

OF POEMS & their antecedents

SHERRY BRENNAN

Of Poems Their Antecedents

Mary Depew, Dirk Obbink



Of Poems Their Antecedents:

The Black Man, His Antecedents, His Genius, and His Achievements William Wells Brown, 1863 Brief 1 10 pages biographies of notable blacks mostly from the 18th and 19th centuries mostly Americans Also includes an autobiography of the author

An Introduction to Syntactic Analysis and Theory Dominique Sportiche, Hilda Koopman, Edward Stabler, 2013-12-04 An Introduction to Syntactic Analysis and Theory offers beginning students a comprehensive overview of and introduction to our current understanding of the rules and principles that govern the syntax of natural languages Includes numerous pedagogical features such as practice boxes and sidebars designed to facilitate understanding of both the hows and the whys of sentence structure Guides readers through syntactic and morphological structures in a progressive manner Takes the mystery out of one of the most crucial aspects of the workings of language the principles and processes behind the structure of sentences Ideal for students with minimal knowledge of current syntactic research it progresses in theoretical difficulty from basic ideas and theories to more complex and advanced up to date concepts in syntactic theory

In Pursuit of Poem Shadows Kay Pritchett, 2011-04-07 Born in the small Extremaduran town of Moraleja in 1946 Spanish poet Pureza Canelo at the age of twenty five published her first collections of poetry Celda verde and Lugar com n winner of the 1970 Adonais Prize By 1979 she had settled upon an understanding of her own aesthetic evolution which she elaborated in Habitable Primera po tica Then in 1986 after a period of disenchantment with the written word during which she published only two chapbooks Espacio de emoci n 1981 and Vega de la paloma 1984 she redefined her position in Tendido verso Segunda po tica Designed to complement Nature s Colloquy with the Word Pureza Canelo s First Poetics Bucknell 2004 the current text deciphers the intricate poetic language of the poet s mature works which at the time of writing included the two above mentioned chapbooks as well as Tendido verso Pasi n in dita 1990 and No escribir 1999 The author traces recurrent aesthetic and philosophical positions that serve to differentiate the poet s first and second poetics Tendido verso is the volume in which temporality supersedes essence and in so doing breaks with insights expressed by Juan Ram n Jim nez during his Modernist phase In Pasi n in dita the intimate pronominal discourse between poet and creative other allows them to coalesce into an indeterminate being At this point the desired goal of the creative process is achieved the holy wedding hieros gamos of poet and creative other occurs No escribir abandons the struggle of Canelo s previous books and carries out the method prescribed by her second poetics She recognizes that only the creative process can satisfy her desire and that love the dominant symbol for creation indeed allows the pain of poetic failure to cease Passion nonetheless must stop short of fulfillment since the written poem laden with the poet s gaze and subjectivity cannot exist apart from its shadow **IBPS**

Bank Clerk English Exam Leaders Expert, IBPS *Princeton Alumni Weekly*, 1934 **Matrices of Genre** Mary Depew, Dirk Obbink, 2009-07-01 The literary genres given shape by the writers of classical antiquity are central to our own thinking about the various forms literature takes Examining those genres the essays collected here focus on the concept and

role of the author and the emergence of authorship out of performance in Greece and Rome In a fruitful variety of ways the contributors to this volume address the questions what generic rules were recognized and observed by the Greeks and Romans over the centuries what competing schemes were there for classifying genres and accounting for literary change and what role did authors play in maintaining and developing generic contexts Their essays look at tragedy epigram hymns rhapsodic poetry history comedy bucolic poetry prophecy Augustan poetry commentaries didactic poetry and works that mix genres The contributors bring to this analysis a wide range of expertise they are in addition to the editors Glenn W Most Joseph Day Ian Rutherford Deborah Boedeker Eric Csapo Marco Fantuzzi Stephanie West Alessandro Barchiesi Ineke Sluiter Don Fowler and Stephen Hinds The essays are drawn from a colloquium at Harvard's Center for Hellenic Studies **Emily**

Dickinson, a Poet's Grammar Cristanne Miller, 1987 In this inventive work on Emily Dickinson's poetry Cristanne Miller traces the roots of Dickinson's unusual compressed ungrammatical and richly ambiguous style finding them in sources as different as the New Testament and the daily patterns of women's speech Dickinson writes as she does both because she is steeped in the great patriarchal texts of her culture from the Bible and hymns to Herbert's poetry and Emerson's prose and because she is conscious of writing as a woman in an age and culture that assume great and serious poets are male Miller observes that Dickinson's language deviates from normal construction along definable and consistent lines consequently it lends itself to the categorical analysis of an interpretive grammar such as the one she has constructed in this book In order to facilitate the reading of Dickinson's poems and to reveal the values and assumptions behind the poet's manipulations of language Miller examines in this grammar how specific elements of the poet's style tend to function in various contexts Because many especially modernist poets use some of the same techniques the grammar throws light on the poetic syntax of other writers as well In the course of her analysis Miller draws not only on traditional historical and linguistic sources but also on current sociolinguistic studies of gender and speech and on feminist descriptions of women's writing Dickinson's language she concludes could almost have been designed as a model for twentieth century theories of what a woman's language might be As a critical examination of the relationship between linguistic style and literary identity in America's greatest woman poet Emily Dickinson *A Poet's Grammar* provides a significant addition to feminist literary studies **IBPS**

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