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*Palace-Burner* - Sarah Morgan Bryan Piatt - 2005
The unique and powerful voice of an extraordinary nineteenth-century woman poet Sarah Morgan Bryan Piatt (1836-1919) now ranks as the most important American woman poet of the nineteenth century after Emily Dickinson. Published heavily in all the period's most prestigious journals, Piatt was widely celebrated by her peers as a gifted stylist in the genteel tradition. Palace-Burner, however, also reveals Piatt's other side: ironic, experimental, and pushing the limits of Victorian language, the sentimental female persona, and what women's poetry could say. Paula Bernat Bennett's astutely edited selection of Piatt's mature work--much of it never before collected--explains why her "deviant poetics" caused her peers such discomfort and why they remain such a fertile ground for study today.

*In Primrose Time* - Sarah Morgan Bryan Piatt - 1886
*Leaving the Atocha Station* - Ben Lerner - 2011-08-23
Adam Gordon is a brilliant, if highly unreliable, young American poet on a prestigious fellowship in Madrid, struggling to establish his sense of self and his relationship to art. What is actual when our experiences are mediated by language, technology, medication, and the arts? Is poetry an essential art form, or merely a screen for the reader's projections? Instead of following the dictates of his fellowship, Adam's "research" becomes a meditation on the possibility of the genuine in the arts and beyond: are his relationships with the people he meets in Spain as fraudulent as he fears his poems are? A witness to the 2004 Madrid train bombings and their aftermath, does he participate in historic events or merely watch them pass him by? In prose that veers between the comic and tragic, the self-contemptuous and the inspired, Leaving the Atocha Station is a portrait of
collection explores the diversity of religious discourse in nineteenth-century and spectacle. Born in Topeka, Kansas, in 1979, Ben Lerner is the author of three books of poetry The Lichtenberg Figures, Angle of Yaw, and Mean Free Path. He has been a finalist for the National Book Award and the Northern California Book Award, a Fulbright Scholar in Spain, and the recipient of a 2010-2011 Howard Foundation Fellowship. In 2011 he became the first American to win the Preis der Stadt Münster für Internationale Poesie. Leaving the Atocha Station is his first novel.

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**Nineteenth-Century American Women Write Religion** - Mary McCartin Wearn - 2016-05-06

Nineteenth-century American women’s culture was immersed in religious experience and female authors of the era employed representations of faith to various cultural ends. Focusing primarily on non-canonical texts, this collection explores the diversity of religious discourse in nineteenth-century women’s literature. The contributors examine fiction, political writings, poetry, and memoirs by professional authors, social activists, and women of faith, including Elizabeth Stuart Phelps, Angelina and Sarah Grimké, Louisa May Alcott, Rebecca Harding Davis, Harriet E. Wilson, Sarah Piatt, Julia Ward Howe, Julia A. J. Foote, Lucy Mack Smith, Rebecca Cox Jackson, and Fanny Newell. Embracing the complexities of lived religion in women’s culture-both its repressive and its revolutionary potential-Nineteenth-Century American Women Write Religion articulates how American women writers adopted the language of religious sentiment for their own cultural, political, or spiritual ends.

**Poems** - Sarah Morgan Bryan Piatt - 1894

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**Mrs. Piatt's Select Poems** - Sarah Morgan Bryan Piatt - 1886

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The terms 'poetry' and 'realism' have a complex and often oppositional relationship in American literary histories of the postbellum period. The core narrative holds that 'realism', the major literary 'movement' of the era, developed apace in prose fiction, while poetry, stuck in a hopelessly idealist late-Romantic mode, languished and stagnated. Poetry is almost entirely absent from scholarship on American literary realism except as the emblem of realism's opposite: a desiccated genteel 'twilight of the poets.' Realist Poetics in American Culture, 1866-1900 refutes the familiar narrative of postbellum poetics as a scene of failure, and it recovers the active and variegated practices of a diverse array of realist poets across print culture. The triumph of the twilight tale in the twentieth century obscured, minimized, and flattened the many poetic discourses of the age, including but not limited to a significant body of realist poems currently missing from US literary histories. Excavating an extensive archive of realist poems, the volume offers a significant revision to the genre-exclusive story of realism and, by extension, to the very foundations of postbellum American literary history dating back to the earliest stages of the discipline.

Po Chu-i (772-846 C.E.) is the quintessential Chinese poet. For although clear thought and depth of wisdom inform the work of all major Chinese poets (as opposed to the complexity and virtuosity often valued in the West), Po makes clarity itself his particular vision. Zen Poems - Peter Harris - 1999
A collection of translations of classical works by the Zen poets of China, Japan, and Korea captures the contemplative nature of Zen philosophy, its direct expression of intuitive insights, and its evocative revelation of sudden enlightenment.

Journalist Walls grew up with parents whose ideals and stubborn nonconformity were their curse and their salvation. Rex and Rose Mary and their four children lived like nomads, moving among Southwest desert towns, camping in the mountains. Rex was a charismatic, brilliant man who, when sober, captured his children's imagination, teaching them how to embrace life fearlessly. Rose Mary painted and wrote and couldn't stand the responsibility of providing for her family. When the money ran out, the
Walls retreated to the dismal West Virginia mining town Rex had tried to escape. As the dysfunction escalated, the children had to fend for themselves, supporting one another as they found the resources and will to leave home. Yet Walls describes her parents with deep affection in this tale of unconditional love in a family that, despite its profound flaws, gave her the fiery determination to carve out a successful life. -- From publisher description.

The Glass Castle - Jeannette Walls - 2006-01-02
Journalist Walls grew up with parents whose ideals and stubborn nonconformity were their curse and their salvation. Rex and Rose Mary and their four children lived like nomads, moving among Southwest desert towns, camping in the mountains. Rex was a charismatic, brilliant man who, when sober, captured his children's imagination, teaching them how to embrace life fearlessly. Rose Mary painted and wrote and couldn't stand the responsibility of providing for her family. When the money ran out, the Walls retreated to the dismal West Virginia mining town Rex had tried to escape. As the dysfunction escalated, the children had to fend for themselves, supporting one another as they found the resources and will to leave home. Yet Walls describes her parents with deep affection in this tale of unconditional love in a family that, despite its profound flaws, gave her the fiery determination to carve out a successful life. -- From publisher description.

How to Read Chinese Poetry - Zong-qi Cai - 2008
In this "guided" anthology, experts lead students through the major genres and eras of Chinese poetry from antiquity to the modern time. The volume is divided into 6 chronological sections and features more than 140 examples of the best shi, sao, fu, ci, and qu poems. A comprehensive introduction and extensive thematic table of contents highlight the thematic, formal, and prosodic features of Chinese poetry, and each chapter is written by a scholar who specializes in a particular period or genre. Poems are presented in Chinese and English and are accompanied by a tone-marked romanized version, an explanation of Chinese linguistic and poetic conventions, and recommended reading strategies. Sound recordings of the poems are available online free of charge. These unique features facilitate an intense engagement with Chinese poetical texts and help the reader derive aesthetic pleasure and insight from these works as one could from the original. The companion volume How to Read Chinese Poetry Workbook presents 100 famous poems (56 are new selections) in Chinese, English, and romanization, accompanied by prose translation, textual notes, commentaries, and recordings. Contributors: Robert Ashmore (Univ. of California, Berkeley); Zong-qi Cai; Charles Egan (San Francisco State); Ronald Egan (Univ. of California, Santa Barbara); Grace Fong (McGill); David R. Knechtges (Univ. of Washington); Xinda Lian (Denison); Shuen-fu Lin (Univ. of Michigan); William H. Nienhauser Jr. (Univ. of Wisconsin); Maija Bell Samei; Jui-lung Su (National Univ. of Singapore); Wendy Swartz (Columbia); Xiaofei Tian (Harvard); Paula Varsano (Univ. of California, Berkeley); Fusheng Wu (Univ. of Utah)

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A Companion to American Literature - Susan Belasco - 2020-04-03

A comprehensive, chronological overview of American literature in three scholarly and authoritative volumes A Companion to American Literature traces the history and development of American literature from its early origins in Native American oral tradition to 21st century digital literature. This comprehensive three-volume set brings together contributions from a diverse international team of accomplished young scholars and established figures in the field. Contributors explore a broad range of topics in historical, cultural, political, geographic, and technological contexts, engaging the work of both well-known and non-canonical writers of every period. Volume One is an inclusive and geographically expansive examination of early American literature, applying a range of cultural and historical approaches and theoretical models to a dramatically expanded canon of texts. Volume Two covers American literature between 1820 and 1914, focusing on the development of print culture and the literary marketplace, the emergence of various literary movements, and the impact of social and historical events on writers and writings of the period. Spanning the 20th and early 21st centuries, Volume Three studies traditional areas of American literature as well as the literature from previously marginalized groups and contemporary writers often overlooked by scholars. This inclusive and comprehensive study of American literature: Examines the influences of race, ethnicity, gender, class, and disability on American literature Discusses the role of technology in book production and circulation, the rise of literacy, and changing reading practices and literary forms Explores a wide range of writings in multiple genres, including novels, short stories, dramas, and a variety of poetic forms, as well as autobiographies, essays, lectures, diaries, journals, letters, sermons, histories, and graphic narratives. Provides a thematic index that groups chapters by contexts and illustrates their links across different traditional chronological boundaries A Companion to American Literature is a valuable resource for students coming to the subject for the first time or preparing for field examinations, instructors in American literature courses, and scholars with more specialized interests in specific authors, genres, movements, or periods.
transnational evolution of a major voice in twentieth-century poetry.

**Complete Poems** - Claude McKay - 2004-01-29

Containing more than three hundred poems, including nearly a hundred previously unpublished works, this unique collection showcases the intellectual range of Claude McKay (1889-1948), the Jamaican-born poet and novelist whose life and work were marked by restless travel and steadfast social protest. McKay's first poems were composed in rural Jamaican creole and launched his lifelong commitment to representing everyday black culture from the bottom up. Migrating to New York, he reinvigorated the English sonnet and helped spark the Harlem Renaissance with poems such as "If We Must Die." After coming under scrutiny for his communism, he traveled throughout Europe and North Africa for twelve years and returned to Harlem in 1934, having denounced Stalin's Soviet Union. By then, McKay's pristine "violent sonnets" were giving way to confessional lyrics informed by his newfound Catholicism. McKay's verse eludes easy definition, yet this complete anthology, vividly introduced and carefully annotated by William J. Maxwell, acquaints readers with the full transnational evolution of a major voice in twentieth-century poetry.


Throughout the 19th century, American poetry was a profoundly populist literary form. It circulated in New England magazines and Southern newspapers; it was read aloud in taverns, homes, and schools across the country. Antebellum reviewers envisioned poetry as the touchstone democratic genre, and their Civil War-era counterparts celebrated its motivating power, singing poems on battlefields. Following the war, however, as criticism grew more professionalized and American literature emerged as an academic subject, reviewers increasingly elevated difficult, dispassionate writing and elite readers over their supposedly common counterparts, thereby separating “authentic” poetry for intellectuals from “popular” poetry for everyone else. Conceptually and methodologically unique among studies of 19th-century American poetry, Who Killed American Poetry? not only charts changing attitudes toward American poetry, but also applies these ideas to the work of representative individual poets. Closely analyzing hundreds of reviews and critical essays, Karen L. Kilcup tracks the century's developing aesthetic standards and highlights the different criteria reviewers used to assess poetry based on poets' class, gender, ethnicity, and location. She shows that, as early as the 1820s, critics began to marginalize some kinds of emotional American poetry, a shift many scholars have attributed primarily to the late-century emergence of affectively restrained modernist ideals. Mapping this literary critical history enables us to more readily apprehend poetry's status in American culture—both in the past and present—and encourages us to scrutinize the standards of academic criticism that underwrite contemporary aesthetics and continue to constrain poetry’s appeal. Who American Killed Poetry? enlarges our understanding of American culture over the past two hundred years and will interest scholars in literary studies, historical poetics, American studies, gender studies, canon criticism, genre studies, the history of criticism, and affect studies. It will also appeal to poetry readers and those who enjoy reading about American cultural history.
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**Papermill** - Joseph Antony Kalar - 2006
The gritty landscape and language of the working man from a great forgotten writer

With some hesitation I have included literal versions of six poems (three of the "Seventeen Old Poems," "Autumn Wind," "Li Fu jen," and "On the Death of his Father") already skilfully rhymed by Professor Giles in "Chinese Poetry in English Verse." They were too typical to omit; and a comparison of the two renderings may be of interest. Some of these translations have appeared in the "Bulletin of the School of Oriental Studies," in the "New Statesman," in the "Little Review" (Chicago), and in "Poetry" (Chicago).

**The Whole Song** - Vincent Ferrini - 2010-10-01
With a voice emerging from class tensions, labor struggles, the Great Depression, and World War II, Vincent Ferrini lived as a people's poet crying out for an end to exploitation and organized greed. Radical Christian gnosion and the conviction that poetry should be more than a display of word-craft distinguished him from poets like T. S. Eliot, infusing his work with dynamic images of Christ as a fighter, a revolutionary, and a martyr in opposing the mighty for the sake of the poor.

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The Complete Poetry of Du Fu presents a complete scholarly translation of Chinese literature alongside the original text in a critical edition. The English translation is more scholarly than vernacular Chinese translations, and it is compelled to address problems that even the best traditional commentaries overlook. The main body of the text is a facing page translation and critical edition of the earliest Song editions and other sources. For convenience the translations are arranged following the sequence in Qiu Zhao’an’s Du shi xiangzhu (although Qiu’s text is not followed). Basic footnotes are included when the translation needs clarification or supplement. Endnotes provide sources, textual notes, and a limited discussion of problem passages. A supplement references commonly used allusions, their sources, and where they can be found in the translation. Scholars know that there is scarcely a Du Fu poem whose interpretation is uncontested. The scholar may use this as a baseline to agree or disagree. Other readers can feel confident that this is a credible reading of the text within the tradition. A reader with a basic understanding of the language of Chinese poetry can use this to facilitate reading Du Fu, which can present problems for even the most learned reader.

The Cambridge Companion to Nineteenth-Century American Poetry - Kerry Larson - 2011-12-01
The first critical collection of its kind devoted solely to this subject, this Companion covers both well-known and lesser-known poets.


The Oxford Handbook of Edgar Allen Poe - J. Gerald Kennedy - 2019-01-08
No American author of the early 19th century enjoys a larger international audience than Edgar Allan Poe. Widely translated, read, and studied, he occupies an iconic place in global culture. Such acclaim would have gratified Poe, who deliberately wrote for "the world at large" and mocked the provincialism of strictly nationalistic themes. Partly for this reason,
Early literary historians cast Poe as an outsider, regarding his dark fantasies as extraneous to American life and experience. Only in the 20th century did Poe finally gain a prominent place in the national canon. Changing critical approaches have deepened our understanding of Poe's complexity and revealed an author who defies easy classification. New models of interpretation have excited fresh debates about his essential genius, his subversive imagination, his cultural insight, and his ultimate impact, urging an expansive reconsideration of his literary achievement. Edited by leading experts J. Gerald Kennedy and Scott Peeples, this volume presents a sweeping reexamination of Poe's work. Forty-five distinguished scholars address Poe's troubled life and checkered career as a "magazinist," his poetry and prose, and his reviews, essays, opinions, and marginalia. The chapters provide fresh insights into Poe's lasting impact on subsequent literature, music, art, comics, and film and illuminate his radical conception of the universe, science, and the human mind. Wide-ranging and thought-provoking, this Handbook reveals a thoroughly modern Poe, whose timeless fables of peril and loss will continue to attract new generations of readers and scholars.

A Companion to American Literature and Culture - Paul Lauter - 2020-07-13
This expansive Companion offers a set of fresh perspectives on the wealth of texts produced in and around what is now the United States. Highlights the diverse voices that constitute American literature, embracing oral traditions, slave narratives, regional writing, literature of the environment, and more. Demonstrates that American literature was multicultural before Europeans arrived on the continent, and even more so thereafter. Offers three distinct paradigms for thinking about American literature, focusing on: genealogies of American literary study; writers and issues; and contemporary theories and practices. Enables students and researchers to generate richer, more varied and more comprehensive readings of American literature.
Race and Time urges our attention to women’s poetry in considering the cultural history of race. Building on close readings of well known and less familiar poets—including Elizabeth Margaret Chandler, Sarah Louisa Forten, Hannah Flagg Gould, Frances Ellen Watkins Harper, Sarah Piatt, Mary Eliza Tucker Lambert, Sarah Josepha Hale, Eliza Follen, and Mary Mapes Dodge—Gray traces tensions in women’s literary culture from the era of abolitionism to the rise of the Plantation tradition. She devotes a chapter to children’s verse, arguing that racial stereotypes work as “nonsense” that masks conflicts in the construction of white childhood. A compilation of the poems cited, most of which are difficult to find elsewhere, is included as an appendix. Gray clarifies the cultural roles women’s poetry played in the nineteenth-century United States and also reveals that these poems offer a fascinating, dynamic, and diverse field for students of social and cultural history. Gray’s readings provide a rich sense of the contexts in which this poetry is embedded and examine its aesthetic and political vitality in meticulous detail, linking careful explication of the texts with analysis of the history of poetry, canons, literacy, and literary authority. Race and Time distinguishes itself from other critical studies not only through its searching, in-depth readings but also through its sustained attention to less known poets and its departure from a Dickinson-centered model. Most significantly, it offers a focus on race, demonstrating how changes in both the U.S. racial structure and women’s place in public culture set the terms for change in how women poets envisioned the relationship between poetry and social power. Gray’s work makes contributions to several fields of study: poetry, U.S. literary history and American studies, women’s studies, African American studies and whiteness studies, children’s literature, and cultural studies. While placing the works of figures who have been treated elsewhere (e.g., Dickinson and Harper) into revealing new relationships, Race and Time does much to open interdisciplinary discussion of unfamiliar works.
political discourse. As much women's history as literary history, this book columns, to engage in heated debate with each other and with men over matters of mutual concern. Far from restricting their poems to the domestic and personal, these women addressed a significant array of political issues—abolition, Indian removals, economic and racial injustice, the Civil War, and, not least, their own changing status as civil subjects. Overflowing with a wealth of heretofore untapped information, their poems demonstrate conclusively that "ordinary" nineteenth-century women were far more influenced by the women's rights movement than historians have allowed. In showing how these women turned the sentimental and ideologically saturated conventions of the period's verse to their own ends, Bennett argues passionately and persuasively for poetry's power as cultural and political discourse. As much women's history as literary history, this book invites readers to rethink not only the role that nineteenth-century women played in their own emancipation but the role that poetry plays in cultural life.

Poets in the Public Sphere - Paula Bernat Bennett - 2021-03-09
Based entirely on archival research, Poets in the Public Sphere traces the emergence of the "New Woman" by examining poetry published by American women in newspapers and magazines between 1800 and 1900. Using sources like the Kentucky Reporter, the Cherokee Phoenix, the Cincinnati Israelite, and the Atlantic Monthly, Bennett is able to track how U.S. women from every race, class, caste, region, and religion exploited the freedom offered by the nation's periodical press, especially the poetry columns, to engage in heated debate with each other and with men over matters of mutual concern. Far from restricting their poems to the domestic and personal, these women addressed a significant array of political issues—abolition, Indian removals, economic and racial injustice, the Civil War, and, not least, their own changing status as civil subjects. Overflowing with a wealth of heretofore untapped information, their poems demonstrate conclusively that "ordinary" nineteenth-century women were far more influenced by the women's rights movement than historians have allowed. In showing how these women turned the sentimental and ideologically saturated conventions of the period's verse to their own ends, Bennett argues passionately and persuasively for poetry's power as cultural and political discourse.

A Companion to Herman Melville - Wyn Kelley - 2015-06-24
In a series of 35 original essays, this companion demonstrates the relevance of Melville's works in the twenty-first century. Presents 35 original essays by scholars from around the world, representing a range of different approaches to Melville Considers Melville in a global context, and looks at the impact of global economies and technologies on the way people read Melville Takes account of the latest and most sophisticated scholarship, including postcolonial and feminist perspectives Locates Melville in his cultural milieu, revising our views of his politics on race, gender and democracy Reveals Melville as a more contemporary writer than his critics have sometimes assumed

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Representations of Death in Nineteenth-Century US Writing and Culture - Lucy Frank - 2018-01-18
From the famous deathbed scene of Harriet Beecher Stowe's Little Eva to Mark Twain's parodically morbid poetess Emmeline Grangerford, a preoccupation with human finitude informs the texture of nineteenth-century US writing. This collection traces the vicissitudes of this cultural preoccupation with the subject of death and examines how mortality served
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rethought. Contributors from North America and the United Kingdom,
representing the fields of literature, theatre history, and American studies,
analyze the sexual, social, and epistemological boundaries implicit in
nineteenth-century America's obsession with death, while also seeking to
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Nineteenth Century American Women Poets - Paula Bernat Bennett -
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Rendezvous with Death - Mark W. Van Wienen - 2002
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Stevens, James Weldon Johnson, Amy Lowell, and Claude McKay.
Black Moods - Frank Marshall Davis - 2002
Black Moods collects for the first time all of Frank Marshall Davis's extant published poems as well as his previously unpublished work. From sharp-edged sketches of Southside Chicago's urban landscape to the prismatic world that lay beneath Hawaii's placid surface, Davis's muscular poems blend social, cultural, and political concerns-always shaped by his promise to "try to be as direct as good blues." John Edgar Tidwell's introduction examines both Davis's poetry and his politics, presenting a subtle portrait of a complex writer devoted to exposing discriminatory practices and reaffirming the humanity of the common people. Book jacket.

In Plain Sight - Alexandra Socarides - 2020-02-06
In Plain Sight explores how the poetry of nineteenth-century American women that was once so visible within American culture could have, with the exception of that by Emily Dickinson, so thoroughly disappeared from literary history. By investigating erasure not merely as something that was done to these women but as the result of the conventions that once made the circulation of their poetry possible in the first place, this volume offers the first book-length analysis of the conventions of nineteenth-century American women's poetry. While each of the chapters focuses on a specific convention, taken together they tell the complicated story of nineteenth-century American women's poetry, tracing the spaces within literary culture where it lived and thrived, the spaces from which it was always in the process of vanishing. By reclaiming these conventions as a constitutive part of nineteenth-century American women's poetry, this book asks readers to take seriously the work these women produced and the role their work might play in remapping American literary history.

Our EmilyDickinsons - Vivian R. Pollak - 2016-11-04
Our EmilyDickinsons situates Dickinson's life and work within larger debates about gender, sexuality, and literary authority in America. Examining Dickinson's influence on Marianne Moore, Sylvia Plath, Elizabeth Bishop and others, Vivian R. Pollak complicates the connection between authorial biography and poetry that endures.

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Five T'ang Poets - Wang Wei - 1990
Five great poets of the T'ang dynasty (eighth and ninth centuries A.D.) are represented in this collection: Wang Wei, Li Po, Tu Fu, Li Ho, and Li Shang-Yin. Each poet is introduced by the translator and represented by a selection that spans the poet's development and career. These constitute some of the greatest lyric poems ever written.

Overview: Steven Gould Axelrod, Camille Roman, and Thomas Travisano continue the standard of excellence set in Volumes I and II of this extraordinary anthology. Volume III provides the most compelling and wide-ranging selection available of American poetry from 1950 to the present. Its contents are just as diverse and multifaceted as America itself and invite readers to explore the world of poetry in the larger historical context of American culture. Nearly three hundred poems allow readers to explore canonical works by such poets as Elizabeth Bishop, Robert Lowell, and Sylvia Plath, as well as song lyrics from such popular musicians as Bob Dylan and Queen Latifah. Because contemporary American culture transcends the borders of the continental United States, the anthology also includes numerous transnational poets, from Julia de Burgos to Derek Walcott. Whether they are the works of oblique avant-gardists like John Ashbery or direct, populist poets like Allen Ginsberg, all of the selections are accompanied by extensive introductions and footnotes, making the great poetry of the period fully accessible to readers for the first time.

The Shadow of the Wind - Carlos Ruiz Zafon - 2014-09-24
From A to Z, the Penguin Drop Caps series collects 26 unique hardcovers—featuring cover art by Jessica Hische. It all begins with a letter. Fall in love with Penguin Drop Caps, a new series of twenty-six collectible and hardcover editions, each with a type cover showcasing a gorgeously illustrated letter of the alphabet. In a design collaboration between Jessica Hische and Penguin Art Director Paul Buckley, the series features unique cover art by Hische, a superstar in the world of type design and illustration, whose work has appeared everywhere from Tiffany & Co. to Wes Anderson's recent film Moonrise Kingdom to Penguin's own bestsellers Committed and Rules of Civility. With exclusive designs that have never before appeared on Hische's hugely popular Daily Drop Cap blog, the Penguin Drop Caps series debuted with an 'A' for Jane Austen's Pride and Prejudice, a 'B' for Charlotte Brontë's Jane Eyre, and a 'C' for Willa Cather's My Antonia. It continues with more perennial classics, perfect to give as elegant gifts or to showcase on your own shelves. Z is for Zafón. Barcelona, 1945: A city slowly heals in the aftermath of the Spanish Civil War. Daniel, an antiquarian book dealer's son who mourns the loss of his mother, finds solace in what he finds in the "cemetery of lost books," a mysterious book entitled The Shadow of the Wind, by one Julián Carax. But when he sets out to find the author's other works, he makes a shocking discovery: someone has been systematically destroying every copy of every book Carax has written. In fact, Daniel may have the last of Carax's books in existence. Soon Daniel's seemingly...
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**Ghost Tantras** - Michael McClure - 2013-11-12
Lion roars, detonated dada, and visceral emotional truths: McClure describes these tantras as "ceremonies to change the nature of reality."

**Sensational Internationalism** - J. Michelle Coghlan - 2016-09-08
In refocusing attention on the Paris Commune as a key event in American political and cultural memory, Sensational Internationalism radically changes our understanding of the relationship between France and the United States in the long nineteenth century. It offers fascinating, remarkably accessible readings of a range of literary works, from periodical poetry and boys' adventure fiction to radical pulp and the writings of Henry James, as well as a rich analysis of visual, print, and performance culture, from post-bellum illustrated weeklies and panoramas to agit-prop pamphlets and Coney Island pyrotechnic shows. This book will speak to readers looking to understand the affective, cultural, and aesthetic afterlives of revolt and revolution pre-and-post Occupy Wall Street, as well as those interested in space, gender, performance, and transatlantic print culture.

**The Cambridge Companion to Emily Dickinson** - Wendy Martin - 2002-09-05
Publisher Description

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When Abraham Lincoln met Harriet Beecher Stowe in 1863, he reportedly greeted her as "the little woman who wrote the book that started this Great War." To this day, Uncle Tom's Cabin serves as a touchstone for the war. Yet few works have been selected to represent the Civil War's literature, even though historians have filled libraries with books on the war itself. This volume helps teachers address the following questions: What is the relation of canonical works to the multitude of occasional texts that were penned in response to the Civil War, and how can students understand them together? Should an approach to war literature reflect the chronology of historical events or focus instead on thematic clusters, generic forms, and theoretical concerns? How do we introduce students to archival materials that sometimes support, at other times resist, the close reading practices in which they have been trained? Twenty-three essays cover such topics as visiting historical sites to teach the literature, using digital materials, teaching with anthologies; soldiers' dime novels, Confederate women's diaries, songs, speeches; the conflicted theme of treason, and the double-edged theme of brotherhood; how battlefield photographs synthesize fact and fiction; and the roles in the war played by women, by slaves, and by African American troops. A section of the volume provides a wealth of resources for teachers.

**Southern Prose and Poetry for Schools** - Edwin Mims - 1910

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