

THE KENNETH ALLOTT LECTURES

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The Makings of a Music:
Reflections on the Poetry
of Wordsworth and Yeats

by

Seamus Heaney

The Makings Of Music Reflections On The Poetry Of Wordsworth And Yeats

Samiran Kumar Paul



The Makings Of Music Reflections On The Poetry Of Wordsworth And Yeats:

The Makings of a Music Seamus Heaney, 1978 The Figure of Music in Nineteenth-Century British Poetry Phyllis Weliver, 2017-07-05 How was music depicted in and mediated through Romantic and Victorian poetry This is the central question that this specially commissioned volume of essays sets out to explore in order to understand better music's place and its significance in nineteenth century British culture Analysing how music took part in and commented on a wide range of scientific literary and cultural discourses the book expands our knowledge of how music was central to the nineteenth century imagination Like its companion volume *The Idea of Music in Victorian Fiction* Ashgate 2004 edited by Sophie Fuller and Nicky Losseff this book provides a meeting place for literary studies and musicology with contributions by scholars situated in each field Areas investigated in these essays include the Romantic interest in national musical traditions the figure of the Eolian harp in the poetry of Coleridge and Shelley the recurring theme of music in Blake's verse settings of Tennyson by Parry and Elgar that demonstrate how literary representations of musical ideas are refigured in music George Eliot's use of music in her poetry to explore literary and philosophical themes music in the verse of Christina and Dante Gabriel Rossetti the personification of lyric Sappho in a song cycle by Granville and Helen Bantock and music and sexual identity in the poetry of Wilde Symonds Michael Field Beardsley Gray and Davidson **Samuel Beckett, Repetition and Modern Music** John McGrath, 2017-11-13 Music abounds in twentieth century Irish literature Whether it be the thought tormented music of Joyce's *The Dead* the folk tunes and opera that resound throughout *Ulysses* or the four part threnody in Beckett's *Watt* it is clear that the influence of music on the written word in Ireland is deeply significant Samuel Beckett arguably went further than any other writer in the incorporation of musical ideas into his work Musical quotations inhabit his texts and structural devices such as the da capo are metaphorically employed Perhaps most striking is the erosion of explicit meaning in Beckett's later prose brought about through an extensive use of repetition influenced by his reading of Schopenhauer's philosophy of music Exploring this notion of semantic fluidity John McGrath discusses the ways in which Beckett utilised extreme repetition to create texts that operate and are received more like music Beckett's writing has attracted the attention of numerous contemporary composers and an investigation into how this Beckettian musicalized fiction has been retranslated into contemporary music forms the second half of the book Close analyses of the Beckett inspired music of experimental composer Morton Feldman and the structured improvisations of avantjazz guitarist Scott Fields illustrate the cross genre appeal of Beckett to musicians but also demonstrate how repetition operates in diverse ways Through the examination of the pivotal role of repetition in both music and literature of the twentieth century and beyond John McGrath's book is a significant contribution to the field of Word and Music Studies *The Gaelic Twilight and Poetics of W. B. Yeats* Samiran Kumar Paul, 2020-12-10 This book explores the question of Yeats's identity as an important issue in the criticism of the Irish poet The identity of the poet with the advent of postcolonial theory into Irish studies in general and

Yeats's studies in particular this controversial issue has gained new dimensions Whether Yeats was a revolutionary and anti colonial nationalist or a poet with unionist and colonialist inclinations has been the subject of much debate and less agreement One can justify any of these versions of Yeats by concentrating on some of his works and utterances and ignoring some others However this will result in an incomplete and partial picture of a complex multidimensional and ever changing poet such as Yeats It explores the different aspects of W B Yeats's poetic theory and political ideology It also studies Yeats's modernity and influences on his contemporaries as well as successors such as T S Eliot Ezra Pound and W B Yeats Though three common themes in Yeats's poetry are love Irish nationalism and mysticism modernism is the overriding theme in his writings Yeats started his long literary career as a romantic poet and gradually evolved into a modernist poet As a typical modern poet he regrets the post war modern world which is now in disorder and chaotic tuition and laments the past

Music and the Irish Literary Imagination Harry White, 2008-11-13 Harry White examines the influence of music in the development of the Irish literary imagination from 1800 to the present day He identifies music as a preoccupation which originated in the poetry of Thomas Moore early in the nineteenth century He argues that this preoccupation decisively influenced Moore's attempt to translate the meaning of Irish music into verse and that it also informed Moore's considerable impact on the development of European musical romanticism as in the music of Berlioz and Schumann White then examines how this preoccupation was later recovered by W B Yeats whose poetry is imbued with music as a rival presence to language In its readings of Yeats Synge Shaw and Joyce the book argues that this striking musical awareness had a profound influence on the Irish literary imagination to the extent that poetry fiction and drama could function as correlatives of musical genres Although Yeats insisted on the synonymous condition of speech and song in his poetry Synge Shaw and Joyce explicitly identified opera in particular as a generic prototype for their own work Synge's formal musical training and early inclinations as a composer Shaw's perception of himself as the natural successor to Wagner and Joyce's no less striking absorption of a host of musical techniques in his fiction are advanced in this study as formative rather than incidental elements in the development of modern Irish writing *Music and the Irish Literary Imagination* also considers Beckett's emancipation from the oppressive condition of words in general and Joyce in particular through the agency of music and argues that the strong presence of Mendelssohn Chopin and Janacek in the works of Brian Friel is correspondingly essential to Friel's dramatisation of Irish experience in the aftermath of Beckett The book closes with a reading of Seamus Heaney in which the poet's own preoccupation with the currency of established literary forms is enlisted to illuminate Heaney's abiding sense of poetry as music

Musical Wordsworth Yimon Lo, 2023-02-15 In his *Essay of 1815* Wordsworth asserts that a pure and refined scheme of harmony must prevail in all higher poetry This idea of a structured and complex form of harmony was similarly noted earlier in *The Prelude* 1805 where Wordsworth famously claimed that the human mind is framed even like the breath And harmony of music *Musical Wordsworth* presents an original understanding of Wordsworthian harmony by examining an

organised but dynamic sense of musicality that shapes his poetic theory and practice This book is the first study to draw on music psychology and aesthetics to interpret the function and mechanism of Wordsworth's aural structure and movement Engaging with scholarship from the fields of literature and music it defines Wordsworth's poetry and the imagination through musical conceptions and establishes various modes and forms of poetic listening as experiences of musical performance and appreciation Each chapter explores a pair of musical abstractions Lyricism and Musicality Breath and Harmony Repetition and Resonance Expectation and Surprise Rhythm and Dynamics Rest and Silence Musical Wordsworth will be of interest to students and researchers of Romantic poetry long nineteenth century literature and music **The Art of Translation in**

Seamus Heaney's Poetry Edward T. Duffy, 2024-03-13 The Art of Translation in Seamus Heaney's Poetry is a critical study of the poet's later work While exploring his practice as a translator it also traces his increasing preoccupation with the possibilities and conditions of translation in the theological sense of being lifted up in spirit To the work of this philosophical poet who would be both earthed and heady this book brings the insights of ordinary language philosophy as practiced by Stanley Cavell It devotes separate chapters to Station Island and three later collections Seeing Things Electric Light and Human Chain The first of these addresses the most fundamental change in Heaney's life when he acknowledges the need and chance to re envisage his Irish Catholic upbringing it is also replete with both the activity and the trope of translation Published seven years later Seeing Things begins with a translation of Virgil's golden bough episode and ends with a similar crossing over into the underworld by Dante Heaney transforms both into poems about poetry In Electric Light Heaney returns to Virgil but now he concentrates not on the hero of the Aeneid but on Virgil's earlier efforts in pastoral a mode of writing that Heaney takes as a model for his own time and place of devastated order Heaney returns to the Aeneid in Human Chain but this time around he gives all his attention to the scene of the human souls in Elysium seeking rebirth and turns it into an image for the need and chance of pronouncing a final Yes to our world and our place in it *Poetry & Responsibility* Neil Corcoran, 2014 This book considers the kinds of responsibility which modern lyric poetry takes on or to which it makes itself subject social cultural political aesthetic and personal **Grasmere 2010: Selected Papers from the Wordsworth**

Summer Conference Richard Gravil, 2010-01-01 A selection of keynote lectures and conference papers from the prestigious 2010 Wordsworth Summer Conference Contains 1 Simon Bainbridge The Power of Hills Romantic Mountaineering 2 Peter Spratley Wordsworth's Walking Aesthetic 3 Gary Harrison The Poetics of Acknowledgment John Clare 4 James Castell The Society of Birds in Home at Grasmere 5 Nahoko Miyamoto Alvey Kubla Khan and Orientalism The Roads to and from Xanadu 6 Saeko Yoshikawa Wordsworth in the Guides 7 Daniel Robinson Mary Robinson and the Della Crusca Network 8 Erica McAlpine Keats's Might Subjunctive Verbs in the Late Poems 9 Fay Yao Old Romance and New Narrators A Reading of Keats's Isabella and The Eve of St Agnes 10 Anthony John Harding The Fate of Reading in the Regency 11 Ken Johnston Wordsworth at Forty Memoirs of a Lost Generation 12 Richard Gravil Is The Excursion a metrical Novel 13 Seamus Perry

Wordsworth's Pluralism **The Frontier of Writing** Ian Hickey, Eugene O'Brien, 2024-06-28

The Frontier of Writing A Study of Seamus Heaney's Prose is the first collection of essays solely focused on examining the Nobel prize winning poet's prose. The collection offers ten different perspectives on this body of work which vary from sustained thematic analyses on poetic form, the construction of identity and poetry as redress to a series of close readings of prose writing on poetic exemplars such as Robert Lowell, Patrick Kavanagh, W.B. Yeats, Ted Hughes, Philip Larkin and Brian Friel. Seamus Heaney's prose is extensive in its literary depth, knowledge, critical awareness and its span. During the course of his life he published six collections of prose entitled Preoccupations, Selected Prose 1968-1978, Place and Displacement, Recent Poetry of Northern Ireland, The Government of the Tongue, The 1986 T.S. Eliot Memorial Lectures and Other Critical Writings, The Place of Writing, The Redress of Poetry, Oxford Lectures and Finders Keepers. Each of these texts is addressed in the collection alongside occasional and specific essays such as Crediting Poetry, Writer and Righter and Mossbawn via Mantua, Ireland in and Europe, Cross currents and Exchanges among many others. This book is a comprehensive and timely study of Seamus Heaney's prose from leading international scholars in the field.

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