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Nota di contenuto	Contents; Acknowledgements; Introduction; 1. The Double Pattern; 2. Silent Poetics; 3. Critical Antipathy; 4. The Poet in the Poem; 5. Modernism: Two Versions of Free Verse; 6. Poems as Pictures; 7. The Sliding Scale; 8. The Sliding Scale and Recent Literary History; 9. Conclusion; Notes; Select Bibliography; Index
Sommario/riassunto	Concrete', 'pattern' or 'shaped' poems are well documented as experimental curiosities. While giving some attention to this sub-genre the book shifts the focus to the ways in which visual form manifests itself in 'traditional' verse, examining poems by Milton, Wordsworth, Eliot, Olson, T.E. Hulme, Auden, Williams, Larkin and Charles Tomlinson. It examines how the tactile presence of the poem on the page transcends the routine distinctions between genre and historical context, emerging as a significant but largely unexamined contribution to modernist poetics. The interpretative methodology is r