

POETRY AND POETICS: CORE COURSE: AUTUMN 2019

Convenor: Hugh Haughton

General Reading on Poetry and Poetics:

- Derek Attridge, *Poetic Rhythm: An Introduction* (Cambridge, 1995), *Moving Words: Forms of English Poetry* (Oxford: OUP, 2013)
- Eavan Boland and Mark Strand eds, *The Making of a Poem: A Norton Anthology of Poetic Forms* (W. W. Norton, 2000).
- Jon Cook ed. *Poetry in Theory: 1900-2000* (Oxford: Wiley-Blackwell, 2004)
- Jonathan Culler, *Theory of Lyric* (Cambridge: Harvard University Press, 2015)
- Dante, *De Vulgari Eloquentia* edited and translated by Stephen Bottrell (Cambridge: CUP, 2006)
- T.S. Eliot, *Selected Essays* (London: Faber, 1999)
- William Empson, *Seven Types of Ambiguity* (London: Chatto & Windus, 1930)
- Veronica Forrest-Thomson, *Poetic Artifice: A Theory of Twentieth-Century Poetry* (Shearsman Books, 2016)
- Seamus Heaney, *Finders Keepers: Selected Prose* (London: Faber, 2002)
- Virginia Jackson and Yopie Prins eds, *The Lyric Theory Reader: A Critical Anthology* (Baltimore: Johns Hopkins, 2013)
- John Keats, *Selected Letters* ed John Barnard (London: Penguin, 2015)
- Angela Leighton, *On Form: Poetry, Aestheticism and the Legacy of a Word* (Cambridge: CUP, 2007)
- James Longenbach, *The Art of the Poetic Line* (Minneapolis: Greywolf, 2007), *The Resistance to Poetry* (University of Chicago Press, 2005), *The Virtues of Poetry* (Minneapolis: Greywolf, 2013)
- P. A. Miller, *Lyric Texts and Lyric Consciousness: The Birth of a Genre from Archaic Greece to Augustan Rome* (London and New York: Routledge, 1994).
- Don Paterson, *The Poem: Lyric, Sign, Metre* (London: Faber, 2018)
- Ezra Pound, *Selected Literary Essays* ed T.S. Eliot (London: Faber, 1960)
- Jahan Ramazani, *Transnational Poetics* (Chicago: University of Chicago Press, 2009)
- I.A. Richards, 'The Allusiveness of Modern Poetry', *The Principles of Literary Criticism* (London, 1924)
- Derek Walcott, *What the Twilight Says: Essays* (London: Faber, 1998)
- W.B. Yeats, *Essays and Introductions* (London: Macmillan, 1998)

Seminars for the Core Course will be on Monday mornings from 11.00 to 1.00 in the Spring Lane Building, SLB/106 weekly from Monday 7th October to Monday 2nd December – with the exception of Reading Week (4th November) when there will be no seminar.

Week 2

- 1 Historical Poetics (Hugh Haughton) - Eliot's 'Tradition and the Individual Talent', Seamus Heaney's 'Crediting Poetry', Derek Walcott, 'What the Twilight Said', and Maureen McLane, 'My Impasses: On Not Being Able to Read Poetry' and 'My Poets II' (Hugh Haughton)**

T.S. Eliot, 'Tradition and the Individual Talent', *Selected Essays* (London: Faber, 1999) VLE

Seamus Heaney, 'Crediting Poetry', *Opened Ground: Poems 1966-96* (London: Faber, 1998) VLE

Maureen McLane, 'My Impasses: On Not Being Able to Read Poetry' and 'My Poets II' from *My Poets* (New York: Farrar Straus Giroux, 2012)

Derek Walcott, 'What the Twilight Said' from *What the Twilight Said* (London: Faber, 1999) VLE

Jahan Ramazani, 'Transnational Poetics', *American Literary History* 18.2 (2006) 332-359 VLE

Eavan Boland, 'A Kind of Scar: The Woman Poet in a National Tradition' (1987) VLE

Digital editions of the critical essays will be available on the VLE, as will a Selection of Contemporary Poems for discussion. The main focus will then look at a small number of historically oriented lyrical poems by Seamus Heaney, Eavan Boland, Geoffrey Hill, Derek Walcott and Jorie Graham. This gives us contemporary voices from Ireland, England, the USA and the Caribbean, working at different intersections between culture, history and lyric.

In the first place we will look at Heaney's 'Personal Helicon', 'Broagh', 'Exposure', 'Alphabets', 'Glanmore Sonnets' and 'The Riverbank Field' (which hinges on a contemporary Irish reading of Virgil's *Aeneid*, setting these against Eavan Boland's 'The Latin Lesson', 'The Journey', 'Daphne with her Thighs in Bark' and 'The Pomegranate'. Two of these poems respond to Virgil's *Aeneid*, which will be the focus of the second seminar. The idea is to frame these – or take off from these – by looking at the selected poems by Geoffrey Hill, including 'History as Poetry', 'September Song', and 'Apology for the Revival of Ecclesiastical Architecture in England', Jorie Graham's 'History' and 'Orpheus and Eurydice', and Walcott's 'The Sea is History' and 'Archipelagoes'.

Two of these poems respond to Virgil's *Aeneid*, which will be the focus of the second seminar.

See also,

Eavan Boland, *New Collected Poems* (Manchester: Carcanet, 2008), 'A Kind of a Scar: The Woman Poet and the National Tradition', *A Dozen Lips*, Dublin: Attic Press, 1994, originally published in *Studies* 76, Summer 1987, 148-58. VLE.

T.S. Eliot, *Selected Essays* (London: Faber, 1999), *Collected Poems 1909–1962* (London: Faber, 1963) or the hugely expensive but magisterially edited and annotated *The Poems of T.S. Eliot Volume 1: Collected and Uncollected Poems* ed. Christopher Ricks and Jim McCue (London: Faber, 2015)

Seamus Heaney, *Finders Keepers: Selected Prose* (London: Faber, 2002), *Opened Ground: Poems 1966 to 1996* (London: Faber, 1996).

Jorie Graham, *Dream of a Unified Field: Selected Poems 1974-94* (New York: Eco Press, 1996).

Derek Walcott, *What the Twilight Says: Essays* (London: Faber, 1998), *Collected Poems* (London: Faber)

Simon Jarvis, 'What is Historical Poetics?' in *Theory Aside* ed. Jason Potts and Daniel Strout (Durham, NC: Duke University Press, 2014) https://www.sas.upenn.edu/~cavitch/pdf-library/Jarvis_WhatIs.pdf

Yopie Prins, 'What is Historical Poetics?', *Modern Language Quarterly* 77:1 (March 2016)

See also Jahan Ramazani, *Transnational Poetics* (Chicago: University of Chicago Press, 2009).

Week 3

2 Classical Legacies: Virgil's *Aeneid* (Elizabeth Tyler)

The seminar will look at Virgilian epic and its legacies via a discussion of *Aeneid* Book IV, which narrates the story of Dido and Aeneas, setting this against Ovid's later retelling of the same story from a different angle in *Heroides* VII ('Dido to Aeneas'). Virgil's poetry is formative for Western European experiences of poetry, from medieval poetry (Chaucer's *House of Fame*, which you will read next week, is much preoccupied with *Aeneid* IV) to Seamus Heaney's recent translation of Book VI. Key themes for discussion will allow us to look at his poetics and his inescapable but always problematic place in the canon: intertextual poetics, history and poetry, empire and poetry and women and poetry.

Text

Virgil's *Aeneid*, Book IV. Please read in Robert Fagles 2006 translation, available as a Penguin Classic. For those who would like to read the Latin, try the Loeb Classical Library facing-page translation by H.R. Fairclough, revised by G.P. Gould published in 1999. Copies of both will be available on the VLE but *you are strongly encouraged to buy Fagles translation and to read the whole of The Aeneid.*

Ovid's *Heroides*, Letter VII. Please read in Peter Murgatroyd, Bridget Reeves and Sarah Parker's 2017 edition (which includes a useful headnote to each letter). For those who would like to read the Latin, try the Loeb translation by Grant Showerman, revised by G.P. Gould published in 1977 (as with the Loeb Virgil, this offers facing-page translation). Copies will be available on the VLE.

Critical Reading

Good places to start to approach both Virgil and Ovid are via the Cambridge Companions, both are available electronically via the university library catalogue – ***Cambridge Companion to Virgil*** (ed. C. Martindale, 1997) and ***Cambridge Companion to Ovid*** (ed. P. Hardie, 2002). In the Virgil companion, please read the **essays by Martindale, Kennedy, Tarrant, Farrell and Oliensis**. Do read in the Ovid volume if you are interested. For the seminar, we will also read Marilynn **Desmond *Reading Dido: Gender, Textuality and the Medieval Aeneid*, pp. 23-45** which will be available on the VLE.

Week 4

3 Dante's *De Vulgari Eloquentia* and Chaucer's *House of Fame*. (Kenneth Clarke)

In this seminar we shall look at two of the most interesting explorations of poetics in the Middle Ages: a Latin treatise entitled *De vulgari eloquentia*, on the use of the vernacular, by the Italian poet, Dante Alighieri; a short dream poem by the English poet Geoffrey Chaucer, *The House of Fame*. Dante's *DVE* was written in the first years of his exile from Florence and it remains a compelling account of poetry in the vernacular. Chaucer's *HF* is a vibrant exploration of writing,

and after, what the poet ‘does’ and what then happens to that text. It is a revolutionary piece of English writing.

On Dante, see:

Dante Alighieri, *De vulgari eloquentia*, ed. by Steven Botterill (Cambridge: Cambridge University Press, 1996).

Marianne Shapiro, *De vulgari eloquentia: Dante’s Book of Exile* (Lincoln, Neb.; London: University of Nebraska Press, 1990), pp. 1-46.

Albert Russell Ascoli, *Dante and The Making of a Modern Author* (Cambridge: Cambridge University Press, 2008), esp. pp. 130-174.

John A. Scott, *Understanding Dante* (Notre Dame: University of Notre Dame Press, 2004), pp. 33-61.

J. Cremona, ‘Dante’s Views of Language’, in *The Mind of Dante*, ed. by U. Limentani (Cambridge: Cambridge University Press, 1965), pp. 138-162.

On Chaucer, see:

Geoffrey Chaucer, *The House of Fame*, ed. by Nick Havely, Durham Medieval and Renaissance Texts, 3, 2nd edn, (Durham & Toronto: Institute of Medieval and Early Modern Studies, Durham University / Pontifical Institute of Medieval Studies, 2013); obviously the edition in *The Riverside Chaucer* is also excellent, and also recommended.

A. J. Minnis, V. J. Scattergood and J. J. Smith, *The Shorter Poems*, Oxford Guides to Chaucer (Oxford: Clarendon Press, 1995), pp. 161-251.

Sheila Delany, *Chaucer’s House of Fame: The Poetics of Skeptical Fideism* (Gainesville: University Press of Florida, 1994).

Lisa J. Kiser, *Truth and Textuality in Chaucer’s Poetry* (Hanover; London: University Press of New England, 1991), pp. 25-41.

Week 5

The Renaissance and the invention of English poetry: Sidney, Puttenham, Shakespeare (Brian Cummings)

Renaissance Poetics and English Renaissance Poetry

Professor Brian Cummings

In this seminar we will consider the revival of classical forms and debates about poetry in the English Renaissance alongside new models of English poetic form. The wider context for this is the European humanist revival of ancient learning and its neo-classical reformulation. A seminal moment is the rediscovery of Aristotle’s *Poetics* in the new Latin version of Giorgio Valla in 1498, followed by the Greek edition produced by Aldus Manutius in Venice in 1508. This coincided with other intellectual movements, including a reformation of rhetorical theory, and an

efflorescence of vernacular poetic experiment, motivated by the fashion for Petrarch as well as by the desire to imitate Virgil or Ovid.

We will concentrate our attention on three features of these powerful new movements in the theory and composition of poetry. (1) The concept of *mimesis* in Aristotle, and its relationship to the Latin term *imitatio*. This involves two ideas, distinct in meaning but conflated because of the pun in the Latin term: the ‘imitation’ of a previous model (whether of a poet or an individual poem) in the making of a new work; and the ‘imitation’ of the world (or of things in the world) in the imaginative fiction created by poetry and poetic language. (2) An intense interest in the sixteenth century in poetic form, especially in classical metre and verse forms, and the friction created within vernacular poetry by such experiments. (3) A fascination with poetic metaphor and especially with figures of speech. This tradition was well-known from classical Latin treatises such as the *Rhetorica ad Herennium*, Cicero’s *De Oratore*, and Quintilian’s *Institutio oratoria*. However, it gained new momentum from Erasmus’s dominance over the rhetorical syllabus of the sixteenth century, and from specialist treatises such as Julius Caesar Scaliger’s *Poetices* (1561), in which the argument about mimesis came full circle in an examination of metaphor, allegory and fiction.

While we will pay attention to the wider European context, the reading will be from the Elizabethan period, and will focus on three writers: Sir Philip Sidney, Sir Fulke Greville, and George Puttenham. The structure of the seminar will be based on three terms borrowed from each of the three books of Puttenham’s *The Arte of English Poesie* (1589): **Imitation**, **Proportion**, and **Ornament**.

Editions:

Sidney’s ‘Defence of Poesy’ and Selected Renaissance Literary Criticism, ed. G. Alexander (2004): Sidney’s *Defence*, with selections from Puttenham’s *Arte*

Puttenham, *The Arte of English Poesie*, ed. G.D. Willcock and A. Walker (1936): full text

Sidney, *Poems*, ed. W. Ringler (1962): the numbering for all the poems are taken from here

Greville, *Caelica*, in *Poems and Dramas*, ed. G. Bullough (1939), or *Selected Poems*, ed. T. Gunn (1968)

I Imitation

Sir Philip Sidney, *Defence of Poesy*, pp. 3-25

Puttenham, *Arte of English Poesie*, Book I, esp. pp. 55-76

Sidney, *Astrophil and Stella* (*A & S*), Nos. 1, 4, 34, 54, 59

Entries on: ‘Imitation’, ‘Platonism and Poetics’, ‘Renaissance Poetics’ and ‘Representation and Mimesis’, in *Princeton Encyclopaedia of Poetry and Poetics*, 4th ed. (2012)

II Proportion

Sidney, poems from *Old Arcadia* (*OA*), Nos. 11 – 13

Sidney, *Certain Sonnets* (*CS*), No. 5, 13-14

Greville, *Caelica*, No. 6

Puttenham, *Arte of English Poesie*, Book II, pp. 108-32

Derek Attridge, *Well-Weighed Syllables*, p. 173-87; 195-227

III Ornament

Puttenham, *Arte of English Poesie*, Book III, pp. 145-90

Sidney, *OA*, Nos. 45 and 62

Sidney, *OA*, No. 71 (compare Petrarch, *Canzoniere*, No. 332)

Sidney, *CS*, No. 15 (compare Petrarch, *Canzoniere*, No. 134)

Sidney, *A & S*, Nos. 33, 47, 108

Fulke Greville, *Caelica*, No. 56

Use the short guide to figures of speech in Vickers, *Defence of Rhetoric*, pp. 391-8; and for longer explanations, Lanham, *Handlist of Rhetorical Terms*

Empson, *Seven Types*, pp. 45-50

Bibliography

The Princeton Encyclopaedia of Poetry and Poetics, 4th ed. (2012): Entries on: 'Imitation', 'Platonism and Poetics', 'Renaissance Poetics' and 'Representation and Mimesis', 'Rhetoric and Poetry'

The Cambridge History of Literary Criticism, vol. 3 (The Renaissance), ed. Glyn P. Norton (1999)

Classical Literary Criticism, ed. D.A. Russell and M. Winterbottom (1998)

Alexander, Introduction to *Sidney's Defence and Selected Renaissance Criticism* (see above)

Renaissance Figures of Speech, ed. Sylvia Adamson, Gavin Alexander, and Katrin Ettenhuber (2007)

Alexander, Gavin, *Writing After Sidney* (2006), Oxford Scholarship Online

Attridge, Derek, *Well-Weighed Syllables: Elizabethan Verse in Classical Metres* (1974)

Duncan-Jones, Katherine, *Sir Philip Sidney: Courtier Poet* (1991)

Empson, William, *Seven Types of Ambiguity* (1930)

Lanham, Richard, *A Handlist of Rhetorical Terms*, 2nd ed. (1991)

Vickers, Brian, *In Defence of Rhetoric* (1989)

Woudhuysen, Henry, *Sir Philip Sidney and the Circulation of Manuscripts* (1999) Oxford Scholarship Online

Week 7 Keats and Tennyson: Poets of Sensation (Matthew Campbell)

According to Alfred Tennyson's friend Arthur Henry Hallam, Keats and Shelley were, 'both poets of sensation rather than reflection. Susceptible of the slightest impulse from external nature, their fine organs trembled into emotion at colours, and sounds, and movements, unperceived or unregarded by duller temperaments. Rich and clear were their perceptions of visible forms; full and deep their feelings of music. So vivid was the delight attending the simple exertions of eye and ear, that it became mingled more and more with their train of active thought, and tended to absorb their whole being into the energy of sense...'. Working from this famous quotation, this session will look at the English poetry of sensation as it moved from Romantic to early Victorian, testing ideas of the energy of sense and its companion, wallowing and idleness. It will end looking forward to the decadence imported into English poetry from symbolism and German idealist thought.

John Keats, 'On first Looking into Chapman's *Homer*'; 'Ode on Indolence'; 'Ode to Melancholy'; 'Ode on a Grecian Urn'; 'Ode to a Nightingale' 'To Autumn' and letters to Gorge and Tom Keats 21 Dec, 1817, J. H. Reynolds 3 Feb 1818; to Reynolds, 3 May 1818; to Richard Woodhouse, 27 October 1818, *John Keats, Major Works*, ed Elizabeth Cook. Oxford. 2008

Alfred Tennyson, 'A Spirit Haunts the Year's Last Hours'; 'The Lotos-Eaters'; 'Tears Idle Tears'

Arthur Henry Hallam. 'On Some of the Characteristics of Modern Poetry and the Lyrical Poems of Alfred Tennyson'

Isobel Armstrong, *Victorian Poetry* (1993)

Eric Griffiths, 'Tennyson's Idle Tears' in Philip Collins (ed.), *Tennyson: Seven Essays* (1992)

Angela Leighton, *On Form: Poetry, Aestheticism, and the Legacy of a Word* (2007)

Robert Douglas Fairhurst and Seamus Perry, *Tennyson Among the Poets* (2009)

Week 8 Modernist poetics: Eliot, Pound, Moore, Williams, Stein, Bishop, Stevens (Nicoletta Ascuito)

The seminar will address poems and statements of poetics by T.S. Eliot, Ezra Pound, Mina Loy, Gertrude Stein, Marianne Moore, William Carlos Williams and Wallace Stevens, using a selection of representative poems from 1910 to 1930 which embody a distinctive new American poetic for the twentieth century. These will be circulated in digital form on VLE, and include poems which bear on classical tradition.

Robert Frost, 'The Figure a Poem Makes' (1939) from *Collected Prose of Robert Frost* ed Mark Richardson (Cambridge: Harvard University Press, 2010)

Mina Loy, 'Modern Poetry' (in *The Lost Lunar Baedeker*, ed. Roger Conover, pp. 157-161) and the poems 'Mexican Desert', 'Lunar Baedeker', and 'The Widow's Jazz' (from the same collection).

Marianne Moore, 'Poetry' (1921)

Ezra Pound, 'A Retrospect (1918)' in *Selected Literary Essays* ed T.S. Eliot (London: Faber, 1960)

Wallace Stevens, 'The Noble Rider and the Sound of Words' in *The Necessary Angel* (Knopf, 1951)

William Carlos Williams, 'The Poem as a Field of Action' from *Selected Essays* (New Directions, 1954)

Gertrude Stein, 'Composition as Explanation' (1925) from Gertrude Stein, *Writings 1932-1946* (New York: Library of America, 1998)

Poems

T.S. Eliot, 'The Love-Song of J. Alfred Prufrock', 'Preludes'

H.D., 'Oread', 'Garden', 'Sea-Rose',

Mina Loy, 'Mexican Desert', 'Lunar Baedeker', and 'The Widow's Jazz' (from *The Lost Lunar Baedeker*, ed. Roger Conover, Manchester: Carcanet, 1997)

Ezra Pound, 'In A Station of the Metro', 'E.P. Ode pour l'élection do son sepulcre', 'The River-Merchant's Wife: A Letter'

Marianne Moore, 'Poetry', 'Those Various Scalpels', 'A Graveyard', 'Black Earth'

William Carlos Williams, 'The Great Figure', 'So much depends'. 'The crowd at the ball-game', 'Between Walls'. 'This is just to say', 'To Elsie', 'Sonnet in search of an author', *Collected Poems Volume 1* (Manchester: Carcanet, 2000)

Robert Frost, 'The Oven Bird', 'To E.T.', 'For Once then Something', 'The Road not Taken'

Editions

H.D. *Collected Poems: 1912-1944* ed Hilda Doolittle and Louis Martz (New York: New Directions, 1986)

T.S. Eliot, *Selected Essays* (London: Faber, 1960), *Collected Poems 1909-1962* (London: Faber, 1963) or the hugely expensive but magisterially edited and annotated *The Poems of T.S. Eliot Volume 1: Collected and Uncollected Poems* ed. Christopher Ricks and Jim McCue (London: Faber, 2015)

Mina Loy, *The Lost Lunar Baedeker*, ed. Roger Conover, Manchester: Carcanet, 1997)

Robin Schulze ed., *Becoming Marianne Moore: The Early Poems 1907-1924* (University of California Press, 2002).

Ezra Pound, *Selected Poems and Translations* (New York: Library of America, 2003)

Gertrude Stein, *Writings 1932-1946* (New York: Library of America, 1998)

William Carlos Williams, *Collected Poems Volume 1* (Manchester: Carcanet, 2000) and *Collected Poems 1939-1962 Volume 2* (Manchester: Carcanet, 2000)

Secondary Reading:

Alex Davis ed., *Cambridge Companion to Modernist Poetry* (Cambridge: CUP, 2007)

Hugh Kenner, *A Homemade World: American Modernist Authors* (London: Marion Boyars, 1980)

Michael H. Levenson, *A Genealogy of Modernism: A Study of English Literary Doctrine, 1908-1922*, (Cambridge University Press, 1986)

Michael Levenson ed., *The Cambridge Companion to Modernism* (Cambridge: CUP, 2011)

James Longenbach, *Modernist Poetics of History: Pound, Eliot and the Sense of the Past* (Princeton: Princeton University Press, 1987)

James Longenbach, 'Modern Poetry' in Michael Levenson ed., *The Cambridge Companion to Modernism* (Cambridge: CUP, 2011)

Peter Nicholls ed. *Modernisms: A Literary Guide* (London: Palgrave, 2008)

Week 9 The Place for Contemporary Poetry: Don Paterson and Ben Lerner (JT Welsh)

Amidst the endless run of think-pieces on the alleged death of poetry, we'll consider the case made for contemporary poetics by Don Paterson and Ben Lerner.

Don Paterson is unusual among contemporary poets in that, in addition to being one of the country's leading writers of lyric poetry and the editor of one of its most influential poetry publishing operations, Picador, he is developing a sophisticated theory of the lyric, which will finally appear as *Ars Poetica* in 2017. The US poet and novelist Ben Lerner has gained enormous praise for his poetry collections and especially his autobiographical fiction (which includes poetry). Earlier this year, he was awarded a MacArthur 'Genius' grant (\$625k over 5 years) to develop his work further. This summer also saw publication of his essay, *The Hatred of Poetry*.

In this seminar, we'll compare Paterson's argument for language's 'natural' power and Lerner's more idealistic notion of poetry's failures, reading a selection of each poet's critical writing:

Don Paterson, 'The Lyric Principle, Part 1: The Sense of Sound', *Poetry Review*, 97:2 (2007) 56-72. (PDF on VLE)

Paterson, 'The Dark Art of Poetry' (TS Eliot Lecture, November 2004). (Electronic copy VLE– and link to the lecture)

Ben Lerner, 'Diary,' *London Review of Books* (18 June 2015). (Photocopy provided.)
The Hatred of Poetry (Fitzcaraldo Editions, 2016). An expanded version of 'Diary' in *LRB*.

In addition to these, we'll consider examples from Paterson and Lerner's own poetry (photocopies to be provided). Please also read:

Selections from Don Paterson, *Rain* (Faber, 2009) and Ben Lerner, *Mean Free Path* (2010). (Photocopies provided.)

Derek Attridge, 'Sound and Sense in Lyric Poetry,' *Moving Words: Forms of English Poetry* (Oxford UP, 2013) – available electronically in the library.

Further Reading:

Ben Lerner, *10:04* (Granta, 2014).

Derek Attridge, 'Don Paterson's *Ars Poetica*' (pp. 21-33) and 'Form in Poetry: An Interview between Don Paterson and Derek Attridge' (pp. 75-84), in *Don Paterson: Contemporary Critical Essays*, ed. Natalie Pollard (Edinburgh UP, 2014).

Robert Pinsky, *The Sounds of Poetry: A Brief Guide* (Farrar, Straus and Giroux, 1999).

Virginia Jackson and Yopie Prins (eds.), *The Lyric Theory Reader: A Critical Anthology* (Johns Hopkins, 2013).

Many recent articles wondering 'Is Poetry Dead?' / 'Does Poetry Matter?': [New York Times](#) (2014), [Washington Post](#) (2015), [AGNI](#) (2016), etc.

Week 10 The Contemporary Lyric (Hugh Haughton):

Beginning with some poems by W.S. Graham, we will look at recent theories of lyric as well as contemporary poems by Anne Carson, Louise Gluck, F.R. Langley, Geoffrey Hill, Denise Riley, John Burnside, R.F. Langley, Don Paterson, Alice Oswald and others, including the large-scale documentary makeover of lyric in Claudia Rankine, *Citizen: An American Lyric* (Penguin, 2014). Our terms of reference will come from critical and theoretical essays in the volumes below, and readings will be made available through an on-line anthology.

Jonathan Culler, *Theory of the Lyric* (Cambridge: Harvard University Press, 2015)

Virginia Jackson and Yopie Prins eds, *The Lyric Theory Reader: A Critical Anthology* (Johns Hopkins, 2013)

Virginia Jackson, *Dickinson's Misery: a Theory of Lyric Reading* (Princeton and Oxford: Princeton University Press, 2005)

James Longenbach, *The Art of the Poetic Line* (Greywolf, 2007), *The Resistance to Poetry* (University of Chicago Press, 2005)

Veronica Forrest-Thomson, *Poetic Artifice: A Theory of Twentieth-Century Poetry* (Shearsman Books, 2016)

Gillian White, *Lyric Shame: The 'Lyric' subject of Contemporary American Poetry* (Cambridge: Harvard University Press, 2014)

H.H.