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Skeptical Music Essays On Modern Poetry

Ian Crowe



Skeptical Music Essays On Modern Poetry:

Skeptical Music David Bromwich, 2001-04-05 *Skeptical Music* collects the essays on poetry that have made David Bromwich one of the most widely admired critics now writing Both readers familiar with modern poetry and newcomers to poets like Marianne Moore and Hart Crane will relish this collection for its elegance and power of discernment Each essay stakes a definitive claim for the modernist style and its intent to capture an audience beyond the present moment The two general essays that frame *Skeptical Music* make Bromwich's aesthetic commitments clear In *An Art without Importance* published here for the first time Bromwich underscores the trust between author and reader that gives language its subtlety and depth and makes the written word adequate to the reality that poetry captures For Bromwich understanding the work of a poet is like getting to know a person it is a kind of reading that involves a mutual attraction of temperaments The controversial final essay *How Moral Is Taste* explores the points at which aesthetic and moral considerations uneasily converge In this timely essay Bromwich argues that the wish for excitement that poetry draws upon is at once primitive and irreducible *Skeptical Music* most notably offers incomparable readings of individual poets An essay on the complex relationship between Hart Crane and T S Eliot shows how the delicate shifts of tone and shading in their work register both affinity and resistance A revealing look at W H Auden traces the process by which the voice of a generation changed from prophet to domestic ironist Whether discussing heroism in the poetry of Wallace Stevens considering self reflection in the poems of Elizabeth Bishop or exploring the battle between the self and its images in the work of John Ashbery *Skeptical Music* will make readers think again about what poetry is and even more important why it still matters

Skeptical Music David Bromwich, 2001-03-30 *Skeptical Music* collects the essays on poetry that have made David Bromwich one of the most widely admired critics now writing Both readers familiar with modern poetry and newcomers to poets like Marianne Moore and Hart Crane will relish this collection for its elegance and power of discernment Each essay stakes a definitive claim for the modernist style and its intent to capture an audience beyond the present moment The two general essays that frame *Skeptical Music* make Bromwich's aesthetic commitments clear In *An Art without Importance* published here for the first time Bromwich underscores the trust between author and reader that gives language its subtlety and depth and makes the written word adequate to the reality that poetry captures For Bromwich understanding the work of a poet is like getting to know a person it is a kind of reading that involves a mutual attraction of temperaments The controversial final essay *How Moral Is Taste* explores the points at which aesthetic and moral considerations uneasily converge In this timely essay Bromwich argues that the wish for excitement that poetry draws upon is at once primitive and irreducible *Skeptical Music* most notably offers incomparable readings of individual poets An essay on the complex relationship between Hart Crane and T S Eliot shows how the delicate shifts of tone and shading in their work register both affinity and resistance A revealing look at W H Auden traces the process by which the voice of a generation changed from prophet to domestic ironist Whether

discussing heroism in the poetry of Wallace Stevens considering self reflection in the poems of Elizabeth Bishop or exploring the battle between the self and its images in the work of John Ashbery Skeptical Music will make readers think again about what poetry is and even more important why it still matters *Modern English War Poetry* Tim Kendall, 2006-07-20 Tim Kendall's study offers the fullest account to date of a tradition of modern English war poetry Stretching from the Boer War to the present day it focuses on many of the twentieth century's finest poets combatants and non combatants alike and considers how they address the ethical challenges of making art out of violence Poetry we are often told makes nothing happen But war makes poetry happen the war poet cannot regret and must exalt at even the most appalling experiences *Modern English War Poetry* not only assesses the problematic relationship between war and its poets it also encourages an urgent reconsideration of the modern poetry canon and the too often marginalised position of war poetry within it The aesthetic and ethical values on which canonical judgements have been based are carefully scrutinized via a detailed analysis of individual poets The poets discussed include Thomas Hardy Rudyard Kipling Wilfred Owen Charlotte Mew Edward Thomas Ivor Gurney W H Auden Keith Douglas Ted Hughes and Geoffrey Hill *Nothing to Admire* Christopher Yu, 2003-09-11 Arguing that a continuous genealogy of poetic satire links the writings of Dryden Pope Byron Auden and Merrill Christopher Yu makes the case that the shared idiom of Augustanism developed by these satirists sponsors a meritocratic and ultimately radically liberal ideal of culture Modernism's Metronome Ben Glaser, 2020-11-03 Despite meter's recasting as a rigid metronome diverse modern poet critics refused the formal ideologies of free verse through complex engagements with traditional versification In the twentieth century meter became an object of disdain reimagined as an automated metronome to be transcended by new rhythmic practices of free verse Yet meter remained in the archives poems letters and pedagogy of modern poets and critics In *Modernism's Metronome* Ben Glaser revisits early twentieth century poetics to uncover a wide range of metrical practice and theory upending our inherited story about the breaking of meter and rise of free verse

Modern American Poetry Harold Bloom, 2005 The essays collected in this volume survey the major works of modern American poetry from magnificent epics like Hart Crane's *The Bridge* and Wallace Stevens's *Auroras of Autumn* to such central lyrics as Eliot's *The Love Song of J Alfred Prufrock* and Marianne Moore's *Poetry* the complexity of modern American poetry has demanded appreciation and analysis of an especially high order and the list of critics included here makes up a veritable all star team of close readers from Kenneth Burke to Helen Vendler from Richard Poirier to David Bromwich

Modern American Poetry and the Architectural Imagination Jo Gill, 2023 *Modern American Poetry and the Architectural Imagination* The *Harmony of Forms* assesses the relationship between architectural and poetic innovation in the United States across the twentieth century Taking the work of five key poets as case studies and drawing on the work of a rich range of other writers architects artists and commentators this study proposes that by examining the sustained and productive if hitherto overlooked engagement between the two disciplines we enrich our understanding of the complexity and

interrelationship of both The book begins by tracing the rise of what was conceived of as modern and often international style architecture and by showing how poetry and architecture in the early decades of the century developed in dialogue and within a shared and often transnational context It then moves on to examine the material aesthetic and social conditions that helped shape both disciplines offering new readings of familiar poems and bringing other pertinent resources to light It considers the uses to which poets of the period put the insights of architecture and vice versa In closing Gill turns to modern and contemporary architects written accounts of their own practice in memoirs and other commentaries and examines how they have assimilated or resisted the practice and vision of poetry

The Art of Robert Frost Tim Kendall,2012-05-29

Offers detailed accounts of sixty five poems that span Frost s writing career and assesses the particular nature of the poet s style discussing how it changes over time and relates to the works of contemporary poets and movements

The Oxford Handbook of British and Irish War Poetry Tim Kendall,2007-02-22

Thirty seven chapters written by leading literary critics from across the world describe the latest thinking about twentieth century war poetry The book maps both the uniqueness of each war and the continuities between poets of different wars while the interconnections between the literatures of war and peacetime and between combatant and civilian poets are fully considered The focus is on Britain and Ireland but links are drawn with the poetry of the United States and continental Europe The Oxford Handbook feeds a growing interest in war poetry and offers in toto a definitive survey of the terrain It is intended for a broad audience made up of specialists and also graduates and undergraduates and is an essential resource for both scholars of particular poets and for those interested in wider debates about modern poetry This scholarly and readable assessment of the field will provide an important point of reference for decades to come

The Rift in the Lute Maximilian De Gaynesford,2017

What is it for poetry to be serious and to be taken seriously What is it to be open to poetry attuned to what it says alive to what it does These questions call equally on poetry and philosophy but poetry and philosophy have an ancient quarrel Maximilian de

Gaynesford converts their mutual antipathy into something mutually enhancing

The First Book Jesse Zuba,2025-07-15

An illuminating look at the poetic debut in twentieth century American literary culture We have many poets of the First Book the poet and critic Louis Simpson remarked in 1957 describing a sense that the debut poetry collection not only launched the contemporary poetic career but also had come to define it Surveying American poetry over the past hundred years The First Book explores the emergence of the poetic debut as a unique literary production with its own tradition conventions and dynamic role in the literary market Through new readings of poets ranging from Wallace Stevens and Marianne Moore to John Ashbery and Louise Gl ck Jesse Zuba illuminates the importance of the first book in twentieth century American literary culture which involved complex struggles for legitimacy on the part of poets critics and publishers alike Zuba investigates poets diverse responses to the question of how to launch a career in an increasingly professionalized literary scene that threatened the authenticity of the poetic calling He shows how modernist debuts evoke markedly idiosyncratic paths while

postwar first books evoke trajectories that balance professional imperatives with traditional literary ideals Debut titles ranging from Simpson's *The Arrivistes* to Ken Chen's *Juvenilia* stress the strikingly pervasive theme of beginning accommodating a new demand for career development even as it distances the poets from that demand Combining literary analysis with cultural history *The First Book* will interest scholars and students of twentieth century literature as well as readers and writers of poetry

The Poetics of Waste C. Schmidt, 2014-06-05 Modernist debates about waste both aesthetic and economic often express biases against gender and sexual errancy *The Poetics of Waste* looks at writers and artists who resist this ideology and respond by developing an excessive poetics

Tolerance Among the Virtues John R. Bowlin, 2019-07-16 In a pluralistic society such as ours tolerance is a virtue but it doesn't always seem so Some suspect that it entangles us in unacceptable moral compromises and inequalities of power while others dismiss it as mere political correctness or doubt that it can safeguard the moral and political relationships we value *Tolerance among the Virtues* provides a vigorous defense of tolerance against its many critics and shows why the virtue of tolerance involves exercising judgment across a variety of different circumstances and relationships not simply applying a prescribed set of rules Drawing inspiration from St Paul Aquinas and Wittgenstein John Bowlin offers a nuanced inquiry into tolerance as a virtue He explains why the advocates and debunkers of toleration have reached an impasse and he suggests a new way forward by distinguishing the virtue of tolerance from its false look-alikes and from its sibling forbearance Some acts of toleration are right and good while others amount to indifference complicity or condescension Some persons are able to draw these distinctions well and to act in accord with their better judgment When we praise them as tolerant we are commending them as virtuous Bowlin explores what that commendation means *Tolerance among the Virtues* offers invaluable insights into how to live amid differences we cannot endorse beliefs we consider false actions we think are unjust institutional arrangements we consider cruel or corrupt and persons who embody what we oppose

Free as Gods Charles A. Riley, II, 2017-06-06 Among many art music and literature lovers particularly devotees of modernism the expatriate community in France during the Jazz Age represents a remarkable convergence of genius in one place and period one of the most glorious in history Drawn by the presence of such avant garde figures as Joyce and Picasso artists and writers fled the Prohibition in the United States and revolution in Russia to head for the free wheeling scene in Paris where they made contact with rivals collaborators and a sophisticated audience of collectors and patrons The outpouring of boundary pushing novels paintings ballets music and design was so profuse that it belies the brevity of the era 1918-1929 Drawing on unpublished albums drawings paintings and manuscripts Charles A Riley offers a fresh examination of both canonic and overlooked writers and artists and their works by revealing them in conversation with one another He illuminates social interconnections and artistic collaborations among the most famous Fitzgerald Hemingway Gershwin Diaghilev and Picasso and goes a step further setting their work alongside that of African Americans such as Sidney Bechet Archibald Motley Jr and Langston Hughes and women

such as Gertrude Stein and Nancy Cunard Riley's biographical and interpretive celebration of the many masterpieces of this remarkable group shows how the creative community of postwar Paris supported astounding experiments in content and form that still resonate today

Authoring War Kate McLoughlin, 2011-01-20 Kate McLoughlin's *Authoring War* is an ambitious and pioneering study of war writing across all literary genres from earliest times to the present day. Examining a range of cultures she brings wide reading and close rhetorical analysis to illuminate how writers have met the challenge of representing violence, chaos and loss. War gives rise to problems of epistemology, scale, space, time, language and logic. She emphasises the importance of form to an understanding of war literature and establishes connections across periods and cultures from Homer to the War on Terror. Exciting new critical groupings arise in consequence as Byron's *Don Juan* is read alongside Heller's *Catch 22* and English Civil War poetry alongside Second World War letters. Innovative in its approach and inventive in its encyclopedic range, *Authoring War* will be indispensable to any discussion of war representation.

Beginning with the Word (Cultural Exegesis) Roger Lundin, 2014-04-29 In this addition to the critically acclaimed Cultural Exegesis series, a nationally recognized scholar and award-winning author offers a sophisticated theological engagement with the nature of language and literature. Roger Lundin conducts a sustained theological dialogue with imaginative literature and with modern literary and cultural theory, utilizing works of poetry and fiction throughout to prompt the discussion and focus his reflections. The book is marked by a commitment to bring the history of Christian thought, modern theology in particular, into dialogue with literature and modern culture. It is theologically rigorous, widely interdisciplinary in scope, lucidly written, and ecumenical in tone and approach.

Fatal Purity Ruth Scurr, 2007-04-17 Judicious, balanced and admirably clear at every point, this is quite the calmest and least abusive history of the Revolution you will ever read. Hilary Mantel, London Review of Books. Since his execution by guillotine in July 1794, Maximilien Robespierre has been contested terrain for historians. Was he a bloodthirsty charlatan or the only true defender of revolutionary ideals? The first modern dictator or the earliest democrat? Was his extreme moralism a heroic virtue or a ruinous flaw? Against the dramatic backdrop of the French Revolution, historian Ruth Scurr tracks Robespierre's evolution from provincial lawyer to devastatingly efficient revolutionary leader, righteous and paranoid in equal measure. She explores his reformist zeal, his role in the fall of the monarchy, his passionate attempts to design a modern republic, even his extraordinary effort to found a perfect religion. And she follows him into the Terror as the former death penalty opponent makes summary execution the order of the day, himself falling victim to the violence at the age of thirty-six. Written with epic sweep, full of nuance and insight, *Fatal Purity* is a fascinating portrait of a man who identified with the Revolution to the point of madness and in so doing changed the course of history.

The Work of Revision Hannah Sullivan, 2013-01-01 Revision might seem to be an intrinsic part of good writing. But Hannah Sullivan argues that we inherit our faith in the virtues of redrafting from early twentieth-century modernism. Closely examining changes made in manuscripts, typescripts and proofs by T. S. Eliot, Ezra Pound, Ernest Hemingway, James Joyce

Virginia Woolf and others she shows how modernist approaches to rewriting shaped literary style and how the impulse to touch up alter and correct can sometimes go too far In the nineteenth century revision was thought to mar a composition's originality a prejudice cultivated especially by the Romantics who believed writing should be spontaneous and organic and that rewriting indicated a failure of inspiration Rejecting such views avant garde writers of the twentieth century devoted themselves to laborious acts of rewriting both before and after publishing their work The great pains undertaken in revision became a badge of honor for writers anxious to justify the value and difficulty of their work In turn many of the distinctive effects of modernist style ellipsis fragmentation parataxis were produced by zealous experimental acts of excision and addition The early twentieth century also saw the advent of the typewriter It proved the ideal tool for extensive multi stage revisions superior even to the word processor in fostering self scrutiny and rereading across multiple drafts Tracing how master stylists from Henry James to Allen Ginsberg have approached their craft *The Work of Revision* reveals how techniques developed in the service of avant garde experiment have become compositional orthodoxy

Writing Politics David Bromwich, 2020-10-20 Explore the tradition of the political essay with this brilliant anthology David Bromwich is one of the most well informed cogent and morally uncompromising political writers on the left today He is also one of our finest intellectual historians and literary critics In *Writing Politics* Bromwich presents twenty seven essays by different writers from the beginning of the modern political world in the seventeenth century until recent times essays that grapple with issues that continue to shape history revolution and war racism women's rights the status of the worker the nature of citizenship imperialism violence and nonviolence among them and essays that have also been chosen as superlative examples of the power of written English to reshape our thoughts and the world Jonathan Swift Edmund Burke Henry David Thoreau Harriet Taylor Abraham Lincoln George Eliot W E B Du Bois Mohandas Gandhi Virginia Woolf Martin Luther King and Hannah Arendt are here among others along with a wide ranging introduction

An Imaginative Whig Ian Crowe, 2005 This collection of essays shifts the focus of scholarly debate away from the themes that have traditionally dominated the study of Edmund Burke In the past largely ideology based or highly textual studies have tended to paint Burke as a prophet or precursor of movements as diverse as conservatism political pragmatism and romanticism In contrast these essays address prominent issues in contemporary society multiculturalism the impact of postmodern and relativist methodologies the boundaries of state church relationships and religious tolerance in modern societies by emphasizing Burke's earlier career and writings and focusing on his position on historiography moral philosophy jurisprudence aesthetics and philosophical skepticism The essays in this collection written by some of today's most renowned Burke scholars will radically challenge our deeply rooted assumptions about Burke his thought and his place in the history of Western political philosophy

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