
The Passion of Meter Questions of Possibility examines the particular forms that contemporary American poets favor and those they neglect. The poets' choices reveal both their ambitions and their limitations, the new possibilities they discover and the traditions they find unimaginable. By means of close attention to the sestina, ghazal, love sonnet, ballad, and heroic couplet, this study advances a new understanding of contemporary American poetry. Rather than pitting "closed" verse against "open" and "traditional" poetry against "experimental," Questions of Possibility explores how poets associated with different movements inspire and inform each other's work. Discussing a range of authors, from Charles Bernstein, Derek Walcott, and Marilyn Hacker to Agha Shahid Ali, David Caplan treats these poets as contemporaries who share the language, not as partisans assigned to rival camps. The most interesting contemporary poetry crosses the boundaries that literary criticism draws, synthesizing diverse influences and establishing surprising affinities. In a series of lively readings, Caplan charts the diverse characteristics and accomplishments of modern poetry, from the gay and lesbian love sonnet to the currently popular sestina.

Mikrolithen sinds, Steinchen This is a study of Wordsworth's metrical theory and his practice in the art of versification. It provides a detailed treatment of what Wordsworth calls the innumerable minutiae that the art of the poet depends upon and of the broader vision to which these minutiae contribute.

The Rhythms of English Poetry Presents a collection of essays and poems by such authors as Stephen Dunn, Edward Hirsch, and Maxine Kumin, on thier love for and insights into the art of reading.

The Written Poem

The Poet's Pen Throughout Antiquity and the Middle Ages, literature was read with the ear as much as with the eye: silent reading was the exception; audible reading, the norm. This highly original book shows that Boethius's Consolation of Philosophy - one of the most widely-read texts in Western history - aims to affect the listener through the designs of its rhythmic sound. Stephen Blackwood argues that the Consolation's metres are arranged in patterns that have a
therapeutic and liturgical purpose: as a bodily mediation of the text's consolation, these rhythmic patterns enable the listener to discern the eternal in the motion of time. The Consolation of Boethius as Poetic Liturgy vividly explores how in this acoustic encounter with the text philosophy becomes a lived reality, and reading a kind of prayer.

Poetic Meter and Musical Form in Tashlhiyt Berber Songs An unexpectedly entertaining collection of writing by poets discussing the creative inspiration and artistic form of their work.

The Poem in the Story Studying Poetry is a fun, concise and helpful guide to understanding poetry which is divided into three parts, form and meaning, critical approaches and interpreting poetry, all of which help to illuminate the beauty and validity of poetry using a wide variety of examples, from Dylan Thomas to Bob Dylan.

Fictions of Form in American Poetry This volume is part of a collection of facsimile reprints integrating a wide range of Dante scholarship. It provides knowledge of a full range of fundamental ideas, issues, events and beliefs that characterized the world view of Dante's age.

Planet on the Table Excerpts from distinctive poems illustrate the author's appreciation of the metrical and formal aspects of poetry

THE WAYS OF THE WORD Examines the way in which poetry in English makes use of rhythm. The author argues that there are three major influences which determine the verse-forms used in any language: the natural rhythm of the spoken language itself; the properties of rhythmic form; and the metrical conventions which have grown up within the literary tradition. He investigates these in order to explain the forms of English verse, and to show how rhythm and metre work as an essential part of the reader's experience of poetry.

Encyclopedia of Literature and Criticism A comprehensive reference guide to English and American literature, including biographical information on writers, and discussions on literary genres, themes and styles.

Ecstatic Occasions, Expedient Forms Offering a new theory of poetic constraint, this book analyses contributions of bound people to the history of the lyric.

The Consolation of Boethius as Poetic Liturgy

Sound and Form in Modern Poetry Sellin invites readers to explore the daunting and often unsung work of literary translators. With wry humor and an engaging conversational style, Sellin shares his insight on the art and science of translation, including the many nuanced solutions he has developed for some of the more sensitive problems that frustrate translators of formal poetry. The essays offer a balance of commentary on structural challenges as well as linguistic and aesthetic issues, giving readers practical and theoretical advice gained from a long career as a professor, poet, editor, and translator.

Towards a Typology of Poetic Forms "This study finds that in scanning poetry, the commitment to the "foot" as a unit of measure satisfies a desire for a poem to display a "system." But that system is achieved only at the cost of distorting or obscuring the true stress configuration of verse lines. The foot also comes into play in setting up the notion of an ideal line, supposedly heard by the "mind's ear," and said to be in "tension" or "counterpoint" with the actual line.
Rethinking Meter discards this approach as removing us from our authentic experience of a poem's movement. "Before presenting its own view of meter, the book takes up the issues of how the words of a poem are to be enunciated, the place of pauses, and the notion of the line as the essential formal feature marking off poetry from prose. Focusing on iambic pentameter, Rethinking Meter proceeds to offer a view of metrical patterns that discards the foot entirely."--BOOK JACKET.

Manuscript Miscellanies in Early Modern England

Rethinking Meter This Encyclopedia is the most comprehensive guide yet both to the nature and content of literature, and to literary criticism. In ninety essays by leading international critics and scholars, the volume covers both traditional topics such as literature and history, poetry, drama and the novel, and also newer topics such as the production and reception of literature. Current critical ideas are clearly and provocatively discussed, while the volume's arrangement reflects in a dynamic way the rich diversity of contemporary thinking about literature. Each essay seeks to provide the reader with a clear sense of the full significance of its subject as well as guidance on further reading. An essential work of reference, The Encyclopedia of Literature and Criticism is a stimulating guide to the central preoccupations of contemporary critical thinking about literature. Special Features * Clearly written by scholars and critics of international standing for readers at all levels in many disciplines * In-depth essays covering all aspects, traditional and new, of literary studies past and present * Useful cross-references within the text, with full bibliographical references and suggestions for further reading * Single index of authors, terms, topics

Cold War Poetry In The Art of Poetry, Shira Wolosky provides a dazzling introduction to an art whose emphasis on verbal music, wordplay, and dodging the merely literal makes it at once the most beguiling and most challenging of literary forms. A uniquely comprehensive, step-by-step introduction to poetic form, The Art of Poetry moves progressively from smaller units such as the word, line, and image, to larger features such as verse forms and voice. In fourteen engaging, beautifully written chapters, Wolosky explores in depth how poetry does what it does while offering brilliant readings of some of the finest lyric poetry in the English and American traditions. Both readers new to poetry and poetry veterans will be moved and enlightened as Wolosky interprets work by William Shakespeare, John Donne, William Blake, William Wordsworth, Emily Dickinson, Robert Frost, Sylvia Plath, and others. The book includes a superb two-chapter discussion of the sonnet's form and history, and represents the first poetry guide to introduce gender as a basic element of analysis. In contrast to many existing guides, which focus on selected formal aspects like metrics or present definitions and examples in a handbook format, The Art of Poetry covers the full landscape of poetry's subtle art while showing readers how to comprehend a poetic text in all its dimensions. Other special features include Wolosky's consideration of historical background for the developments she discusses, and the way her book is designed to acquaint or reacquaint readers with the core of the lyric tradition in English. Lively, accessible, and original, The Art of Poetry will be a rich source of inspiration for students, general readers, and those who teach poetry.

Meter in English This essay collection explores the crucial connections between aesthetic experience and the interdisciplinary field of somaesthetics. After examining philosophical accounts of embodiment and aesthetic experience, the essays apply somaesthetic theory to the diverse fine arts and the art of living.
News of War Perhaps more than any other kind of book, manuscript miscellanies require a complex and material reading strategy. This collection of essays engages the renewed and expanding interest in early modern English miscellanies, anthologies, and other compilations. Manuscript Miscellanies in Early Modern England models and refines the study of these complicated collections. Several of its contributors question and redefine the terms we use to describe miscellanies and anthologies. Two senior scholars correct the misidentification of a scribe and, in so doing, uncover evidence of a Catholic, probably Jesuit, priest and community in a trio of manuscripts. Additional contributors show compilers interpreting, attributing, and arranging texts, as well as passively accepting others’ editorial decisions. While manuscript verse miscellanies remain appropriately central to the collection, several essays also involve print and prose, ranging from letters to sermons and even political prophesies. Using extensive textual and bibliographical evidence, the collection offers stimulating new readings of literature, politics, and religion in the early modern period, and promises to make important interventions in academic studies of the history of the book.

The Comedian as the Letter D: Erasmus Darwin’s Comic Materialism This book demonstrates how Dryden made Virgil’s Aeneid available in an English idiom that would reflect and appeal to English tastes and values over a long period of time.

The Magic Mirror of Literary Translation This text discusses the visual and graphic conventions in contemporary poetry in English. It defines contemporary poetry and its historical construction as a ‘seen object’ and uses literary and social theory of the 1990s to facilitate the study. In examining how a poem is recognized, the interpretive conventions for reading it, and how the spacial arrangement on the page is meaningful for contemporary poetry, the text takes examples from individual poems. There is also a focus on changes in manuscript conventions from Old to Middle English poetry and the change from a social to a personal understanding of poetic meaning from the late 18th through the 19th century.

Reader’s Guide to Literature in English An updated and expanded version of a classic and essential text on prosody.

An Exaltation of Forms

A Taste for China Challenging existing narratives of the relationship between China and Europe, this study establishes how modern English identity evolved through strategies of identifying with rather than against China. Through an examination of England's obsession with Chinese objects throughout the long eighteenth century, A Taste for China argues that chinoiserie in literature and material culture played a central role in shaping emergent conceptions of taste and subjectivity. Informed by sources as diverse as the writings of John Locke, Alexander Pope, and Mary Wortley Montagu, Zuroski Jenkins begins with a consideration of how literature transported cosmopolitan commercial practices into a model of individual and collective identity. She then extends her argument to the vibrant world of Restoration comedy-most notably the controversial The Country Wife by William Wycherley—where Chinese objects are systematically associated with questionable tastes and behaviors. Subsequent chapters draw on Defoe, Pope, and Swift to explore how adventure fiction and satirical poetry use chinoiserie to construct, question, and reimagine the dynamic relationship between people and things. The second half of the eighteenth century sees a marked shift as English subjects anxiously seek to separate themselves from Chinese objects. A reading of texts including Aphra Behn's Oroonoko and Jonas Hanway's Essay on Tea shows that the enthrallment with chinoiserie does not disappear, but is rewritten as an aristocratic perversions.
in midcentury literature that prefigures modern sexuality. Ultimately, at the century's end, it is nearly disavowed altogether, which is evinced in works like Charlotte Lennox's The Female Quixote and Jane Austen's Northanger Abbey. A persuasively argued and richly textured monograph on eighteenth-century English culture, A Taste for China will interest scholars of cultural history, thing theory, and East-West relations.

Aesthetic Experience and Somaesthetics Passwords Primeval sets aside the artificial boundaries of poetry "schools" and "movements" to cut to the art of the matter. Tony Leuzzi’s astounding knowledge of poetry draws new insights from such luminaries as Billy Collins, Gerald Stern, Jane Hirshfield, Patricia Smith, and Martín Espada. These new interviews provide insights into the poets and their poems without losing any of their mystery. Whether you’re looking for deeper understanding of your favorite poets or simply interested in the lives of contemporary artists, Passwords Primeval reveals the interconnectedness of these masters whose voices echo each other from opposite ends of the same canyon.

R. S. Thomas Metrics is often defined as a discipline that concerns itself with the study of meters. In this volume the term is used in a broader sense that more or less coincides with the traditional notion of versification. Understood this way, metrics is an eminently complex object that displays variation over time and in space, that concerns forms of a great variety and with different statuses (meters, rhymes, stanzas, prescribed forms, syllabification rules, nursery rhymes, slogans, musical textsetting, ablaut reduplication etc.), and that as a cultural manifestation is performed in a variety of ways (sung, chanted, spoken, read) that can have direct consequences on how it is structured. This profusion of forms is thought to correspond, at the level of perception, to a limited number of cognitive mechanisms that allow us to perceive and to represent regularly iterating forms. This volume proposes a relatively coherent overall vision by distinguishing four main families of metrical forms, each clearly independent of the others and amenable to separate typologies."

Passwords Primeval Renowned poets and experts in metrics respond to Robert Wallace’s pivotal essay which clarifies and simplifies methods of studying poetry. Former United States Poet Laureate Robert Hass has called Wallace’s essay a paradigm shift in our understanding of English prosody.

Questions of Possibility Collects poetry lessons for high school teachers to use, stressing the importance of the teacher as a participating facilitator, not as a dogmatic observer.

The Art of Poetry R. S. Thomas (1913-2000) is the most recognizable literary figure in twentieth-century Wales. His controversial politics and public personality made him a cultural icon during his life, and the merits of his poetry have continued to be debated in the years after his death. Yet these debates have too-often circled familiar ground, returning to the assumed personality of the poet or to the received narrative of his experience. Even the best studies have focused almost exclusively on ideas and themes. As a result, the poetry itself has frequently been marginalized. This book argues that Thomasís reputation must be grounded in poetry, not personality. Unlike traditional literary biography, which combines historical facts with the conventions of narrative in an attempt to understand the life of a literary figure, this stylistic biography focuses on the essential relationship between the maker and the made object, giving priority to the latter. R. S. Thomas began his career by writing sugary, derivative lyrics inspired by Palgraveís Golden Treasury, yet he ended it as a form-seeking experimentalist. This study guides the reader through that journey, tracing Thomasís stylistic evolution over six decades. In so doing, it asserts a priority: not to look at poetry, as many
have, as a way of affirming existing notions about an iconic R. S. Thomas, but to come to terms with the tensions within him as they reveal themselves in the tensions—rhythmic, linguistic, structural—of the poetry itself.


Dante In the 1830s Alexis de Tocqueville prophesied that American writers would slight, even despise, form— that they would favor the sensational over rational order. He suggested that this attitude was linked to a distinct concept of democracy in America. Exposing the inaccuracies of such claims when applied to poetry, Stephen Cushman maintains that American poets tend to overvalue the formal aspects of their art and in turn overestimate the relationship between those formal aspects and various ideas of America. In this book Cushman examines poems and prose statements in which poets as diverse as Emily Dickinson and Ezra Pound describe their own poetic forms, and he investigates links and analogies between poets' notions of form and their notions of "Americanness.". The book begins with a brief discussion of Whitman, who said, "The United States themselves are essentially the greatest poem." Cushman takes this to mean that American poetry has succeeded in making fictions about itself which persuade its readers that its uniqueness transcends merely geographical boundaries. He explores the truth of this statement by considering the Americanness of Emily Dickinson, Ezra Pound, Elizabeth Bishop, and A. R. Ammons. He concludes that the uniqueness of American poetry lies not so much in its forms as in its formalism and in the various attitudes that formalism reveals. Originally published in 1993. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Grashalme

Poetic Meter and Poetic Form The Ways of the Word es un libro de apoyo a la enseñanza y aprendizaje del comentario de textos en inglés para estudiantes universitarios. En la primera parte se exponen los procedimientos de lectura y comprensión textual. La segunda y tercera se centran en técnicas de análisis lingüístico y de discurso, respectivamente, organizadas de modo que cada nivel sirva de apoyo en la progresión hacia el siguiente. Se ofrece así un extenso sistema de recursos para el análisis de todo tipo de textos literarios en inglés.

Poetic Meter and Poetic Form News of War: Civilian Poetry 1936-1945 is a powerful account of how civilian poets confront the urgent problem of writing about war. The six poets Rachel Galvin discusses—W. H. Auden, Marianne Moore, Raymond Queneau, Gertrude Stein, Wallace Stevens, and César Vallejo—all wrote memorably about war, but still they felt they did not have
authority to write about what they had not experienced firsthand. Consequently, these writers
developed a wartime poetics engaging with both classical rhetoric and the daily news in texts
that encourage readers to take critical distance from war culture. News of War is the first book
to address the complex relationship between poetry and journalism. In two chapters on civilian
literatures of the Spanish Civil War, five chapters on World War II, and an epilogue on
contemporary poetry about the wars in Iraq and Afghanistan, Galvin combines analysis of
poetic form with attention to socio-historical context, drawing on rare archival sources and
furnishing new translations. In comparing how poets wrestled with the limits of bodily
experience, and with the ethical, political, and aesthetic problems they faced, Galvin theorizes
the concept of meta-rhetoric, a type of ethical self-interference. She argues that civilian writers
employed strategies drawn from journalism precisely to question the objectivity and facticity of
war reporting. Civilian poetics of the 1930s and 1940s was born from writers’ desire to
acknowledge their own socio-historical position and to write poems that responded ethically to
the gravest events of their day.

Studying Poetry

Poetry and Bondage Mainstream American poetry of the 1950s has long been dismissed as
deliberately indifferent to its cultural circumstances. In this penetrating study, Edward Brunner
breaks the placid surface of the hollow decade to reveal a poetry sharply responsive to issues
of its time. Cold War Poetry considers the fifties poem as part of a dual cultural project: as
proof of the competency of the newly professionalized poet and as a user-friendly way of
initiating a newly educated, upwardly mobile postwar audience into high culture. Brunner
revisits Richard Wilbur, Randall Jarrell, and other acknowledged leaders of the period as well
as neglected writers such as Rosalie Moore, V. R. Lang, Katherine Hoskins, Melvin B. Tolson,
and Hyam Plutzik. He also examines the one-sided authority of the (male-dominated) book
review process, the ostracizing of female and minority poets, poetic fads such as the
ubiquitous sestina, and the power of the classroom anthology to establish criteria for reading.
Attributing the gradual change in poetic style during the 1950s to the slow collapse of the
authority of the state, Brunner shows how a secretive, anxious poetics developed in the
shadow of a disabled government. He recontextualizes the much-maligned domestic verse of
the 1950s, reading its shift toward the private sphere and the recurrent image of the child as a
reflection of the powerlessness of the post-nuclear citizen. Through a close examination of
poetry written about the Bomb, he delineates how poets registered their growing sense of
cosmic disorder in coded language, resorting to subterfuge to continue their critique in the face
of sanctions levied against those who questioned government policies. Brilliantly decoding the
politics embedded in the poetry of an ostensibly apolitical time, Cold War Poetry provides a
powerful rereading of a pivotal decade.

Vowel undersong Fact and fiction meet at the boundaries, the betwixt and between where
transformations occur. This is the area of ambiguity where fiction and fact become endowed
with meaning, and this is the area where ambiguity, irony, and metaphor join forces. That
Harold Scheub exposes in all its nuanced and evocative complexity in The Poem in the Story.
In a career devoted to exploring the art of the African storyteller, Scheub has conducted some
of the most interesting and provocative investigations into nonverbal aspects of storytelling, the
complex relationship between artist and audience, and, most dramatically, the role played by
poetry in storytelling. This book is his most daring effort yet, an unconventional work that
searches out what makes a story artistically engaging and emotionally evocative, the
metaphorical center that Scheub calls "the poem in the story." Drawing on extensive fieldwork
in southern Africa and decades of experience as a researcher and teacher, Scheub develops
an original approach—a blend of field notes, diary entries, photographs, and texts of stories and poems—that guides readers into a new way of viewing, even experiencing, meaning in a story. Though this work is largely focused on African storytelling, its universal applications emerge when Scheub brings the work of storytellers as different as Shakespeare and Faulkner into the discussion.

Theory of Prosody in Eighteenth-century England Fifty poets examine the architecture of poems--from the haiku to rap music--and trace their history

Sonett The Child is father of the Man; And I could wish my days to be Bound each to each by natural piety. William Wordsworth, "Ode: Intimations of Immortality" Wallace Stevens said somewhere that the theory of poetry is the life of poetry. Charles Darwin, who likes poetry, "recognized that at the eost of losing his appreciation of poetry and other things that delighted him in his youth, his mind had become a 'machine for grinding generallaws out of large collections of facts.' "2 Somewhere in between the polar positions of Stevens' extreme aesthetic belief and Darwin's extreme mechanistic belief lies the aesthetics of empirical thought and the whole modern Romantic tradition. There have been men in between who were both mechanists and poets, who both believed in automatic material mechanisms and tried to use the imagination. Erasmus Darwin was one of these "in between" figures. and since he lived early (1731-1802) in the modern scientific era he was one of the first. This older Darwin, the grandfather of Charles, has not been given due credit as a transitional figure in the development of the literature of our scientific era. Although historically and in terms of intellectual stature the grandfather was a fanciful child compared to the giant grand soo, Erasmus Darwin's habits of thought anticipated one of the most distinguishing characteristics of his grandson. (The genetic suggestive.

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