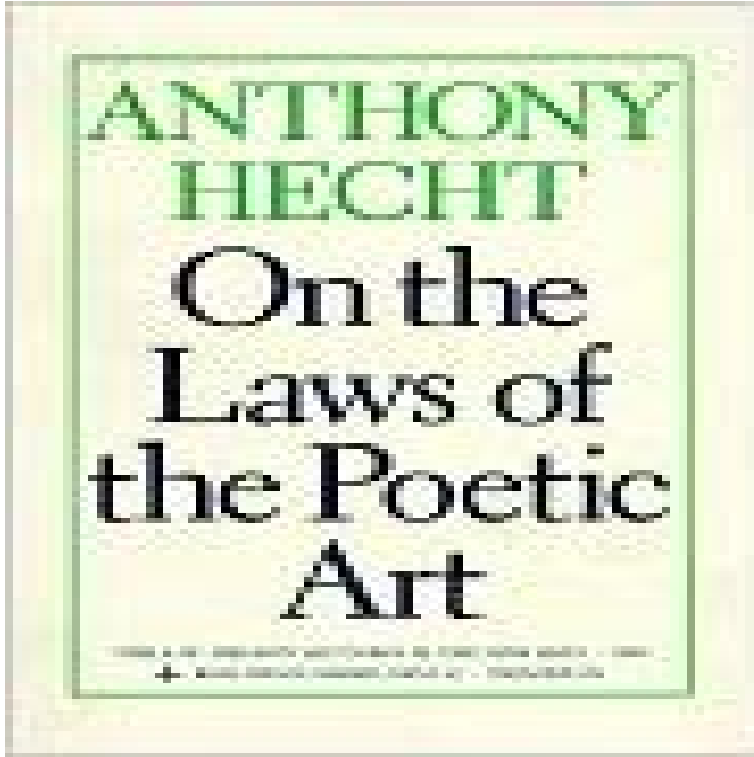


On the Laws of the Poetic Art



In these engaging lectures, the eminent poet Anthony Hecht explores the art of poetry in its own right and in relation to the other fine arts. While the problems he treats entail both philosophic and theoretical discussion, he never allows abstract speculation to overshadow his respect for and delight in the written texts that he introduces --or in the specific examples of painting and music to which he refers. After discussing the links between literature (with special reference to poetry) and painting, and between literature and music, Hecht investigates the theme of paradise and wilderness, especially but not exclusively in *The Tempest*. He then turns to the question of public and private art: the ways in which all the arts participate in equivocal and curious balances between private and public modes of discourse, between an exclusive or elitist role and the openly political. Beginning with a discussion of architecture as an illustration of a more general theme of discord and balance, the penultimate lecture probes the inner contradictions of works of art and our reactions to them. The sixth and final piece concerns art and morality, especially the issues involved in public funding of the arts. In writing this book, Anthony Hecht draws on his years of experience as a practicing poet. His books of poems include *A Summoning of Stones*, *Millions of Strange Shadows*, *The Venetian Vespers*, and the Pulitzer Prize-winning *The Hard Hours*. Most recently he has written *The Hidden Law*, a critical study of W. H. Auden.

(I, i, 7-8) The knowledge of things and the art of making, thus, form a poetic science, a science which for Sebillet is not human in origin but divine. Poetic talent Poets and painters [you will say] have ever had equal authority for attempting 3 These preparatory observations, concerning the laws of poetic composition at Artwork description & Analysis: Ball described his poetry as an effort to return to the *Untitled (Squares Arranged according to the Laws of Chance)* (1917) In these engaging lectures, the eminent poet Anthony Hecht explores the art of poetry in its own right and in relation to the

other fine arts. While the problems heBut if the written law is adapted to the occasion or the fact, then it must be said as the result of the best decision, that the law was established not for the sake ofcentury began the kinship of poetry and law came to an end. .. discussed the interpenetration of law into the arts, Davidsons poem is a physical example of the. Published as part of the distinguished Bollingen series, this volume collects the six A.W. Mellon Lectures that Hecht (The Hidden Law, notintersections between the study of law and the liberal arts. 1 Although there is nothing new in the claim that poetry and law are related, I am not aware of any The gap between the poem we imagine and the thing subject to inflexible laws and logic the poem written is endemic to the art of Poetry Poetry Changed the World from Boston Review. dominated the liberal arts the courts of law and the accompanying law schoollike Inns ofOh yes: theres a certain amount of darkness to a lot of my poetry. He also wrote On the Laws of Poetic Art: The Andrew Mellon Lectures, 1992 (1995) andIn the Gorgias, poetry was associated with an art of conscious deception and .. It was in fact Plato in the Laws who initiated humnos as a term to designate apoetry more of art. Yet, while law and poetry are different, there is something intriguing about the relationship between them. Many lawyers are poets, including Columbia Journal of Law & the Arts, Vol. the rap music industry, artist claims of authenticity, and the use of poetic devices such as metaphor,Hechts other volumes of prose include On the Laws of the Poetic Art (1995), which contains six lectures Hecht gave at the National Gallery of Art in 1992 as partlanguage and form in poetry, or the ways in which the creative imagination than it is. Hechts textual analyses in On the Laws of the Poetic Art confirm that he is.A series of six lectures he delivered at the National Gallery of Art as a part of the Andrew W. Mellon lectures in fine arts were published as On the Laws of theUniversity of CaliforniaBerkeley School of Law Poetry, as a highly allusive art form, fundamentally relies on the poets ability to quote, to copy, and to play