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# Literary Criticism For The Poem The Highwayman

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 The Allure of Grammar  
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## MADDEN BROOKLYNN

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**The Play and Place of Criticism** University of Michigan Press  
 The New Apologists for Poetry was first published in 1956. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. The author's purpose is to clear the ground for a systematic aesthetics of poetry consistent with the insights of our most influential contemporary literary critics. The book is concerned with those of the so-called "new critics" who are trying to answer the need, forced on them by historical and cultural pressures, to justify poetry by securing for it a unique function for which modern "scientism" cannot find a substitute. This volume provides intensive analyses of work by critics of several persuasions: T. E. Hulme, T. S. Eliot, I. A. Richards, John Crowe Ransom, Yvor Winters, Allen Tate, and Cleanth Brooks, and, for purposes of contrast, D. G. James, R. S. Crane, Elder Olson, and Max Eastman. Allen Tate, the poet and critic, writes: "Mr.

Krieger's book is the most searching in scholarship and the most profound in critical analysis of the existing books in this field." Robert B. Heilman, critic and teacher, comments: "The author's knowledge of a complex field and his mastery of the analytical techniques which he is applying to a chosen set of critical positions are very impressive. He not only clarifies the positions of various contemporary critics by examining them in the light of the same set of general principles, but also provides some helpful, at times brilliant, insights into the works of various critics from the Greeks up to the present. He traces the history of concepts and thus establishes relationships among individual critics and critical schools."

**The Allure of Grammar** University of Washington Press  
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*African-American Poets* Legare Street Press

After the 1929 crash, Anglo-American poet-critics grappled with the task of legitimizing literature for public funding and consumption. Modernism, Evan Kindley shows, created a new form of labor for writers to perform and gave them unprecedented say over the administration of culture, with consequences for poetry's role in society still felt today.

*The Hatred of Poetry* Routledge

Entries contain the full text of the poem, a line-by-line discussion of its meaning, a summary of themes, an analysis of style, and an essay linking the poem to its historical context.

*WORDSWORTHS LITERARY CRITICISM* Pitt Poetry

An award-winning poet offers a brilliant introduction to the joys--and challenges--of the genre. In *Don't Read Poetry*, award-winning poet and literary critic Stephanie Burt offers an accessible introduction to the seemingly daunting task of reading, understanding, and appreciating poetry. Burt dispels preconceptions about poetry and explains how poems speak to one another--and how they can speak to our lives. She shows readers how to find more poems once they have some poems they like, and how to connect the poetry of the past to the poetry of the present. Burt moves seamlessly from Shakespeare and other classics to the contemporary poetry circulated on Tumblr and Twitter. She challenges the assumptions that many of us make about "poetry," whether we think we like it or think we don't, in order to help us cherish--and distinguish among--individual poems. A masterful guide to a sometimes confounding genre, *Don't Read Poetry* will instruct and delight ingénues and cognoscenti alike.

**Some are Drowning** Franz Steiner Verlag Wiesbaden GmbH  
Originally published in 1967. In *The Play and Place of Criticism*, Professor Krieger addresses basic questions related to criticism in the title essay that forms the introduction to this collection and that constitutes a considered statement of his "contextualist" position. In agreement with Spitzer, Krieger believes that the critic has a valuable part to play in relating the "new words" of the individual poem to the "old words" of the language. He goes further in identifying the role of the critic as essentially rhapsodic, a sharing-in and an expression of the poet's "fine frenzy," which, when it succeeds, transports the critic beyond words and dooms his analytical efforts to failure. Thus, while defending the critic's right to exercise "the free play of the mind" in approaching his subject, the author insists that the critic recognize his subordinate "place" in performing his act of mediation. Elsewhere in the volume Krieger uses other terms and metaphors to explore similar problems revolving around the mediate and the immediate in poetry and criticism. In calling for a poetry of "still movement," for example, he examines both the opposition and the union of temporal with spatial or plastically formal elements, of the dynamically empirical with the statically archetypal. Having defined his critical position in these ways, Krieger relates it to other schools of criticism and applies its methods to the analysis of works by Shakespeare, Pope, Arnold, Hawthorne, and others.

*Poetry for Students* Gale / Cengage Learning

A timely and informative collection, *A Poetry Criticism Reader* brings together eleven essays and reviews that constitute some of the best and most illuminating poetry criticism from the past decade. In his introduction to the book, editor-poet Jerry Harp gives an overview of poetry criticism and its pluralistic traditions after the high modernist years of T. S. Eliot. In the essays that follow, esteemed critics and poets explore varied aspects of poetics, make aesthetic statements, relate to postmodernism with its array of meanings, and examine particular poets and poems. Works by Donald Justice, James Tate, Paul Muldoon, Jorie Graham, Seamus Heaney, and Czeslaw Milosz are among those studied. None of the pieces was written in direct response to any of the others; nonetheless, they complement each other, forming a kind of dialogue. Because editors Jerry Harp and Jan Weissmiller selected writers who give us a broad range of perspectives on our postmodern moment as they reach into history for context, the collection offers students--the next generation of poets and critics--and their teachers exemplary models of fine critical writing and thought.

**The Verbal Icon** Poetry Criticism

Winner of the 1993 Associated Writing Programs' Award Series in Poetry, selected by Carolyn Forché. Annotation copyright by Book News, Inc., Portland, OR

*Principles of Literary Criticism* Harvard University Press

Entries contain the full text of the poem, a line-by-line discussion of its meaning, a summary of themes, an analysis of style, and an essay linking the poem to its historical context.

*Poetry for Students* Routledge

Revision of thesis (Ph.D.)--University of Oxford.

*Can Poetry Matter?* Heinemann International Incorporated

First published in 1964, this book analyses claims and comments that English critics have made about James Thomson's poem *The Seasons* (1730-46). Cohen deals with the relation between 'practical' and 'philosophical' criticism of the poem that for over two hundred years has been a model for other poems, has been the subject of books and even paintings, as well as being the legal document in a copyright precedent. Cohen begins with the problems of Thomson's revisions before moving on to their hypotheses and their transformation, examining the critical tradition and the pressure of the poem. Cohen addresses literary criticism and illustrations of the *Seasons* as well as diction, style and language. This work will interest the enthusiast of 18th century poetry, giving a careful and thorough history of the reception of James Thomson's poem.

*The New Apologists for Poetry* University of Michigan Press

An outline of the elements of literary criticism.

**The Sacred Wood** Infobase Publishing

This long awaited revised edition of Story Line Press's first controversial and influential anthology contains 16 essays by leading poet-critics on the New Narrative and the New Formalism, the most compelling movement in American poetry since Ginsberg and the Beats. *New Expansive Poetry* also includes ten statements by women poets on the use of form and an up-to-date introduction by editor R.S. Gwynn. Contributors include Rita Dove, Dana Gioia, Marilyn Hacker, Mark Jarman, Mary Jo Salter, and Timothy Steele, among others.

**Selected Poems** Wentworth Press

Tracing the rise of literary self-consciousness from the Elizabethan period to his own day, Eliot invites us to "start with the supposition that we do not know what poetry is, or what it does or ought to do, or of what use it is; and try to find out, in examining the relation of poetry to criticism, what the use of both of them is."

**Orpheus in the Bronx** U of Nebraska Press

Bernstein, a leading voice in American literary theory, writes an

irreverent guide to modernist and contemporary poetics.

**An Essay on Criticism ...** Oxford University Press

Of Angie Estes, the poet and critic Stephanie Burt has written that she "has created some of the most beautiful verbal objects in the world." In *The Allure of Grammar*, Doug Rutledge gathers insightful responses to the full range of Estes's work—from a review of her first chapbook to a reading of a poem appearing in her 2018 book, *Parole*—that approach these beautiful verbal objects with both intellectual rigor and genuine awe. In addition to presenting an overview of critical reactions to Estes's oeuvre, reviews by Langdon Hammer, Julianne Buchsbaum, and Christopher Spaide also provide a helpful context for approaching a poet who claims to distrust narrative. Original essays consider the craft of Estes's poetry and offer literary analysis. Ahren Warner uses line breaks to explore a postmodern analysis of Estes's work. Mark Irwin looks at her poetic structure. Lee Upton employs a feminist perspective to explore Estes's use of italics, and B. K. Fischer looks at the way she uses dance as a poetic image. Doug Rutledge considers her relationship to Dante and to the literary tradition through her use of ekphrasis. An interview with Estes herself, in which she speaks of a poem as an "arranged place . . . where experience happens," adds her perspective to the mix, at turns resonating with and challenging her critics. *The Allure of Grammar* will be useful for teachers and students of creative writing interested in the craft of non-narrative poetry. Readers of contemporary poetry who already admire Estes will find this collection insightful, while those not yet familiar with her work will come away from these essays eager to seek out her books.

**Pitch of Poetry** University Press of Kentucky

This volume examines contemporary African-American poets from the well-known writers of the late 20th century to the newly established and emerging voices of today.

**The Use of Poetry and the Use of Criticism** Basic Books

This is a collection of previously published book reviews of modern poetry. The poets discussed include John Ashbery, Donald Davie, Allen Ginsberg, Seamus Heaney, Ted Hughes, Sylvia Plath, Anne Sexton and Wallace Stevens.

**The Grounds of Criticism in Poetry** University of Iowa Press

An analysis of critical comment on Bly, American poet, critic, translator and political activist. Robert Bly has become one of the moving and motivating forces in contemporary culture, both in America and abroad. He has been active as poet, literary critic, translator, political activist, and media guru. His translations

have been instrumental in introducing the work of Pablo Neruda, César Vallejo, Federico Garcia Lorca, Gunnar Ekelöf, Kabir, Juan Ramón Jiménez, Antonio Machado, Rainer Maria Rilke and others to an English-speaking audience. *Robert Bly: The Poet and His Critics* is the first detailed analytical analysis of the extensive critical commentary devoted to Bly, and also the first book to account for Bly's best-selling men's group book, *Iron John: A Book About Men* (1990). It offers a systematic chronological treatment of the reception of Bly's work during the past thirty years, and analyses the various critical methodologies that critics have applied to Bly's work during the course of his long and varied career.

**Principles of Literary Criticism V3** Harvard University Press

"Orpheus in the Bronx not only extols the freedom language affords us; it embodies that freedom, enacting poetry's greatest gift--the power to recognize ourselves as something other than what we are. These bracing arguments were written by a poet who sings." ---James Longenbach A highly acute writer, scholar, editor, and critic, Reginald Shepherd brings to his work the sensibilities of a classicist and a contemporary theorist, an inheritor of the American high modernist canon, and a poet drawing and playing on popular culture, while simultaneously venturing into formal experimentation. In the essays collected here, Shepherd offers probing meditations unified by a "resolute defense of poetry's autonomy, and a celebration of the liberatory and utopian possibilities such autonomy offers." Among the pieces included are an eloquent autobiographical essay setting out in the frankest terms the vicissitudes of a Bronx ghetto childhood; the escape offered by books and "gifted" status preserved by maternal determination; early loss and the equivalent of exile; and the formation of the writer's vocation. With the same frankness that he brings to autobiography, Shepherd also sets out his reasons for rejecting "identity politics" in poetry as an unnecessary trammeling of literary imagination. His study of the "urban pastoral," from Baudelaire through Eliot, Crane, and Gwendolyn Brooks, to Shepherd's own work, provides a fresh view of the place of urban landscape in American poetry. Throughout his essays---as in his poetry---Shepherd juxtaposes unabashed lyricism, historical awareness, and in-your-face contemporaneity, bristling with intelligence. A volume in the *Poets on Poetry* series, which collects critical works by contemporary poets, gathering together the articles, interviews, and book reviews by which they have articulated the poetics of a new generation.