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ESSAYS ON
MODERN POETRY

Skeptical Music Essays On Modern Poetry

Tim Kendall



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](#)

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Modern American Poetry and the Architectural Imagination Jo Gill, 2023-02-28 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

Nothing to Admire Christopher Yu, 2003 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

Criminal Ingenuity Ellen Levy, 2011-05-13 Criminal Ingenuity offers both a history and a theory of the conflicted relation between poetry and painting in high and mid century modernism focusing on figures like T S Eliot Clement Greenberg Marianne Moore John Ashbery and Joseph Cornell

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

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

Modern English War Poetry Tim Kendall, 2006-07-20 Modern English War Poetry ranges widely across the twentieth century incorporating detailed discussions of some of the most important poets of the period It emphasizes the influence of war and war poetry even on those poets usually considered in other contexts such as Ted Hughes and Geoffrey Hill

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

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