CHAPTER 1

Poets' Graceful Pottery

The reader's experience of reading aloud in the presence of the poet's words is quite different from the poet's own experience of composing the poem. When the poet reads their work, they are actively engaged in the process of creation, with their emotions and thoughts flowing freely. This experience is unique to each poet and their work, and it is through this personal connection that the poem comes to life.

In contrast, when a reader hears a poem read aloud, they are not the creator of the words. They are instead a passive recipient of the poet's art, interpreting and experiencing it through the voice of the reader. This experience can be both delightful and enlightening, as it allows the reader to connect with the poet's vision and emotions in a more immediate way.

The act of reading aloud can also enhance the reader's understanding of the poem's meaning and structure. With the poet's guidance, the reader can appreciate the nuances of the language and the poet's intentions more fully.

In this way, the experience of reading aloud is a perfect blend of creativity and interpretation, offering a unique and enriching experience for both the poet and the reader.
We very soon begin to experience this feeling. The effect of the picture is to make us feel as if we were looking at a scene in reality. The scenery is so well drawn that we almost believe ourselves to be part of the scene. The picture seems to breathe life into the figures, and we feel as if we could touch them. The colors are vivid and the contrasts are strong, making the picture come alive. The whole effect is one of realism and it is impossible to say exactly how it is achieved. It must be seen to be believed.
The paragraph in question discusses the concept of "lifelikeness" in portraiture. It highlights that the portrayal of the sitter is not just about capturing a likeness, but also about capturing an essence of the sitter's character and personality. The writer emphasizes that while a portrait may be life-like in terms of physical appearance, it is more effective if it also conveys the inner qualities of the individual.

The text suggests that a successful portrait not only looks like the sitter but also captures the spirit and essence of the person. This is achieved by the artist's ability to understand and convey the sitter's inner world through their work.

The paragraph ends by pointing out that the success of a portrait lies in its ability to stir emotions and bring the sitter to life on the canvas, even if the portrait is not a perfect physical likeness. The writer concludes that the true mark of a great portrait is its ability to transform the sitter into something more than just a reflection of their physical appearance.
pseudoparody is by no means maximal or accidental since none of these texts

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