Body Imagery Figuring Kinds of Poetry Collections.

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Unlike previous rhyming dictionaries, Thomas Hayward's *British Muse* (1738) conceives of poems as whole bodies. The difference between the beauties that Hayward has collected, William Oldys says in the Preface to Hayward's volumes, and those collected by earlier compilers of beauties is that earlier collections "mutilate" (vii), "mangle" (viii), and "maim" (ix) what they quote. The collection worries about parts of poems as if they were body parts. Henry Headley's *Select Beauties of Ancient English Poetry* of 1787 is worried about "mangling" an author's oeuvre by excluding parts of works that the author had deliberately crafted as a whole for the sake of representing himself completely to posterity, and so feels a "melancholy reluctance" about "thus playing the anatomist" upon those authors who "have no longer the power of personally pleading for themselves" (xi). To excuse himself for not excising less interesting parts of poems, Headley says:

> With the "dijecti membra Poetae"[1] before me, let me be pardoned then, if I have sometimes, as I fear I have, listened to the captivating whispers of mercy instead of the cool dictates of unsentimental criticism: often I have exulted to find an unexpected latent beauty, which on a first perusal had escaped me, that might countenance the preservation of a doubtful passage, which I had just doomed to its former oblivion. (xi)

Headley sees passages as body parts of poems, *membra Poetae*, that are therefore whole bodies. The difference, then, between these earlier miscellanies and Bell's later voluminous collection is that, for Hayward, parts of poems, and for Headley, whole poems are bodies, while for Bell, an

author's *oeuvre* is an author's body. Later, the disciplinary anthology takes off from Bell by

equating author's oeuvre with author's body, but here wholeness is constituted by selecting

poetry that the editor claims to be exemplary, not by including all an author's works.

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[1] Headley quotes Horace who is recounting the story of Orpheus (*Satires*, Book 1, Satire 4).