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THE MODERN POET



Robert Crawford

Modern Poet Poetry Academia And Knowledge Since The 1750s

Rebecca Roach



Modern Poet Poetry Academia And Knowledge Since The 1750s:

The Modern Poet Robert Crawford, 2001-08-09 Addressed to all readers of poetry this is a wide ranging book about the poet's role throughout the last three centuries. It argues that a conception of the poets as both primitive and sophisticated emerged in the 1750s. Encouraged by the classroom when English literary works began to be studied in universities, this view continues to shape our own attitudes towards verse. Whether considering Ossian and the Romantics, Victorian scholar gypsies, Modernist poetries of knowledge, or contemporary poetry in Britain, Ireland, and America, *The Modern Poet* shows how many successive generations of poets have needed to collaborate and to battle with academia. **The Modern Poet** Robert

Crawford, 2001 **Science in Modern Poetry** John Holmes, 2012-01-01 Over the last thirty years, more and more critics and scholars have come to recognize the significant influence of science on literature. This collection of essays focuses specifically on what poets in the twentieth and twenty-first centuries have made of modern scientific developments. In these twelve essays, leading experts on modern poetry, literature, and science explore how poets have used scientific language in their poems, how poetry can offer new perspectives on science, and how the two cultures can and have come together in the work of poets from Britain, Ireland, America, and Australia. **Epic** Herbert F. Tucker, 2012-11-29 Literary history has

conventionally viewed Milton as the last real practitioner of the epic in English verse. Herbert Tucker's spirited book shows that the British tradition of epic poetry was unbroken from the French Revolution to World War I. *Robert Fergusson and the Scottish Periodical Press* Rhona Brown, 2016-04-08 Though Robert Fergusson published only one collection of poems during his lifetime, he was a fixture in the Scottish periodical press. Rhona Brown explores Fergusson's poetic output in its immediate periodical context, enabling a new understanding of Fergusson's contribution to poetry that also enlarges our understanding of the Scottish periodical press. Focusing on the development of his career in Walter Ruddiman's *Weekly Magazine*, Brown situates Fergusson's poetry alongside contemporary events that expose Fergusson's preoccupations with the frivolities of fashion, theatrical culture, the economic status of Scottish manufacture, and politics. At the same time, Brown offers fascinating insights into the political climate of Enlightenment Scotland and shows the *Weekly Magazine* in relationship to the larger Scottish and British periodical milieu. She concludes by exploring reactions to Fergusson's death in the British periodical presses, arguing that contrary to critical consensus, the poet's death was ignored neither by his own country nor by the larger literary community. **Written on the Water** Samuel Baker, 2010-07-08 The very word culture

has traditionally evoked the land. But when such writers as William Wordsworth, Samuel Taylor Coleridge, Lord Byron, and later Matthew Arnold developed what would become the idea of modern culture, they modeled that idea on Britain's imperial command of the sea. Instead of locating the culture idea's beginnings in the dynamic between the country and the city, Samuel Baker insists on taking into account the significance of water for that idea's development. For the Romantics, figures of the island, the deluge, and the sundering tide often convey the insularity of cultures understood to stand apart from the

whole yet Baker writes the sea also stands in their poetry of culture as a reminder of the broader sphere of circulation in which the poet's work if not the poet's subject inheres. Although other books treat the history of the idea of culture none synthesizes that history with the literary history of maritime empire. *Written on the Water* tracks an uncanny interrelationship between ocean imagery and culturalist rhetoric of culture forward from the late Augustans to the mid Victorians. In so doing it analyzes Wordsworth's pronounced ambivalence toward the sea, Coleridge's sojourn as an imperial functionary in Malta, Byron's cosmopolitan seafaring tales and Arnold's dual identity as poet of water and prose arbiter of culture. It also considers Romanticism's classical inheritance, arguing that the Lake Poets dissolved into the idea of culture, the Virgilian system of pastoral, georgic and epic modes of literature and life. This compelling new study will engage any reader interested in the intellectual and literary history of Britain and the lived experience of British Romanticism. Philip Larkin J.

Booth, 2005-08-10 James Booth reads Philip Larkin's mature poetry in terms of his ambiguous self image as lonely anti-social outsider plighted to his art and as nine to five librarian sharing the common plight of humanity. Booth's focus is on Larkin's artistry with words, the verbal devices through which this purest of lyric poets celebrates the experience. The beauty featuring discussion for the first time of two recently discovered poems by Larkin, this original and exciting new study will be of interest to all students, scholars and enthusiasts of Larkin. **Folklore and the Fantastic in Nineteenth-Century**

British Fiction Jason Marc Harris, 2016-04-15 Jason Marc Harris's ambitious book argues that the tensions between folk metaphysics and Enlightenment values produce the literary fantastic. Demonstrating that a negotiation with folklore was central to the canon of British literature, he explicates the complicated rhetoric associated with folkloric fiction. His analysis includes a wide range of writers including James Barrie, William Carleton, Charles Dickens, George Eliot, Sheridan Le Fanu, Neil Gunn, George MacDonald, William Sharp, Robert Louis Stevenson and James Hogg. These authors, Harris suggests, used folklore to articulate profound cultural ambivalence towards issues of class, domesticity, education, gender, imperialism, nationalism, race, politics, religion and metaphysics. Harris's analysis of the function of folk metaphysics in nineteenth and early twentieth century narratives reveals the ideological agendas of the appropriation of folklore and the artistic potential of superstition in both folkloric and literary contexts of the supernatural. Literature in the First Media Age David

Trotter, 2013-12-16 The period between the World Wars was one of the richest and most inventive in the long history of British literature. Interwar literature stood apart by virtue of the sheer intelligence of the enquiries it undertook into the technological mediation of experience. After around 1925 literary works began to examine the sorts of behavior made possible for the first time by virtual interaction. And they began to fill up too with the look, sound, smell, taste and feel of the new synthetic and semi-synthetic materials that were reshaping everyday modern life. New media and new materials gave writers a fresh opportunity to reimagine both how lives might be lived and how literature might be written. Today such material and immaterial mediations have become even more decisive. Communications technology is an attitude before it is a

machine or a set of codes It is an idea about the prosthetic enhancement of our capacity to communicate The writers who first woke up to this fact were not postwar postmodern or post anything else some of the best of them lived and wrote in the British Isles in the period between the World Wars *Modernism and Colonialism* Richard Begam, Michael Moses, 2007-10-15 The essays in *Modernism and Colonialism* offer revisionary accounts of major British and Irish literary modernists relation to colonialism

Cybernetic Aesthetics Heather A. Love, 2023-09-28 *Cybernetic Aesthetics* draws from cybernetics theory and terminology to interpret the communication structures and reading strategies that modernist text cultivate In doing so Heather A Love shows how cybernetic approaches to communication emerged long before World War II they flourished in the literature of modernism s most innovative authors This book engages a range of literary authors including Ezra Pound John Dos Passos Gertrude Stein Virginia Woolf and James Joyce and cybernetics theorists such as Norbert Wiener Claude Shannon Ross Ashby Silvan Tomkins Margaret Mead Gregory Bateson and Mary Catherine Bateson Through comparative analysis Love uncovers cybernetics relevance to modernism and articulates modernism s role in shaping the cultural conditions that produced not merely technological cybernetics but also the more diffuse notion of cybernetic thinking that still exerts its influence today *Whitman, Melville, Crane, and the Labors of American Poetry* Peter Riley, 2019-05-23 In *Whitman Melville Crane and the Labors of American Poetry* Peter Riley confronts our enduring and problematic investment in poetic vocation a myth he argues that continues to inform how all our multifarious labors are understood valued and exploited The book seeks to challenge a dominant cultural logic that frames contingent non vocational labor as a necessary sacrifice that frustrates the righteous progress towards realizing that seemingly purest of callings Poet Incorporating the often overlooked or excluded workaday ephemera of three canonical US Romantic poets Walt Whitman Herman Melville and Hart Crane this volume offers new archival insights that call for a re examination of celebrated literary careers and disputes their status as renowned or tragic icons of creative vocation The poetry of Whitman the real estate dealer Melville the customs inspector and Crane the copywriter Riley contends does not constitute the formal inscription of an antagonistic or discreet poetic labor struggling against quotidian work towards the fulfilment of exceptional individual callings Instead the distracted forms of their poetry are always already intermingled with a variety of apparently lesser labors Ousting poetic production from its default sanctuary of privileged exemption or transcendent repose the volume refigures the work of the poet as a living sensuous activity that transgresses labor s various divisions and hierarchies It consequently recasts the poet as a figure who actually unfastens the right of passage vocational logic that does so much to secure and reproduce the current neoliberal paradigm

Sounding Imperial James Mulholland, 2013-07-30 Spoken words come alive in written verse In *Sounding Imperial* James Mulholland offers a new assessment of the origins evolution and importance of poetic voice in the eighteenth and early nineteenth centuries By examining a series of literary experiments in which authors imitated oral voices and impersonated foreign speakers Mulholland uncovers an innovative global aesthetics of poetic voice

that arose as authors invented new ways of crafting textual voices and appealing to readers As poets drew on cultural forms from around Great Britain and across the globe impersonating primitive speakers and reviving ancient oral performances or fictionalizing them in verse they invigorated English poetry Mulholland situates these experiments with oral voices and foreign speakers within the wider context of British nationalism at home and colonial expansion overseas Sounding Imperial traces this global aesthetic by reading texts from canonical authors like Thomas Gray James Macpherson and Felicia Hemans together with lesser known writers like Welsh antiquarians Anglo Indian poets of colonialism and impersonators of Pacific islanders The frenetic borrowing movement and adaptation of verse of this time offers a powerful analytic by which scholars can understand anew poetry's role in the formation of national culture and the exercise of colonial power Sounding Imperial offers a more nuanced sense of poetry's unseen role in larger historical processes emphasizing not just appropriation or collusion but the murky middle range in which most British authors operated during their colonial encounters and the voices that they used to make those cross cultural encounters seem vivid and alive

The Cambridge Companion to American Poetry since 1945 Jennifer Ashton, 2013-02-08 The extent to which American poetry reinvented itself after World War II is a testament to the changing social political and economic landscape of twentieth century American life Registering an important shift in the way scholars contextualize modern and contemporary American literature this Companion explores how American poetry has documented and at times helped propel the literary and cultural revolutions of the past sixty five years This Companion sheds new light on the Beat Black Arts and other movements while examining institutions that govern poetic practice in the United States today The text also introduces seminal figures like Sylvia Plath John Ashbery and Gwendolyn Brooks while situating them alongside phenomena such as the academic poet and popular forms such as spoken word and rap revealing the breadth of their shared history Students scholars and readers will find this Companion an indispensable guide to post war and late twentieth century American poetry

Samuel Johnson, the Ossian Fraud, and the Celtic Revival in Great Britain and Ireland Thomas M. Curley, 2009-04-16 A detailed investigation of Johnson's response to the Ossian controversy with a transcription of a rare anti Ossian pamphlet he co authored

Strange Likeness Chris Jones, 2010-10-14 Strange Likeness provides the first full account of how Old English or Anglo Saxon was rediscovered by twentieth century poets and the uses to which they put that discovery in their own writing Chapters deal with Ezra Pound W H Auden Edwin Morgan and Seamus Heaney Stylistic debts to Old English are examined along with the effects on these poets work of specific ideas about Old English language and literature as taught while these poets were studying the subject at university Issues such as linguistic primitivism the supposed purity of the English language the politics and ethics of translation and the construction of Englishness within the literary canon are discussed in the light of these poets and their Old English encounters Heaney's translation of Beowulf is fully contextualized within the body of the rest of his work for the first time

The Palgrave Handbook of Twentieth and Twenty-First Century Literature and Science Neel

Ahuja, Monique Allewaert, Lindsey Andrews, Gerry Canavan, Rebecca Evans, Nihad M. Farooq, Erica Fretwell, Nicholas Gaskill, Patrick Jagoda, Erin Gentry Lamb, Jennifer Rhee, Britt Rusert, Matthew A. Taylor, Aarthi Vadde, Priscilla Wald, Rebecca Walsh, 2020-11-26 This handbook illustrates the evolution of literature and science in collaboration and contestation across the twentieth and twenty first centuries The essays it gathers question the charged rhetoric that pits science against the humanities while also demonstrating the ways in which the convergence of literary and scientific approaches strengthens cultural analyses of colonialism race sex labor state formation and environmental destruction The broad scope of this collection explores the shifting relations between literature and science that have shaped our own cultural moment sometimes in ways that create a problematic hierarchy of knowledge and other times in ways that encourage fruitful interdisciplinary investigations innovative modes of knowledge production and politically charged calls for social justice Across units focused on epistemologies techniques and methods ethics and politics and forms and genres the chapters address problems ranging across epidemiology and global health genomics and biotechnology environmental and energy sciences behaviorism and psychology physics and computational and surveillance technologies Chapter 19 is available open access under a Creative Commons Attribution 4 0 International License via link [springer.com](https://www.springer.com) **A History of Modernist Poetry** Alex Davis, Lee M. Jenkins, 2015-04-27 A History of Modernist Poetry examines innovative anglophone poetries from decadence to the post war period The first of its three parts considers formal and contextual issues including myth politics gender and race while the second and third parts discuss a wide range of individual poets including Ezra Pound T S Eliot W B Yeats Mina Loy Gertrude Stein Wallace Stevens William Carlos Williams and Marianne Moore as well as key movements such as Imagism Objectivism and the Harlem Renaissance This book also addresses the impact of both World Wars on experimental poetries and the crucial role of magazines in disseminating and proselytizing on behalf of poetic modernism The collection concludes with a wide ranging discussion of the inheritance of modernism in recent writing on both sides of the Atlantic **The Author** Andrew Bennett, 2004-12-24 This volume investigates the changing definitions of the author what it has meant historically to be an author and the impact that this has had on literary culture Andrew Bennett presents a clearly structured discussion of the various theoretical debates surrounding authorship exploring such concepts as authority ownership originality and the death of the author Accessible yet stimulating this study offers the ideal introduction to a core notion in critical theory *Literature and the Rise of the Interview* Rebecca Roach, 2018-11-15 Today interviews proliferate everywhere in newspapers on television and in anthologies as a method they are a major tool of medicine the law the social sciences oral history projects and journalism and in the book trade interviews with authors are a major promotional device We live in an interview society How did this happen What is it about the interview form that we find so appealing and horrifying Are we all just gossips or is there something more to it What are the implications of our reliance on this bizarre dynamic for publicity subjectivity and democracy *Literature and the Rise of the Interview* addresses these questions from the

perspective of literary culture The book traces the ways in which the interview form has been conceived and deployed by writers and interviewing has been understood as a literary critical practice It excavates what we might call a poetics of the interview form and practice In so doing it covers 150 years and four continents It includes a diverse rostrum of well known writers such as Henry James T S Eliot Ezra Pound Djuna Barnes William Burroughs Philip Roth J M Coetzee and Toni Morrison while reintroducing some individuals that history has forgotten such as Betty Ross Queen of Interviewers and Julian Hawthorne Nathaniel s profligate son Together these stories expose the interview s position in the literary imagination and consider what this might tell us about conceptions of literature authorship and reading communities in modernity

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Table of Contents Modern Poet Poetry Academia And Knowledge Since The 1750s

1. Understanding the eBook Modern Poet Poetry Academia And Knowledge Since The 1750s
 - The Rise of Digital Reading Modern Poet Poetry Academia And Knowledge Since The 1750s
 - Advantages of eBooks Over Traditional Books
2. Identifying Modern Poet Poetry Academia And Knowledge Since The 1750s
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Modern Poet Poetry Academia And Knowledge Since The 1750s
 - User-Friendly Interface
4. Exploring eBook Recommendations from Modern Poet Poetry Academia And Knowledge Since The 1750s
 - Personalized Recommendations
 - Modern Poet Poetry Academia And Knowledge Since The 1750s User Reviews and Ratings
 - Modern Poet Poetry Academia And Knowledge Since The 1750s and Bestseller Lists
5. Accessing Modern Poet Poetry Academia And Knowledge Since The 1750s Free and Paid eBooks
 - Modern Poet Poetry Academia And Knowledge Since The 1750s Public Domain eBooks
 - Modern Poet Poetry Academia And Knowledge Since The 1750s eBook Subscription Services
 - Modern Poet Poetry Academia And Knowledge Since The 1750s Budget-Friendly Options
6. Navigating Modern Poet Poetry Academia And Knowledge Since The 1750s eBook Formats
 - ePub, PDF, MOBI, and More
 - Modern Poet Poetry Academia And Knowledge Since The 1750s Compatibility with Devices
 - Modern Poet Poetry Academia And Knowledge Since The 1750s Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Modern Poet Poetry Academia And Knowledge Since The 1750s
 - Highlighting and Note-Taking Modern Poet Poetry Academia And Knowledge Since The 1750s
 - Interactive Elements Modern Poet Poetry Academia And Knowledge Since The 1750s

8. Staying Engaged with Modern Poet Poetry Academia And Knowledge Since The 1750s
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Modern Poet Poetry Academia And Knowledge Since The 1750s
9. Balancing eBooks and Physical Books Modern Poet Poetry Academia And Knowledge Since The 1750s
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Modern Poet Poetry Academia And Knowledge Since The 1750s
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Modern Poet Poetry Academia And Knowledge Since The 1750s
 - Setting Reading Goals Modern Poet Poetry Academia And Knowledge Since The 1750s
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Modern Poet Poetry Academia And Knowledge Since The 1750s
 - Fact-Checking eBook Content of Modern Poet Poetry Academia And Knowledge Since The 1750s
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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