

REMOVED FOR  
FURTHER STUDY

❖ *The Poetry of Tom Raworth* ❖

# Removed For Further Study The Poetry Of Tom Raworth

**Gerald L. Bruns**



## **Removed For Further Study The Poetry Of Tom Raworth:**

**Removed for Further Study** Nate Dorward, 2003 Literary Nonfiction Poetry History his many publications include TOTTERING STATE a selected poems now in its third edition and the monumental Collected Poems published in 2003 by Carcanet But such accolades seem only to chase their elusive subject who remains one of the liveliest and most provocative presences on the contemporary scene REMOVED FOR FURTHER STUDY is the first booklength appraisal of this quintessential moving target It brings together new writing on Raworth by twenty three poets and critics from both sides of the Atlantic previously uncollected texts by the poet and a detailed bibliography of his work Contributors include David Ball cris creek Ian Davidson Nate Dorward Ken Edwards Gunnar Harding Anselm Hollo Fanny Howe J C C Mays Peter Middleton Alan Munton Tom Orange Marjorie Perloff Simon Perril Joan Retallack Peter Robinson Claude Royet Journoud Robert Sheppard Ron Silliman Jonathan Skinner Keith Tuma Ben Watson and John Wilkinson REMOVED FOR FURTHER STUDY provides a fresh and engaging set of response to the work of one of the major poets of our time **The Poetry of Saying** Robert Sheppard, 2005-09-01 In The Poetry of Saying Robert Sheppard explores an array of experimental writers and styles of writing many of which have never secured a large audience in Britain but which are often fascinatingly innovative As a published poet in this tradition Sheppard provides a detailed and thought provoking account of the development of the British poetry movement from the 1950s As well as analysing the work of individual poets such as Roy Fisher Lee Harwood and Tom Raworth The Poetry of Saying also examines the influence of the Poetry Society and poetry magazines on the evolution of British poetry throughout this period The overriding virtue of the poetry of this period is its diversity a fact that Sheppard has not ignored As well as providing a fascinating into the work of these poets The Poetry of Saying offers an insider s commentary on the social political and historical background during this exciting period in British poetry The Cambridge Companion to British Poetry, 1945-2010 Edward Larrissy, 2016 This Companion brings together sixteen essays that explore the full diversity of British poetry since the Second World War Focusing on famous and neglected names alike from Dylan Thomas to John Agard leading scholars provide readers with insight into the ongoing importance and profundity of post war poetry *The Cambridge Introduction to British Poetry, 1945-2010* Eric Falci, 2015-11-12 The Cambridge Introduction to British Poetry 1945 2010 provides a broad overview of an important body of poetry from England Scotland Wales and Northern Ireland from the postwar period through to the twenty first century It offers a comprehensive view of the historical context surrounding the poetry and provides in depth readings of many of the period s central poets British poetry after 1945 has been given much less attention than both earlier British and American poetry as well as postwar American poetry There are very few single author studies that present the entirety of the period s poetry This book is unique for the comprehensive richness with which it presents the historical and literary historical scene as well as for its close up focus on a wide range of major poets and poems *Women's Experimental Poetry in Britain 1970-2010* David Kennedy, Christine

Kennedy,2013 This study presents the history and current state of women s experimental poetry in Britain and places it within wider social and political contexts Ranging from Geraldine Monk s ventriloquising of the Pendle witches to Denise Riley s highly self critical lyric poems from the multimedia experiments of Maggie O Sullivan to the globally aware politicised sequences of Andrea Brady and Jennifer Cooke this book theorises women s alternative poetry in terms of Julia Kristeva s idea of women s time and of the female poetic voice constantly negotiating with dominant systems of representation A *Concise Companion to Postwar British and Irish Poetry* Nigel Alderman,C. D. Blanton,2013-12-10 This volume introduces students to the most important figures movements and trends in post war British and Irish poetry An historical overview and critical introduction to the poetry published in Britain and Ireland over the last half century Introduces students to figures including Philip Larkin Ted Hughes Seamus Heaney and Andrew Motion Takes an integrative approach emphasizing the complex negotiations between the British and Irish poetic traditions and pulling together competing tendencies and positions Written by critics from Britain Ireland and the United States Includes suggestions for further reading and a chronology detailing the most important writers volumes and events *Poetic Language* Tom Jones,2012-07-04 In a series of 12 chapters exemplary poems by Walter Raleigh John Milton William Cowper William Wordsworth Gerard Manley Hopkins Wallace Stevens Ezra Pound Frank O Hara Robert Creeley W S Graham Tom Raworth Denise Riley and Thomas A Clark

Twentieth Century Poetry Peter Robinson,2005 Peter Robinson s third book of literary criticism presents a sequence of chapters exploring ways that selves and situations interact and become imaginatively identified with each other in poems Readings of works by Ezra Pound Basil Bunting Louis MacNeice W S Graham Elizabeth Bishop Allen Curnow Charles Tomlinson Mairi MacInnes Tom Raworth and Roy Fisher share an interest in how poems can be both attached to and detached from the culture society and conditions inwhich they were written These studies draw out and underline both the ubiquity and elusiveness of the self in the situation of the text The poems studied here are also discussed as focal points for relations between readerly and writerly selves and their situations in and over time The Oxford Companion to Modern

Poetry in English Jeremy Noel-Tod,Ian Hamilton,2013-05-23 This impressive volume provides over 1 700 biographical entries on poets writing in English from 1910 to the present day including T S Eliot Dylan Thomas and Carol Ann Duffy Authoritative and accessible it is a must have for students of English and creative writing as well as for anyone with an interest in poetry

Ideas of Space in Contemporary Poetry Ian Davidson,2007-04-17 This book draws out connections between ideas of space in cultural and social theory and developments in contemporary poetry Studying the works of poets from the UK and USA we explore relationships between the texts ideas of globalization and issues of nationality identity language and geography

**Poetry and Public Language** Tony Lopez,Anthony Caleshu,2007 A collection of essays based on the conference of the same name held at the Univeristy of Plymouth in April 2007 Contributors are Lyn Hejinian Barrett Watten Andrea Brady Allen Fisher Robert Hampson Richard Kerridge Peter Middleton William Rowe Robert Sheppard H l ne Aji Andrew Browne

Matt Chambers Brendan Cooper Ian Davidson Carrie Etter Kit Fryatt Piers Hugill Michael Kindellan Greg Lainsbury Catherine Martin Will Montgomery Eva Mueller Zettelman Susan Nurmi Schomers Christopher Orchard Robin Peel Kathy Ann Tan Philip Terry and Scott Thurston

**What Are Poets For?** Gerald L. Bruns, 2012-06

Conceptions and practices of poetry change not only from time to time and from place to place but also from poet to poet. This has never been more the case than in recent years. Gerald Bruns's magisterial *What Are Poets For* explores typographical experiments that distribute letters randomly across a printed page, sound tracks made of vocal and buccal noises, and holographic poems that recompose themselves as one travels through their digital space. Bruns surveys one-word poems, found texts, and book-length assemblies of disconnected phrases; he even includes descriptions of poems that no one could possibly write but which are no less interesting or no less poetic for all of that. The purpose of the book is to illuminate this strange poetic landscape, spotlighting and describing such oddities as they appear, anomalies that most contemporary poetry criticism ignores. Naturally, this breadth raises numerous philosophical questions that Bruns also addresses, for example, whether poetry should be responsible semantically, ethically, politically to anything outside itself, whether it can be reduced to categories, distinctions, and the rule of identity, and whether a particular poem can seem odd or strange when everything is an anomaly. Perhaps our task is simply to learn, like anthropologists, how to inhabit such an anarchic world. The poets taken up for study are among the most important and innovative in the late twentieth and early twenty-first centuries: John Ashbery, Charles Bernstein, Paul Celan, Kenneth Goldsmith, Lyn Hejinian, Susan Howe, Karen Mac Cormack, Steve McCaffery, John Matthias, J. H. Prynne, and Tom Raworth. *What Are Poets For* is nothing less than a lucid, detailed study of some of the most intractable writings in contemporary poetry.

*The Material of Poetry* Gerald L. Bruns, 2005

Poetry is philosophically interesting, writes Gerald L. Bruns, when it is innovative not just in its practices but before everything else in its poetics, that is, in its concepts or theories of itself. In *The Material of Poetry*, Bruns considers the possibility that anything, under certain conditions, may be made to count as a poem. By spelling out such enabling conditions, he gives us an engaging overview of some of the kinds of contemporary poetry that challenge our notions of what language is: sound poetry, visual or concrete poetry, and found poetry. Poetry's sense and meaning can hide in the spaces in which it is written and read, says Bruns, and so he urges us to become anthropologists, to go afield in poetry's social, historical, and cultural settings. From that perspective, Bruns draws on works by such varied poets as Gertrude Stein, Ezra Pound, Steve McCaffery, and Francis Ponge to argue for three seemingly competing points. First, poetry is made of language but is not a use of it. That is, poetry is made of words but not of what we use words to produce: concepts, narratives, expressions of feeling, and so on. Second, as the nine sound poems on the CD included with the book demonstrate, poetry is not necessarily made of words but is rooted in and, in fact, already fully formed by sounds: the human body can produce them. Finally, poetry belongs to the world alongside ordinary things; it cannot be confined to some aesthetic, neutral, or disengaged dimension of human culture. Poetry, without frontiers, unmoored from expectations, and

sometimes even written in imaginary languages Bruns shows us why for the sake of all poetry we should embrace its anarchic vitalizing ways      **Phenomenal Reading** Brian M. Reed, 2012-04-04 This book examines individually and collectively poets widely recognized as formal and linguistic innovators Why do their words appear in unconventional orders What end do these arrangements serve Why are they striking Brian Reed focuses on poetic form as a persistent puzzle utilizing historical fact and the views of other critics to clarify how particular literary works are constructed and how those constructions lead to specific effects Back cover      *Theory into Poetry* , 2022-05-20 At the beginning of the 21st century there is still no generally accepted comprehensive definition of the lyric or differentiated modern toolkit for its analysis The reception of poetry is largely characterised either by an empathetic identification of critics with the lyric persona or by exclusive interest in formal patterning The present volume seeks to remedy this deficit All the contributors theorise the lyric to overcome the impasse of an impressionistic and narrowly formalistic critical debate on the genre Their papers focus on a variety of different questions the problem of establishing a framework for definition and classification the search for dynamic and potent critical approaches investigations of poetry's cultural performance and its fundamental relevance for the construction of group cohesion The essays collected in this volume offer a consciously polyphonic range of theories and interpretations suggesting to the reader a variety of theoretical frameworks and practical illustrations of how a discussion of poetry may be firmly grounded in modern literary theory      **Minutes of the Charles Olson Society** , 2003      *Poetica* , 2005      *Writing Into the Future* Alan Golding, 2022-09-13 The dial The little review and the dialogics of the modernist new The new American poetry revisited again New newer and the newest American poetries Poetry anthologies and the idea of the mainstream Serial form in George Oppen and Robert Creeley Place space and new syntax in Oppen's Seascape needle's eye Macro micro material Rachel Blau DuPlessis's Drafts and the post objectivist serial poem Drafts and fragments Rachel Blau DuPlessis's counter Poudian project Drawings with words Susan Howe's visual feminist poetics Authority marginality England and Ireland in the work of Susan Howe Bruce Andrews writing and poetry What about all this writing Williams and alternative poetics Language writing digital poetics and transitional materialities      **Reading poetry** Peter Barry, 2016-05-16 Witty direct and articulate Peter Barry illustrates the key elements of poetry at work covering many different kinds of verse from traditional forms to innovative versions of the art such as concrete poetry minimalism and word free poems The emphasis is on meanings rather than words looking beyond technical devices like alliteration and assonance so that poems are understood as dynamic structures creating specific ends and effects The three sections cover progressively expanding areas Reading the lines deals with such basics as imagery diction and metre Reading between the lines concerns broader matters such as poetry and context and the reading of sequences of poems while Reading beyond the lines looks at theorised readings and the textual genesis of poems from manuscript to print Reading poetry is for students lecturers and teachers looking for new ways of discussing poetry and all those seriously interested in poetry whether as readers or writers      **Harvard Review**

,2003

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