


# Poetry

- ▶ For many reasons, many people are afraid of poetry.
  - ▶ They think that it's too difficult, or too old-fashioned, or that it exists to express emotions that are better kept private.
- 

# Reasons For Poetry And The Reason For Criticism

**William Meredith**



## **Reasons For Poetry And The Reason For Criticism:**

Reasons for Poetry & The Reason for Criticism William Meredith, 1982-01-01 In The Reason for Poetry the first of two lectures contained in this booklet the poet William Meredith argues for a more generous definition of poetry To move away from the narrow appreciation of poetry as what I like Meredith suggests that readers must shift their focus from their own expectations on reading a poem to an understanding of the poet's intentions He describes the three roles the poet can assume as dissident trying to create a ritual for effecting change apologist possibly focusing on errors or imperfections in society and human nature but implying an underlying acceptance of the model and solitary establishing intense though limited agreement with the reader as individual to individual Far from being definitive he argues these descriptions merely awaken the reader to the infinity of intentions one can allow the poet He concludes that it is in being generous with the poet that the reader discovers one of the greatest powers of poetry the power to astonish In The Reason for Criticism the second lecture in the booklet Meredith advocates a similar generosity of spirit among critics Using his own poetry and various pieces of criticism Meredith distinguishes between constructive and destructive criticism Impressionistic and oblique praise he suggests can enlighten a subject critically more effectively than the most attentive destructive act MM

**The net of Hephaestus. A study of modern criticism and metaphysical metaphor** David M. Miller, 2019-04-15 No detailed description available for The net of Hephaestus A study of modern criticism and metaphysical metaphor

**After Taste. Critique of insufficient reason** Slavko Kacunko, 2021-06-02 After Taste is an inquiry into a field of study dedicated to the reconsideration reconstruction and rehabilitation of the concept of Taste Taste is the category whose systematic historical and actual dimensions have traditionally been located in a variety of disciplines The actuality and potential of the study is based on a variety of collected facts from readings and experiences which materialize in the following features One concept figurative Taste two thinking traditions analytic and synthetic continental and three interrelated dimensions systematic historic and actual are presented in three volumes As such the study presents a salient comprehensive companion for wider readership of humanities approaching conceptions of Taste for the first time Moreover After Taste is intended for anyone who hopes to make a further contribution to the subject Since its appearance and apparently short triumph some 250 years ago the concept of non literary Taste remained the linchpin of aesthetic theory and practice but also a category outreaching aesthetics Taste as the personal unity of the production theory and criticism of art and literature which was still largely taken as a given in the eighteenth century has meanwhile given way to a highly differentiated art world in which aesthetic discourse is placed in such a way that it can seemingly no longer have a conceptual or linguistic effect on general opinion making The critical role of Taste judges ratings and rankings in the feuilleton politics and social media on the one hand and the responding search for new canons on the other have had a huge impact on the academic and popular discourse today However Taste's impact on society is in fact all encompassing and yet without getting even close to the magnetic North of the

academic compass After Taste fills the gaps of systematic research by a comprehensive tracing of the emergence of the doctrines discourses and disciplinary dimensions of Taste up to the peak of its systematic and historical trajectory in the eighteenth century and onwards into the present day The guiding goal is a post disciplinary rehabilitation of the contested category as a preparation for its productive usage in emerging academic and popular contexts Three intertwined research hypotheses form the guiding goal of an overall study of the agencies of Taste its institutionalizations and expert cultures The 1 first part provides a missing systematic perspective on the concept of Taste as a key factor for understanding the human faculties value theories and practices of valuating The 2 second part traces the events at the peak of Taste s systematic and historical trajectories up until the late eighteenth century and verifies the historiographical hypothesis about the instrumentality of Taste for the production reception and distribution of culture The 3 third part reconstructs the major moments in which the contested concept of Taste experiences its post disciplinary rehabilitation in preparation for its future productive usage in the academic and popular discourses and practices It shows how the category of Taste became the foundation legitimation and the catalyst for the emerging division of labour faculties and disciplines confirming the hypothesis of the immense impact and actuality of Taste in the contemporary world

*Understanding I.A. Richards' Principles of Literary Criticism* Kalika Ranjan Chatterjee, 2002 No Treatment Of Modern Criticism Is Possible Without Discussing I A Richards Since In The Most Literal Sense His Influence Combined With That Of T S Eliot And F R Leavis Served To Create It As One Of Seminal Thinkers Paving The Way For The Development Of New Criticism Richards Made A Systematic Attempt To Formulate A Theory Of Poetry In Consonance With The Demands Of Modern Scientific Thought The Present Book Stems From The Need To Offer An Objective Appraisal Of Richards Thought System In The Context Of The Evolution Of His Ideas In Foundations Of Aesthetics The Meaning Of Meaning Principles Of Literary Criticism Science And Poetry Later Reissued As Poetries And Sciences And Practical Criticism In The Context Of Wide Spread Misinterpretations And Distortions Of Richards Point Of View The Author Has Tried Throughout This Inter Disciplinary Work To Allow Richards To Speak For Himself While Unfolding The Subtle Suggestive And Consistent Nature Of Richards Early Writings The Book Studies His Criticism Of Modern Poets Like T S Eliot W B Yeats G M Hopkins Thomas Hardy And D H Lawrence The Chapter On Practical Criticism Throws Light On Richards Technique Of Evaluating Poems And Teaches The Art Of Appreciating Poetry

*The Sacred Wood, Essays on Poetry and Criticism* T. S. Eliot, 2024-02-03 The Sacred Wood Essays on Poetry and Criticism is a collection of literary essays written by T S Eliot Originally published in 1920 these essays explore various aspects of poetry literary criticism and the nature of artistic expression The collection is a significant work that sheds light on Eliot s views on poetry and provides insights into the modernist literary movement The Sacred Wood is significant not only for its exploration of specific poets and literary traditions but also for its broader contributions to the theory of poetry and criticism Eliot s essays are characterized by their erudition intellectual rigor and a desire to reevaluate and rejuvenate

literary traditions in the face of a changing cultural landscape The collection remains a cornerstone in the study of modernist literature and literary criticism      **The Object of Literary Criticism** Richard Shusterman,1984-01-01      **The Dynamics of Criticism in T.S. Eliot** Mohammad Hanief,2000 The Book Is The Most Authentic One Ever Written On The Subject Apart From Its Wide Ranging And Usually Inaccessible Materials It Has Been Written In Such A Lively And Fluent Style That It Ravishes Both The Uninitiated And The Expert The Common Reader And The Scholar Besides Having Functional Utility For Examinations Interviews And Competitions And Elite Occasions It Is A Source Of Critical Strength And Ideas For Any Reader Of Taste And Interest Irrespective Of His Particular Language Literature And Department Mohammad Hanif Has Made A Diligent Collection Of Material From And About T S Eliot S Critical Writings And Has Arranged It Straightforwardly In Eight Chapters On The Sources Of Eliot S Ideas On His Views About Poetry Criticism Drama And The Novel And His Style Is Lively Clear And Forceful On The Whole He Roused By Attention By Some First Hand Observation On A Point Of Detail For Instance Eliot And Benda On Eliot S Possible Debt To Pater And On Eliot S Humour The Inclusion Of Chapter 6 On Eliot S Criticism Of The Nover Is Welcome And Mr Hanif Does Show That Eliot Ranged Widely In This Department Of Literature      **Literary Criticism** Dr. R. P. Tiwari,2025-04-02 Comprehensive guide to Literary Criticism covering key thinkers from Plato to I A Richards Includes each author s mission major works critical contributions and evaluations ideal for literature students and exam aspirants seeking clarity on classical to modern critical thought      **Anne Le Févre Dacier: Of the Causes of the Corruption of Taste** ,2025-04-24 Anne Le F vre Dacier 1645 1720 was the most important woman of letters of her time and Of the Causes of the Corruption of Taste is her most significant work This book is one of the wellsprings of modern aesthetics While Dacier was a classical philologist not an aesthetician or philosopher of art in several ways she anticipated and laid the groundwork for subsequent writers on the fine arts including Batteux and Du Bos both of whom cite her Her views on art are at least as sophisticated and interesting as those found in contemporaries such as Addison and Shaftesbury or anyone in France Dacier addresses topics that would become staples in the philosophy of art in many cases long before other writers did She contributed to the demise of the rationalist approach to art criticism and to the rise of the view that the beauties of art are apprehended by means of experience a view which came to dominate eighteenth century thinking about the arts Dacier was one of the first eighteenth century authors to emphasize that art is essentially the imitation of nature and belle nature She raised questions about whether art can be a source of moral knowledge long before this became a widely discussed question in the philosophy of art She richly deserves a prominent place in the early history of aesthetics This volume is the first ever translation of a work by Dacier into English It includes a substantial introduction that not only examines her contributions to the philosophy of art but also traces her influence on the development of the subject through the eighteenth century      **Trends and Movements in Modern Arabic Poetry** Jayyusi,2024-08-26      **Thomas Carlyle as a Critic of Literature** Frederick William Roe,1910      **A History of Criticism and Literary Taste in Europe from the**

**Earliest Texts to the Present Day** George Saintsbury, 1902      **Ovid's Causes** K. Sara Myers, 1994 A stimulating investigation of some of Ovid's source material      **Literary Criticism in Theory and Practice** Ravindra Nath Shrivastava, 2004

Advanced Students Of Literary Criticism Would Definitely Find This Book Stimulating As Well As Illuminating As It Presents A Penetrating Analysis Of The Major Theories And Practices Of All The Dominant Groups Of Literary Critics Of Our Times In The Course Of The Critical Survey Of The Critical Principles And Methods Of All The Major Cities The Chicago Critics Attempt A Critique Of Contemporary Criticism In Their Monumental Work Critics And Criticism Essays In Method Of The Chicago Critics Hence The Focus Of This Book Is On The Pluralistic Approach Of These Critics Who Were Aware Of The Powers And Limitations Of All The Critical Methods Each Critical Method Even The Aristotelian Method For Which They Developed A Bias Addresses A Certain Range Of Questions Beyond Which It Loses Its Utility No Critical Method As They Point Out Is All Embracing Critical System Of Critical Philosophy Critics Having Exclusive Commitment To A Particular Critical System Are Bound To Be Partial Critics So A Pluralistic Approach Should Be The Ideal One But In Order To Be A Pluralistic Critic A Student Of Literary Criticism Must Be Conversant With All The Major Critical Approaches The Present Book Is Significant In The Sense That It Has The Capacity To Train Teachers And Students Of Literature In The Art Of Literary Appreciation That Enhances The Enjoyment Of Literary Works Since Every Literary Piece Is A Constructed Whole Aristotle's Method Provides Clues To Its Specific Constructive Principle Through A Process Of Regressive Reasoning The Apriori Approach The Special Discussion Of The Chicago Method In This Book Explains The Aristotelian Bias Of The Chicago Critics Who Were Actually Neo Aristotelians In A Limited Sense They Began Where Aristotle Left Off To Pursue Similar Lines Of Study In The Poetics Of Modern Literature As The Chicago School Of Criticism Is A Brilliant Exercise In Remedial Criticism This Book May Serve As Materia Medica Of Critical Theories And Practices For Students And Teachers Of Literary Criticism      **Encyclopedia of Contemporary Literary Theory** Irene Rima Makaryk, 1993-01-01 The last half of the twentieth century has seen the emergence of literary theory as a new discipline As with any body of scholarship various schools of thought exist and sometimes conflict within it I R Makaryk has compiled a welcome guide to the field Accessible and jargon free the Encyclopedia of Contemporary Literary Theory provides lucid concise explanations of myriad approaches to literature that have arisen over the past forty years Some 170 scholars from around the world have contributed their expertise to this volume Their work is organized into three parts In Part I forty evaluative essays examine the historical and cultural context out of which new schools of and approaches to literature arose The essays also discuss the uses and limitations of the various schools and the key issues they address Part II focuses on individual theorists It provides a more detailed picture of the network of scholars not always easily pigeonholed into the categories of Part I This second section analyses the individual achievements as well as the influence of specific scholars and places them in a larger critical context Part III deals with the vocabulary of literary theory It identifies significant complex terms places them in context and explains

their origins and use Accessibility is a key feature of the work By avoiding jargon providing mini bibliographies and cross referencing throughout Makaryk has provided an indispensable tool for literary theorists and historians and for all scholars and students of contemporary criticism and culture      *Valuation in Criticism and Other Essays* F. R. Leavis,1986-07-17 This volume gathers together some of F R Leavis s earliest work with the things he was working on before his death as well as a representative sample of pieces reflecting the concerns he developed throughout his writing life This material from the whole span of a long writing career shows both the continuity of his pre occupations and important respects in which his judgements changed In an introductory essay Professor Singh discusses each piece and relates it to the development of Leavis s ideas The reader can trace his concern for standards of critical valuation as it evolved through studies of T S Eliot D H Lawrence William Empson George Eliot Henry James W B Yeats I A Richards and others Leavis s well known reflections on Marxism are also included      **Grounds of Literary Criticism** Suresh Raval,1998 This sophisticated and wide ranging look at literary criticism addresses the major theorists of today and proposes a constructive approach to challenging critical debates Disclosing conflict as the inevitable outcome of historical change Suresh Raval refuses the stark either or choice between the foundationalist stance which seeks to find the right answers and the relativist position which denies the possibility of identifying right and wrong Raval explores the question of conflict in literary criticism and theory by analyzing how different theories have treated key issues not to resolve these problems but to show why they resist decisive solution

*The Emergence of Dramatic Criticism in England* P. Cannan,2016-09-23 Focusing on dramatic criticism this book explores the self authorizing strategies of writers such as Jonson Dryden Aphra Behn Thomas Rymer Jeremy Collier and Joseph Addison Cannan focuses on how they established themselves as critics and paved the way for the birth of dramatic criticism in seventeenth and early eighteenth century England      **Studies in Criticism and Aest** Howard Anderson,

*The Southern literary messenger* ,1846

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