Jacob finds no essential difference between the various kinds of feet (pace Mr Bayfield!) (p. 178). They represent merely the perceiver's method of grouping the syllables (p. 216). There is not necessarily an equal number of centroids to each line of any particular type of verse: it is the tendency of corresponding phrases toward equality of time-length that...



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