

The Art Of The Poetic Line

The Art of the Poetic Line The Poetic Line as Part and Whole The Art of Poetry The Princeton Encyclopedia of Poetry and Poetics An Attempt to Delineate the Characteristic Structure of Classical (Biblical) Hebrew Poetry The Broadside Ballad in Early Modern England The Theory of the Arts Studies in the Psalms From Conversation to Oral Tradition The Vocal Movements and Some Others A History of Criticism and Literary Taste in Europe from the Earliest Texts to the Present Day: Modern criticism. Appendix I. The Oxford chair of poetry. Appendix II. American criticism A History of Criticism and Literary Taste in Europe from the Earliest Texts to the Present Day Modern criticism. Appendix I. The Oxford chair of poetry. Appendix II. American criticism A History of Criticism and Literary Taste in Europe The Pennsylvania School Journal Gately's Universal Educator Laboratory Manual of English Composition The American Journal of Semitic Languages and Literatures Calcutta Review The Calcutta Review James Longenbach Shira Wolosky Roland Greene Donald Broadribb Patricia Fumerton Francis Edward Sparshott Ernst R. Wendland Raymond F Person Janet McKerrow George Saintsbury George Saintsbury George Saintsbury George Saintsbury Thomas Henry Burrowes Charles E. Beale Stanley Reginald Oldham

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the art of series is a new line of books reinvigorating the practice of craft and criticism each book will be a brief witty and useful exploration of fiction nonfiction or poetry by a writer impassioned by a singular craft issue the art of volumes will provide a series of sustained examinations of key but sometimes neglected aspects of creative writing by some of contemporary literature s finest practitioners poetry is the sound of language organized in lines james longenbach opens this provocative book with that essential statement through a range of examples from shakespeare and milton to ashbery and glück longenbach describes the function of line in metered rhymed syllabic and free verse poetry the art of the poetic line is a vital new resource by one of america s most important critics and most engaging poets

this study initiates a fresh approach to the study of biblical hebrew poetry by exploring the biblical hebrew poetic line as a perceptual phenomenon that functions within the bounds of human cognitive constraints the primary theoretical framework is drawn from the cognitive poetics work of reuven tsur who proposes two important cognitive constraints on versification the limitations and capacities of short term memory and the gestalt principles or conditions that maximize the mind s tendency to perceive a stimulus pattern as an integrated whole these constraints enable us to study the line as a perceptual phenomenon in principled ways the main inquiry of this study is how to lineate biblical hebrew poetic texts what principles are relevant for lineation and what the rationale is behind those principles unlike previous efforts to lineate biblical hebrew poetry which focus on meter syntax parallelism or masoretic cantillation marks pausal forms this study begins by considering the nature of the poetic line in the context of how it is perceived this perception oriented approach to lineation views poetic lines as textual groupings or shapes that potentially emerge in mental performance with varying degrees of strength it views the poetic line as both a perceptual part and a perceptual whole and asks how parts emerge as wholes and how wholes break into parts on all levels of language this approach is broadly applicable to many poems but it is also highly contextual a line is perceived as a part and a whole only in relation to other lines the corpus of poems includes eight poems embedded in narrative and the five poems of lamentations the analyses of

these poems demonstrate the significance of this study it provides explanatory power for the phenomenon of the line solves various problems of lineating texts and gives insights into the message structure and artistry of the poems a perceptual approach allows us to study the verse line as a human cognitive phenomenon that takes on specific cultural forms within the conventions of a particular verse system and it opens the door for dialogue about broader poetic effects based upon the same cognitive poetics principles

in the art of poetry shira wolosky provides a dazzling introduction to an art whose emphasis on verbal music wordplay and dodging the merely literal makes it at once the most beguiling and most challenging of literary forms a uniquely comprehensive step by step introduction to poetic form the art of poetry moves progressively from smaller units such as the word line and image to larger features such as verse forms and voice in fourteen engaging beautifully written chapters wolosky explores in depth how poetry does what it does while offering brilliant readings of some of the finest lyric poetry in the english and american traditions both readers new to poetry and poetry veterans will be moved and enlightened as wolosky interprets work by william shakespeare john donne william blake william wordsworth emily dickinson robert frost sylvia plath and others the book includes a superb two chapter discussion of the sonnet s form and history and represents the first poetry guide to introduce gender as a basic element of analysis in contrast to many existing guides which focus on selected formal aspects like metrics or present definitions and examples in a handbook format the art of poetry covers the full landscape of poetry s subtle art while showing readers how to comprehend a poetic text in all its dimensions other special features include wolosky s consideration of historical background for the developments she discusses and the way her book is designed to acquaint or reacquaint readers with the core of the lyric tradition in english lively accessible and original the art of poetry will be a rich source of inspiration for students general readers and those who teach poetry

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a comprehensive presentation and examination of a popular seventeenth century genre the english broadside ballad in its seventeenth century heyday the english

broadside ballad was a single large sheet of paper printed on one side with multiple woodcut illustrations a popular tune title and a poem inexpensive ubiquitous and fugitive individual elements migrated freely from one broadside to another some 11 000 to 12 000 of these artifacts pre 1701 survive though many others have undoubtedly been lost since 2003 patricia fumerton and a team of associates at the university of california santa barbara have been finding digitizing cataloging and recording these materials to create the english broadside ballad archive in this magisterial and long awaited volume fumerton presents a rich display of the fruits of this work she tracks the fragmentary assembling and disassembling of two unique extant editions of one broadside ballad and examines the loose network of seventeenth century ballad collectors who archived what were essentially ephemeral productions she pays particular attention to samuel pepys who collected and bound into five volumes more than 1 800 ballads and whose preoccupations with black letter print gender and politics are reflected in and extend beyond his collecting practices offering an extensive and expansive reading of an extremely popular and sensational ballad that was printed at least 37 times before 1701 fumerton highlights the ballad genre s ability to move audiences across time and space in a concluding chapter she looks to shakespeare s the winter s tale to analyze the performative potential ballads have in comparison with staged drama a broadside ballad cannot be read without reading it in relation to its images and its tune fumerton argues to that end the broadside ballad in early modern england features more than 80 illustrations and directs its readers to a specially constructed online archive where they can easily access 48 audio files of ballad music

in a systematic overview of classical and modern contributions to aesthetics professor sparshott argues that all four lines of theory and no others are necessary to coherent thinking about art originally published in 1982 the princeton legacy library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of princeton university press these editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions the goal of the princeton legacy library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by princeton university press since its founding in 1905

the purpose of this textbook is to introduce bible students and translators to the

basic compositional structure and literary style of hebrew poetry especially the lyric liturgical poetry found in the book of psalms wendland follows a discourse analysis approach examining different aspects of the poetic texts as an integrated whole his primary focus is upon the formal features of the psalms but elements of content key terms and function psalm types or genres also receive due consideration

this book argues that many of the most prominent features of oral epic poetry in a number of traditions can best be understood as adaptations or stylizations of conversational language use and advances the claim that if we can understand how conversation is structured it will aid our understanding of oral traditions in this study that carefully compares the special grammar of oral traditions to the grammar of everyday conversation as understood in the field of conversation analysis raymond person demonstrates that traditional phraseology including formulaic language is an adaptation of practices in turn construction in conversation such as sound selection of words and prosody and that thematic structures are adaptations of sequence organization in talk in interaction from this he concludes that the special grammar of oral traditions can be understood as an example of institutional talk that exaggerates certain conversational practices for aesthetic purposes and that draws from cognitive resources found in everyday conversation person s research will be of interest to conversation analysts as well as literary scholars especially those interested in ancient and medieval literature the comparative study of oral traditions and folklore and linguistic approaches to literature this volume lays the groundwork for further interdisciplinary work bridging the fields of literature and linguistics

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