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Nota di contenuto	Front matter -- Contents -- Preface -- 1. The Iambic Pentameter Line -- 2. Chaucer and Wyatt: Early Expressive Pentameters -- 3. The Sixteenth-Century Line: Pattern and Variation -- 4. Flexibility and Ease in Four Older Poets -- 5. An Art of Small Differences: Shakespeare's Sonnets -- 6. The Verse of Shakespeare's Theater -- 7. Prose and Other Diversions -- 8. Short and Shared Lines -- 9. Long Lines -- 10. Shakespeare's Syllabic Ambiguity: More Than Meets the Ear -- 11. Lines with Extra Syllables -- 12. Lines with Omitted Syllables -- 13. Trochees -- 14. The Play of Phrase and Line -- 15. Shakespeare's Metrical Technique in Dramatic Passages -- 16. What Else Shakespeare's Meter Reveals -- 17. Some Metrically Expressive Features in Donne and Milton -- 18. Conclusion: Verse as Speech, Theater, Text, Tradition, Illusion -- Appendix A: Percentage Distribution of Prose in Shakespeare's Plays -- Appendix B: Main Types of Deviant Lines in Shakespeare's Plays -- Appendix C: Short and Shared Lines -- Notes -- Main Works Cited or Consulted -- Index
Sommario/riassunto	This is a wide-ranging, poetic analysis of the great English poetic line, iambic pentameter, as used by Chaucer, Sidney, Milton, and particularly by Shakespeare. George T. Wright offers a detailed survey of Shakespeare's brilliantly varied metrical keyboard and shows how it augments the expressiveness of his characters' stage language.

