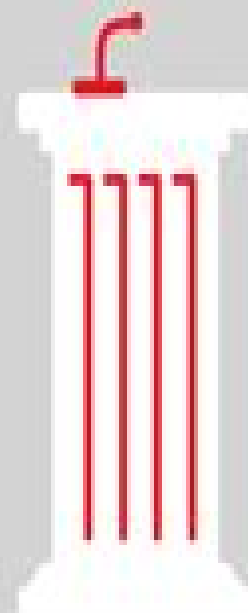


Poetry Lectures



Lectures On Poetry

John William Mackail



Lectures On Poetry:

Oxford Lectures on Poetry Andrew Cecil Bradley, 1923 **Oxford Lectures on Poetry** Ernest De Selincourt, 1934

The End of the Poem Paul Muldoon, 2024-09-04 In *The End of the Poem* Paul Muldoon the most significant English language poet born since the Second World War The Times Literary Supplement presents engaging rigorous and insightful explorations of a diverse group of poems from Yeats's *All Souls Night* to Stevie Smith's *I Remember* to Fernando Pessoa's *Autopsychography* Here Muldoon reminds us that the word poem comes via French from the Latin and Greek a thing made or created He asks Can a poem ever be a freestanding discrete structure or must it always interface with the whole of its author's bibliography and biography Muldoon explores the boundlessness the illimitability created by influence what Robert Frost meant when he insisted that the way to read a poem in prose or verse is in the light of all the other poems ever written And he writes of the boundaries or borders between writer and reader and the extent to which one determines the role of the other At the end Muldoon returns to the most fruitful and fraught aspect of the phrase the end of the poem the interpretation that centers on the aim or function of a poem and the question of whether or not the end of the poem is the beginning of criticism Irreverent deeply learned often funny and always stimulating *The End of the Poem* is a vigorous and accessible approach to looking at poetry anew

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society A C Bradley renowned as a preeminent Shakespearean scholar and critic brings his vast knowledge of literature to bear in his Oxford Lectures on Poetry His academic career notably at the University of Oxford informed his perspectives on poetry's role within the broader scope of human thought and emotive expression Bradley's deep engagement with the texts and his careful exegesis reflect a lifetime of study and a passionate commitment to understanding literature's enduring impact His ability to articulate complex literary ideas with clarity made his lectures legendary influencing generations of students and scholars alike Oxford Lectures on Poetry is a seminal work that underscores poetry's resonant power to capture the human experience The book comes highly recommended to literature students poetry aficionados and scholars seeking to deepen their appreciation of poetic artistry It stands as a crowning achievement in literary criticism and a cornerstone of Bradley's intellectual legacy lovingly preserved and disseminated by DigiCat Publishing The attention to the fidelity of this classic work ensures that Bradley's insights remain as relevant and enlightening today as they were when first spoken from the lectern

Oxford Lectures on Poetry (Classic Reprint) A. C. Bradley, 2017-09-17 Excerpt from Oxford Lectures on Poetry The words Poetry for poetry's sake recall the famous phrase art for Art It is far from my purpose to examine the possible meanings of that phrase or all the questions it involves I propose to state briefly what I understand by Poetry for poetry's sake and then after guarding against one or two misapprehensions of the formula to consider more fully a single problem connected with it And I must premise without attempting to justify them certain explanations We are to consider poetry in its essence and apart from the laws which in most poems accompany their poetry We are to include in the idea of poetry the metrical form and not to regard this as a mere accident or a mere vehicle And finally poetry being poems we are to think of a poem as it actually exists and without aiming here at accuracy we may say that an actual poem is the succession of experiences sounds images thoughts emotions through which we pass when we are reading as poetically as we can 1 Of course this imaginative experience if I may use the phrase for brevity differs with every reader and every time of reading a poem exists in innumerable degrees But that insurmountable fact lies in the nature of things and does not concern us now About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

Oxford Lectures on Poetry Andrew Cecil Bradley, 1962 [The Apple and the Spectroscope \(Routledge Revivals\)](#) T Henn, 2013-10-14 First published in 1951 this book is based on a course of lectures on poetry and prose given at Cambridge University during the long vacations of 1946 1950 A request for lectures of this kind came originally from a group of science students and the response was such that a course of this nature ran yearly The

purpose was to provide students from disciplines other than the humanities with the opportunity to feed their interest in English poetry and literature Oxford Lectures on Poetry A. C. Bradley, 2016-08-05 Andrew Cecil Bradley's enlightened and in depth Oxford lectures on poetry are complete in this new edition perfect for students or enthusiasts of poetry and literature First published in 1909 this superb selection of lectures explains the nature style and influences of several prominent European poets from the Renaissance Enlightenment and Romantic eras William Shakespeare is analysed and discussed extensively as is William Wordsworth Mary Shelley and others Other more general lectures supplement those about specific works and authors providing the reader with insight into the construction and art of verse literature Brimming with incisive comment and thoughts about the essential expression embodied in poetry this volume is intended to stimulate and spark curiosity in poetry lovers For experienced readers Bradley's lectures may provide ample reason to revisit the works examined while those new to poetry will find a superb introduction to some of the finest persons to have ever entered the craft Authoritative and relevant more than a century after their compilation and publication in book form this anthology of lectures demonstrates the finest academic traditions practised in Oxford University Lectures on Poetry John William Mackail, 1911 Oxford Lectures on Poetry Ernest De Sélincourt, 1934 **Oxford Lectures on Poetry A C Bradley**, 2019-11-11 ONE who after twenty years is restored to the University where he was taught and first tried to teach and who has received at the hands of his Alma Mater an honour of which he never dreamed is tempted to speak both of himself and of her But I remember that you have come to listen to my thoughts about a great subject and not to my feelings about myself and of Oxford who that holds this Professorship could dare to speak when he recalls the exquisite verse in which one of his predecessors described her beauty and the prose in which he gently touched on her illusions and protested that they were as nothing when set against her age long warfare with the Philistine Andrew Cecil Bradley FBA was an English literary scholar best remembered for his work on Shakespeare **Lectures on Poetry (Classic Reprint)** J. W. Mackail, 2015-07-08 Excerpt from Lectures on Poetry The main substance of the following pages consists of public lectures given to the University of Oxford in the years 1907 to 1911 Together with two volumes previously published *The Springs of Helicon* 1909 and *Lectures on Greek Poetry* 1910 this volume contains all the lectures given by me from the Chair of Poetry except a few which were given on particular occasions or were of more local and transitory interest The paper on the *Divine Comedy* was read to the Oxford Dante Society and that on the *Aeneid* incorporates the substance of two addresses given to the Classical Associations of the University College of South Wales and the Victoria University of Manchester The greater part of the lecture on Virgil and Virgilianism has already been printed in the *Classical Review* for May 1908 The Professorship of Poetry is an institution possessed by Oxford alone among the two hundred and fifty Universities of the modern world It is a Chair which allows its successive occupants an infinite variation of scope even were it not the case that the import of poetry and the substance of poetical criticism are themselves subject from age to age to processes of change and continuous growth

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[The Profession of Poetry and Other Lectures](#) Heathcote William Garrod, 1929

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