The presentation of poetry to auditor and reader involves a complex interaction of rhetorical, orthographical and visual mediating skills. At issue are the nature of ‘authority’, the creation of a readership attuned to the writer’s poetic resonance, and a delicate negotiation between literary tradition and individual talent. In a series of detailed readings leading scholars focus on the presentation of work by Spenser, Herbert, Milton, Dryden, Pope, Smart, Blake, Wordsworth, Browning, Newman, Yeats, Lawrence and David Jones. The wide chronological range enables unusually extensive comparison across the boundaries of generic form, and between the varying emotional, aesthetic and rhetorical emphases of specific periods: from the creation of fictitious ‘persona’ to the construction of autobiographical ‘self’, from the interaction of printed word and visual image to the arrangements and rearrangements of structure and sequence.
Presenting poetry
PRESENTING POETRY
COMPOSITION, PUBLICATION, RECEPTION

Essays in honour of
IAN JACK

edited by
HOWARD ERSKINE-HILL
University of Cambridge

and

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5 Templates for shaped poems: Dosiadas (*left*) and Davison (*right*).

6 J. B. Medina’s ‘sculpture’ for *Paradise Lost*, book twelve; first published in Tonson’s edition (1688). ‘The Angel…shoving them out, as we say, by Head and Shoulders’ (Patrick Hume). By permission of the Syndics of Cambridge University Library.

7 J. B. Medina’s ‘sculpture’ for *Paradise Lost*, book one; first published in Tonson’s edition (1688). ‘He might have spared his Horns and Asses Ears, so unsuitable to the Description of the Arch-angel’ (Patrick Hume). By permission of the Syndics of Cambridge University Library.

8 Holographs (reduced) of ‘Let’ and ‘For’ passages from Fragment B of Christopher Smart’s *Jubilate Agno*, lines 1–70. FMS Eng 719. By permission of the Houghton Library, Harvard University.

9 David Jones, drawing of two soldiers in the trenches (*c.* 1928); (published for the first time). By kind permission of Mr Lucas Elkin and the Trustees of the David Jones Estate.

10 David Jones, frontispiece to *In Parenthesis* (1937). By kind permission of the Trustees of the David Jones Estate, the National Museum of Wales and the Anthony d’Offay Gallery.