The Final Sculpture: Public Monuments and Modern Poets

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The Final Sculpture Public Monuments And Modern Poets

Michael North

The Final Sculpture Public Monuments And Modern Poets:

The Final Sculpture Michael North, 1985 This book treats an important but neglected metaphor in recent poetry that of the public monument Michael North uses the monument chosen by the poets themselves as an analogy for the poem to address the problem of the role of the writer in this century balancing the public aspirations of modern poets against the constraints of modernist aesthetics W. B. Yeats and the Language of Sculpture Jack Quin, 2022 A study of the relationship between literature and sculpture in the work of W B Yeats that draws on an extensive range of unpublished archival materials from the poet s early career in the late Victorian period and across his entire oeuvre of poetry plays and The New Ezra Pound Studies Mark Byron, 2020 Essays on recent developments in Pound scholarship and critical writing research including newly available primary sources and methodological advances in cognate fields The Last Passage Donald Heinz, 1999 Heinz offers wise answers to guestions about death urging readers to recover a death of their own and to The Power of Pygmalion Liana Giannakopoulou, 2007 This book view the final years as a fulfillment a last career explores the relationship between ancient Greek sculpture and modern Greek poetry between 1860 and 1960 It examines in some detail poems by Vasileiadis Rangavis Palamas Cavafy Sikelianos and Seferis and shows how these poets appropriate the art of sculpture and in what ways this contributes to our understanding of each poet's poetics Ancient Greek sculpture and sculptural imagery related to it are inevitably associated with the Classical heritage and bring the issue of ancient tradition and its relation to the modern artist into a prominent position What is more sculpture is particularly important for the erotic dimension through which the poets perceive their relation with art and each poet systematically uses the image of the sculptor to define his perception of the artist In both cases the myth of Pygmalion may be seen as successfully embodying each poet s relation with art and tradition Edinburgh Companion to Ezra Pound and the Arts Preda Roxana Preda, 2019-01-22 Showcases Ezra Pound's close involvement with the arts throughout his career The present volume of new interdisciplinary scholarship investigates the arts with which Pound had a lifelong interaction including architecture ballet cinema music painting photography and sculpture Divided into 5 historically and thematically arranged sections the 28 chapters foreground the shifting significance of art forms throughout Pound's life which he spent in London Paris Rapallo and Washington The Companion maps Pound's practices of engagement with the arts deepening areas of study that have recently emerged such as his musical compositions At the same time it opens up new fields particularly Pound's interaction with the performing arts opera dance and cinema The volume demonstrates overall that Ezra Pound was no mere spectator of the modernist revolution in the arts rather he was an agent of change a doer and promoter who also had a deep emotional response to the arts Key Features The first book to gather together all the different aspects of the subject of Pound and the artsChapters are devoted to topics never covered before cinema political anarchism early music Agnes Bedford the artists Munch Lekakis Martinelli Frampton Presents the ways Pound's interests and activities in the arts change over time in a

continuous story from his beginnings to his old ageIncludes portraits of friendships and short biographies of artists connected to Pound showing his personal impact in the arts world **Living Forms** Bruce Haley, 2012-02-01 Based on years of archival research in various British and American libraries Living Forms examines the early nineteenth century s fascination with representations of the human form particularly those from the past which having no adequate verbal explanatory text are vulnerable to having their meanings erased by time The author explores a variety of such representations and responses to them including Coleridge's Shakespeare lectures Hazlitt's essays on portraits Keats's poems on mythic and sculpted figures meditations by Byron s Childe Harold on the monuments of Italy Felicia Hemans s verses on monuments to and by women and Shelley's poems and letters on figures from Italy Egypt and other antique lands Haley argues that in what has been called the museum age Romantics sought aesthetically to frame these figures as living forms mental images capable of realization in alternate modes or forms 9/11 and the Visual Culture of Disaster Thomas Stubblefield, 2014-12-17 An insightful view on how 9 11 is perceived in American society the day that refuses to enter history the tragedy that has in effect not yet passed Journal of Popular Culture The day the towers fell indelible images of plummeting rubble fire and falling bodies were imprinted in the memories of people around the world Images that were caught in the media loop after the disaster and coverage of the attack its aftermath and the wars that followed reflected a pervasive tendency to treat these tragic events as spectacle Though the collapse of the World Trade Center was the most photographed disaster in history it failed to yield a single noteworthy image of carnage Thomas Stubblefield argues that the absence within these spectacular images is the paradox of 9 11 visual culture which foregrounds the visual experience as it obscures the event in absence erasure and invisibility From the spectral presence of the Tribute in Light to Art Spiegelman s nearly blank New Yorker cover from the elimination of the Twin Towers from TV shows and films to the monumental cavities of Michael Arad s 9 11 memorial the void became the visual shorthand for the incident By examining configurations of invisibility and erasure across the media of photography film monuments graphic novels and digital representation Stubblefield interprets the post 9 11 presence of absence as the reaffirmation of national identity that implicitly laid the groundwork for the impending invasions of Iraq and Afghanistan A concise engaging and thought provoking work that asks the reader to reassess their knowledge and relationship to that moment and the resulting milieu of post 9 11 life in America ARLIS NA Reviews Extraordinarily brilliant will change how we think about disasters and tragedies The book is a must read for both students and practitioners of media studies Repository The New Modernist Studies Reader Sean Latham, Gayle Rogers, 2021-01-28 Bringing together 17 foundational texts in contemporary modernist criticism in one accessible volume this book explores the debates that have transformed the field of modernist studies at the turn of the millennium and into the 21st century The New Modernist Studies Reader features chapters covering the major topics central to the study of modernism today including Feminism gender and sexuality Empire and race Print and media cultures Theories

and history of modernism Each text includes an introductory summary of its historical and intellectual contexts with guides to further reading to help students and teachers explore the ideas further Includes essential texts by leading critics such as Anne Anlin Cheng Brent Hayes Edwards Rita Felski Susan Stanford Friedman Mark Goble Miriam Bratu Hansen Andreas Huyssen David James Heather K Love Douglas Mao Mark S Morrisson Michael North Jessica Pressman Lawrence Rainey Paul K Saint Amour Bonnie Kime Scott Urmila Seshagiri Robert Spoo and Rebecca L Walkowitz Parting Words Justin A. Sider, 2018-11-29 Valedictory addresses offer a way to conceptualize the relation of self to others private to public ephemeral to eternal Whether deathbed pronouncements political capitulations or seafaring farewells parting words played a crucial role in the social imagination of Victorian writing In this compelling new book Justin Sider traces these public addresses across a wide range of works from poems by Byron Tennyson and Browning to essays by Twain and Wilde to novels by Dickens and Eliot Ironically while the Victorian era saw the loss of faith in a unitary national public it asked poetry to address just such a public Attending to the form rather than the discursive content of poets engagement with public culture Parting Words explains how the valedictory allowed Victorian poets to explore the ways their poems might be received by distant and anonymous readers in an emergent mass culture Using a wide array of materials such as letters and reviews to describe the rapidly changing print culture in which poets were intervening Sider shows how the growing diversification and destabilization of the Victorian reading public was countered by the demand for a public poetry Characteristically the speakers of Tennyson's Ulysses and Matthew Arnold's Empedocles on Etna imagine their farewells as simultaneous entrances into a public space where they and their readers however distant might yet meet This new consciousness anticipated modernist poetry which in turn used the valedictory to underscore the futility and alienation of such hopes

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