



*Generally speaking,
artists tend to look at things
from multiple perspectives
called perception.*

*Perhaps that is why
they are so often
misunderstood, undervalued,
unappreciated and seldom
taken seriously.*

The Perception Of Poetry

L Cohen



The Perception Of Poetry:

The Perception of Poetry Eugene R. Kintgen, **The Greek View of Poetry** E.E. Sikes, 2016-08-12 The Greek View of Poetry details critical theories and the appreciation of poetry by the ancient Greeks Originally published in 1931 this text deals with a whole range of Greek critics from very early criticism to Longinus and his views on Homer in an attempt to provide a historical view of the importance of poetry to Greek society This title will be of interest to students of Classics

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Poetry of Ezra Pound Hugh Witemeyer, The Quarrel Between Poetry and Philosophy John Burns, Matthew Flamm, William Gahan, Stephanie Quinn, 2020-09-27 The Quarrel Between Poetry and Philosophy Perspectives Across the Humanities is an interdisciplinary study of the abiding quarrel to which poet philosopher Plato referred centuries ago in the Republic The book presents eight chapters by four humanities scholars that historically contextualize and cross interpret aspects of the quarrel in question The authors share the view that although poets and philosophers continually quarrel a harmonious union between the two groups is achievable in a manner promising application to a variety of contemporary cultural political and aesthetic debates all of which have implications for the current status of the humanities The Later Poetry of Wallace Stevens Thomas Jensen Hines, 1976 This is a study of the development of the middle and later poetry of Wallace Stevens that uses comparisons with the phenomenological methods of Edmund Husserl and Martin Heidegger to clarify many of the difficulties in the poet's mature work **The Poetry of Ana Maria Fagundo** Ana María Fagundo, 2005

This anthology includes translations of a number of original poems from each of the ten collections of poetry published to date by Spanish poet Ana Maria Fagundo Its goal is to provide a representative sample of Fagundo's work for an English audience With the basic tenet of phenomenology as scaffold the introduction of this anthology elucidates Fagundo's poetic writing as a process whereby the abstract is transformed into a concrete experience through the speaker's own self and body From Brotes Buds in 1965 until Trasterrado Marzo March Beyond in 1999 Fagundo's poetry is an ongoing dialogue with the poetic word Fagundo's poetic speaker looks into essences but only in order to reintegrate them into existence There is no Truth or Beauty or Good out there for which this poet strives but a truth that each poet articulates in his or her own way Hers is an aesthetic enterprise which implies the ethical obligation to affirm life Candelas Gala is Professor and Chair of the Department of Romance Languages at Wake Forest University *On the Perception of Natural Beauty by the Ancients and the Moderns* Nicholas Patrick Wiseman, 1856 **Victorian Poetry and the Culture of the Heart** Kirstie Blair, 2006-04-27 This study considers why and how the heart became a vital image in Victorian poetry It argues that the intense focus on heart

imagery in the period highlights anxieties about the ability of poetry to act upon its readers. It covers key poems by authors such as Tennyson and the Brownings and contextualizes them with reference to lesser known works. **Andrea Zanzotto** Beverly C. Allen, 2023-07-28 Andrea Zanzotto's poetry is celebrated for its intellectual rigor and inventive style, establishing him as a distinctive voice in Italian and international literature. *The Language of Beauty's Apprentice* introduces readers to Zanzotto's works, particularly highlighting how his early poems lay the groundwork for his later, more complex pieces. Zanzotto's early collections reveal a poetic journey rooted in self-exploration and the boundaries of language, a journey that later explodes with *La Belt* in 1968. These early works serve not only as an entryway to Zanzotto's literary evolution but also as a metaphorical tale on the possibilities of language and selfhood. Here, Zanzotto presents language as both a material and paradoxical force, a medium for self-expression that inherently limits yet also amplifies subjective experience. This duality, what might be termed linguistic materialism, becomes a central theme, marking Zanzotto's critique of individual identity and communication as interwoven with communal and linguistic frameworks. With *La Belt*, Zanzotto propels this linguistic exploration forward, fusing political and social critiques with a richly layered poetic form. Drawing from Italian literary tradition and figures such as Leopardi, Zanzotto uses language to explore the intersections of personal and collective identities, symbolized through metaphors like snow, which represent both fleeting stasis and the potential for renewal. His 1969 poem *Gli sguardi i fatti e senhal*, inspired by the Apollo 2 moon landing, continues this trajectory, contrasting humanity's technological conquests with an ecological awareness embodied by the goddess Diana. Through these works, Zanzotto examines the tensions between beauty, language, and existential vulnerability in an era fraught with political turmoil and rapid technological advancement. His poetry ultimately stands as a profound meditation on the collective and individual implications of language, perception, and identity in the modern world. This title is part of UC Press's *Voices Revived* program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1988. **The Creative Mind in Coleridge's Poetry** Kathleen M. Wheeler, 1981 Five of Coleridge's major poems are given fresh scrutiny in this arresting study. One of its unusual features is the attention given the Preface to *Kubla Khan*, the Gloss to *The Ancient Mariner*, and other prose accompaniments to the poems, usually dismissed as extraneous. Devices such as these, the author argues, are strategically employed by Coleridge in an effort to engage the reader in a fully imaginative response. Kathleen Wheeler elucidates the texts in terms of aesthetic experience and also in terms of the philosophical principles that inform them, showing how Coleridge's theories of mind and imagination function within the poems and shape their design. A subtle and gifted reader of poetry, she enriches our understanding of poems we thought we knew well and provides insights along the way into the creative process. *Encyclopaedia of Religion and Ethics* James Hastings, John Alexander Selbie, Louis Herbert

Gray,1917 *The Poet as Phenomenologist* Luke Fischer,2015-02-26 A groundbreaking contribution to Rilke scholarship that significantly expands the existing debate concerning the relation between Rilke s poetry and phenomenological philosophy

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The Poetic Pattern Robin Skelton,1983 **A Companion to Victorian Poetry** Ciaran Cronin,2008-04-15 This Companion brings together specially commissioned essays by distinguished international scholars that reflect both the diversity of Victorian poetry and the variety of critical approaches that illuminate it Approaches Victorian poetry by way of genre production and cultural context rather than through individual poets or poems Demonstrates how a particular poet or poem emerges from a number of overlapping cultural contexts Explores the relationships between work by different poets Recalls attention to a considerable body of poetry that has fallen into neglect Essays are informed by recent developments in textual and cultural theory Considers Victorian women poets in every chapter

The Language of Poetry H. F. Sampson,1925 *The Princeton Encyclopedia of Poetry and Poetics* Stephen Cushman,Clare Cavanagh,Jahan Ramazani,Paul Rouzer,2012-08-26 The most important poetry reference for more than four decades now fully updated for the twenty first century Through three editions over more than four decades The Princeton Encyclopedia of Poetry and Poetics has built an unrivaled reputation as the most comprehensive and authoritative reference for students scholars and poets on all aspects of its subject history movements genres prosody rhetorical devices critical terms and more Now this landmark work has been thoroughly revised and updated for the twenty first century Compiled by an entirely new team of editors the fourth edition the first new edition in almost twenty years reflects recent changes in literary and cultural studies providing up to date coverage and giving greater attention to the international aspects of poetry all while preserving the best of the previous volumes At well over a million words and more than 1 000 entries the Encyclopedia has unparalleled breadth and depth Entries range in length from brief paragraphs to major essays of 15 000 words offering a more thorough treatment including expert synthesis and indispensable

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