Contents

| Preface (Wolfgang Görtschacher, David Malcolm) |
|--|
| Acknowledgements (Wolfgang Görtschacher, David Malcolm) |
| Sound Is/As Sense: Introduction (Wolfgang Görtschacher, David Malcolm) |
| Derek Attridge Sound Reading: Don Paterson's Lyric Principle |
| Vincent Broqua Close-reading Analysis of Some Aspects of Rhythm and Sound in Harryette Mullen's Parodies of Shakespeare, or the Poetics of Muzak and Sonar |
| Andrew Eastman Rhythm as Continuum: Grammar, Speechsound and the Invention of Nature in Lorine Niedecker's "Paean to Place" |
| Kit Fryatt "Mauling the music": Southrons (and Others) Reading Briggflatts |
| Wolfgang Görtschacher Slitting the Poem's Throat to See What Makes It Sing: Sound / Sense Maps in Paula Meehan's Poetry |
| David Lloyd Sound and Sense in R.S. Thomas's Later Poetry |
| David Malcolm "I feel the force and virtuousness of rhyme": Roy Fuller Celebrates the Sonnet and Its Sounds |

| Frederick Morel Rhythm and Musicality in Ezra Pound's "The Seafarer" and "The Return" | 31 |
|---|----|
| Martina Pfeiler "Sonic Revolutionaries": Self-Reflexivity, Remediality and Cultural Specificity in Saul Williams' Poetry | 51 |
| Monika Szuba "Little tongues of life": David Constantine's Sustained Associations between the Sound and the Sense | 59 |
| Jean Ward "Be quiet and listen, listen". Sound, Rhythm and the Paradoxes of History and Faith in Elizabeth Jennings' Poetry 18 | 31 |
| Tomasz Wiśniewski On Methods of Meaning Creation through Sound Orchestration |)1 |
| Bartosz Wójcik Jamaican Soundscapes in Selected Poems by Kei Miller: A Prelude in Seven Notes | 17 |
| Authors' Notes | 37 |