Merrin examines these poets' debts to and feminist departures from Renaissance and Romantic models, focusing on Sir Thomas Browne, George Herbert, and William Wordsworth. While her final argument that Moore and Bishop idiosyncratically combine a patri- and matrilinear heritage is well reasoned, her beginning chapters are too closely concerned with particulars of style and with Christian thematics ( secularized in Bishop) to support it. Lack of evidence also weakens Merrin's claim for these poets' "maternal transformation and assimilation of congenial male sources." With conclusions too broad for its narrowly focused beginning, this is a useful but not fully coherent book.

The poems in Bat Ode speak to the way we live today and how it feels to occupy such a mongrel, fast-changing, postmodern world. Yet rather than breaking with the linguistic or poetic past, these poems seem to renew it with a fresh vision. Jeredith Merrin's sense of humor, her formal poise, her
Bat Ode - Jeredith Merrin - 2001-04
The poems in Bat Ode speak to the way we live today and how it feels to occupy such a mongrel, fast-changing, postmodern world. Yet rather than breaking with the linguistic or poetic past, these poems seem to renew it with a fresh vision. Jeredith Merrin's sense of humor, her formal poise, her heart and wit, situate her as one of our most convincing social poets.

Shift - Jeredith Merrin - 1996-09-15
Shift traces the love between two women over several years and explores the intricacies of family relationships. Jeredith Merrin's poems, moving from ecstatic love lyrics to poems of familial affection and damage, to grave, more mature love poems, are psychologically loaded and technically sophisticated. These poems convey a wonderful sense of the sexual and social complexity of human relationships.

Marianne Moore - Chair Department of English and Edward H Butler Professor of Literature Cristanne Miller - 1995
Not confessional or autobiographical, not openly political or gender-conscious: all that Marianne Moore's poetry is not has masked what it actually is. Cristanne Miller's aim is to lift this mask and reveal the radically oppositional, aesthetic, and political nature of the poet's work. A new Moore emerges from Miller's persuasive book--one whose political engagement and artistic experiments, though not cut to the fashion of her time, point the way to an ambitious new poetic. Miller locates Moore within the historical, literary, and family environments that shaped her life and work, particularly her sense and deployment of poetic authority. She shows how feminist notions of gender prevalent during Moore's youth are reflected in her early poetry, and tracks a shift in later poems when Moore becomes more openly didactic, more personal, and more willing to experiment with language typically regarded as feminine. Distinguishing the lack of explicit focus on gender from a lack of gender-consciousness, Miller identifies Moore as distinctly feminist in her own conception of her work, and as significantly expanding the possibilities for indirect political discourse in the lyric poem. Miller's readings also reveal Moore's frequent and pointed critiques of culturally determined power relationships, those involving race and nationality as well as gender. Making new use of unpublished correspondence and employing close interpretive readings of important poems, Miller revises and expands our understanding of Marianne Moore. And her work links Moore--in her radically innovative reactions to dominant constructions of authority--with a surprisingly wide range of late twentieth-century women poets.
subject of their writing, this approach offers limited insight. And yet, gender correspondence and employing close interpretive readings of important poems, Miller revises and expands our understanding of Marianne Moore. And her work links Moore—in her radically innovative reactions to dominant constructions of authority—with a surprisingly wide range of late twentieth-century women poets.

**Roots and Routes: Poetics at New College of California** - Patrick James Dunagan - 2020-10-06

'Roots and Routes' gathers essays, talks, interviews, statements, notes, and other prose writings by poets who studied and/or taught at the New College of California’s Masters in Poetics program over the course of its nearly 30-year existence. The collection evokes a much-needed anti-hierarchical, even anarchic, pedagogy in poetry, poetics, and the literary arts, and is part of a general reevaluation of standard higher education models on Creative Writing. As such it will appeal to a wide range of students and scholars interested in America’s recent literary history, as well as to poets outside the academy and the general reader interested in US poetry and poetics.

**Omissions are Not Accidents** - Jeanne Heuving - 1992

"Feminist literary criticism has been able to discuss the significance of a woman writer's gender to her literary production most propitiously by analyzing its representation of gender and of gender issues. But for women writers, such as Marianne Moore, who refuse to make gender a central is a crucial determination of Moore's poetic production, and much of her poetry, especially her earlier poetry, was a creative, and feminist, response to that determination." "Omissions Are Not Accidents argues that the aesthetic achievement of Moore's poetry can better be appreciated and judged by considering how gender structures her work. The difficulty of Moore's poetry is elucidated precisely by realizing the paradoxical nature of her poetic quest: to give expression to a transcendent art and also to herself as a woman. Refusing to write as a member of the "second sex," even to disclaim her second-rate status, Moore instead produced a poetry that is subversive of existing meanings - a richly ambiguous and multivalent art. By attending to Moore's position as a woman within her culture and within language, Heuving has established a comprehensive explanation of the chronological development of her innovative writing." "Through an exploratory discussion of feminist critical theory, Heuving establishes Moore's poetry as a profound response to a poetic tradition that relies on a singular figure of Woman for its coherence, closure, and vicissitudes. Writing an initial poetry of "understatement," Moore staged the dilemma of her subjectivity. Indeed, Moore's much noted "reserve" is shown to be a strategic response to her gender that enabled Moore to produce a poetry of her own will and desire. Only later, in a poetry of "overstatement," did Moore give up her paradoxical quest, capitulating to dominant forms of meaning." "From her earliest poetry written while she was a student at Bryn Mawr, Moore worked to create the poetic possibilities for her own creativity. Omissions Are Not Accidents augments its discussion of Moore's evolving poetry through extensive reference to Moore's unpublished letters, notebooks, and prose."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved
Poetry, especially her earlier poetry, was a creative, and feminist, response to that determination. "Omissions Are Not Accidents argues that the aesthetic achievement of Moore's poetry can better be appreciated and judged by considering how gender structures her work. The difficulty of Moore's poetry is elucidated precisely by realizing the paradoxical nature of her poetic quest: to give expression to a transcendent art and also to herself as a woman. Refusing to write as a member of the "second sex," even to disclaim her second-rate status, Moore instead produced a poetry that is subversive of existing meanings - a richly ambiguous and multivalent art. By attending to Moore's position as a woman within her culture and within language, Heuving has established a comprehensive explanation of the chronological development of her innovative writing. "Through an exploratory discussion of feminist critical theory, Heuving establishes Moore's poetry as a profound response to a poetic tradition that relies on a singular figure of Woman for its coherence, closure, and vicissitudes. Writing an initial poetry of "understatement," Moore staged the dilemma of her subjectivity. Indeed, Moore's much noted "reserve" is shown to be a strategic response to her gender that enabled Moore to produce a poetry of her own will and desire. Only later, in a poetry of "overstatement," did Moore give up her paradoxical quest, capitulating to dominant forms of meaning." "From her earliest poetry written while she was a student at Bryn Mawr, Moore worked to create the poetic possibilities for her own creativity. Omissions Are Not Accidents augments its discussion of Moore's evolving poetry through extensive reference to Moore's unpublished letters, notebooks, and prose."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Eliot and Beckett's Low Modernism - Rick de Villiers - 2021-12-24

Explores the relation between humility and humiliation in the works of T. S. Eliot and Samuel Beckett

Offers the first book-length comparative study of T. S. Eliot and Samuel Beckett

Develops a literary theory of humility and humiliation – concepts whose definitions have largely been determined by philosophy and aesthetics

Humility and humiliation have an awkward, often unacknowledged intimacy. Humility may be a queenly, cardinal or monkish virtue, while humiliation points to an affective state at the extreme end of shame. Yet a shared etymology links the words to lowliness and, further down, to the earth. As this study suggests, like the terms in question, T. S. Eliot and Samuel Beckett share an imperfect likeness. Between them is a common interest in states of abjection, shame and suffering â€“ and possible responses to such states. Tracing the relation between negative affect, ethics, and aesthetics, demonstrates how these two major modernists recuperate the affinity between humility and humiliation â€“ concepts whose definitions have largely been determined by philosophy and theology.
ethics, and aesthetics, &lt;i&gt;Eliot and Beckett’s Low Modernism&lt;/i&gt; demonstrates how these two major modernists recuperate the affinity between humility and humiliation concepts whose definitions have largely been determined by philosophy and theology.&lt;/p&gt;

**Cultural Critique and Abstraction** - Elisabeth W. Joyce - 1998
This study of Marianne Moore and the visual arts focuses on how art productions serve to break down and re-create cultural practice, proving that culture is a mutable organism, reluctant to change, but not impervious to it. In doing so, author Elisabeth W. Joyce shows that, even though Moore may have restricted herself to the quiet, provincial life of Brooklyn, her poetry attests to her resistance to the constrictions imposed by the predominating bourgeoisie. This study presents the bifurcation between modernism and the avant-garde where, while the modernists retreated from engagement in society, the avant-gardistes remained focused on political and social issues in order to critique stifling cultural phenomena so that art could effect cultural changes. In taking this stance, instead of viewing Moore’s poetry as typically and provincially American, Joyce places her in the international and radical art movements of the early twentieth century.

**Pound, Frost, Moore, and Poetic Precision** - Barry Ahearn - 2020-02-04
Pound, Frost, Moore and Poetic Precision: Science in American Modernist Poetry examines three major poets in light of the demand that poetry aspire to scientific precision. The critical insistence that poetry be precise affected every one of these poets, and looking at how they responded to this insistence offers a new perspective on their achievements and, by extension, twentieth-century poetry in general. Ezra Pound sought to associate poetry with the precision of modern science, technology and mathematics as a way to eliminate or reduce error. Robert Frost, however, welcomed imprecision as a fundamental aspect of existence that the poet could use. Marianne Moore appreciated the value of both precision and imprecision, especially with respect to her religious perspective on human and natural phenomena. By analyzing these particular poets’ reaction to the value placed on precision, Barry Ahearn explores how that emphasis influenced the broader culture, literary culture and twentieth-century Modernist American poetry.

**Modernism** - Lawrence Rainey - 2005-07-15
"Modernism: An Anthology" is the most comprehensive anthology of Anglo-American modernism ever to be published. The giants of modernist
times. She then focuses on the texts of Eliot, Williams, and Moore—three Pound, Wallace Stevens, Marianne Moore, Samuel Beckett - are amply represented, along with another 20 Anglo-American writers. In addition, the book features a generous selection of texts by avant-garde thinkers and writers from the Continent. These enable the reader to trace modernism's interaction with the Futurists, the Dadaists, the Surrealists, and the Frankfurt School. Supported by helpful annotations and an extensive bibliography, this "Anthology" allows readers to encounter anew the extraordinary revolution in language that utterly transformed the aesthetics of the modern world.

Modernism - Lawrence Rainey - 2005-07-15
"Modernism: An Anthology" is the most comprehensive anthology of Anglo-American modernism ever to be published. The giants of modernist literature - James Joyce, Gertrude Stein, Virginia Woolf, T. S. Eliot, Ezra Pound, Wallace Stevens, Marianne Moore, Samuel Beckett - are amply represented, along with another 20 Anglo-American writers. In addition, the book features a generous selection of texts by avant-garde thinkers and writers from the Continent. These enable the reader to trace modernism's interaction with the Futurists, the Dadaists, the Surrealists, and the Frankfurt School. Supported by helpful annotations and an extensive bibliography, this "Anthology" allows readers to encounter anew the extraordinary revolution in language that utterly transformed the aesthetics of the modern world.

Quotation and Modern American Poetry - Elizabeth Gregory - 1996-07
In this volume Elizabeth Gregory addresses a number of key issues surrounding the formation of the American poetic canon. Taking as her primary examples T. S. Eliot's Waste Land, William Carlos Williams' Paterson, and selected poems by Marianne Moore, she examines the ways in which modern American writers struggled with questions of literary authority and cultural identity in relation to pre-existing European models. Gregory focuses on these issues through analysis of the use of quotation in modern and postmodern literature, a practice that was strikingly divergent from the accepted use of literary allusion. Her introduction traces a history of quotation as it has been practiced in literature from classical to modern times. She then focuses on the texts of Eliot, Williams, and Moore—three central figures of American modernism whose work the author believes represents a spectrum of responses to the established European model of poetical discourse. Gregory's selection of Moore also allows her to deal with feminist concerns as they emerge in the more general modernist dialogue. How was a female writer to make use of a literary canon that traditionally excluded female participation? "The implications of Gregory's argument . . . will surely be of especial interest to feminist scholars of American poetry."—Lois Parkinson Zamora, University of Houston.

The Degenerate Muse - Robin G. Schulze - 2013-08-01
A tide of newfound prosperity swept through America as the nineteenth century turned into the twentieth. Modernity had arrived. Yet amid this climate of progress, concerns over the perils of modernity and civilization began to creep into the national consciousness. Stress, overcrowding, and
form of poetry that would be a cure for degeneration rather than a cause. To correct course, the Back to Nature movement was born. By shedding the shackles of modernity and embracing the great outdoors, Americans could keep fit and stave off a descent down the evolutionary ladder. Drawing on a wide range of primary and archival sources, Robin Schulze examines how the return to nature altered the work of three modernist poets: Harriet Monroe, Ezra Pound, and Marianne Moore. Like other Americans of their day, the trio heeded the widespread national call to head back to nature for the sake of the nation's health, but they faced a difficult challenge. Turning to nature as a means to combat the threat of degeneration in their literary and editorial work, they needed to envision a form of poetry that would be a cure for degeneration rather than a cause.

The Degenerate Muse reveals the ways in which Monroe, Pound, and Moore struggled to create and publish poems that resisted degeneration by keeping faith with nature-influenced ideas about what American poetry should be and do in the twentieth century. A combination of environmental history and modernist studies, The Degenerate Muse reveals that the American relationship to nature was a key issue of modernity and an integral part of literary modernism.

The Degenerate Muse - Robin G. Schulze - 2013-08-01
A tide of newfound prosperity swept through America as the nineteenth century turned into the twentieth. Modernity had arrived. Yet amid this climate of progress, concerns over the perils of modernity and civilization began to creep into the national consciousness. Stress, overcrowding, and immigration stoked fears of degeneration among the white middle- and upper classes. To correct course, the Back to Nature movement was born. By shedding the shackles of modernity and embracing the great outdoors, Americans could keep fit and stave off a descent down the evolutionary ladder. Drawing on a wide range of primary and archival sources, Robin Schulze examines how the return to nature altered the work of three modernist poets: Harriet Monroe, Ezra Pound, and Marianne Moore. Like other Americans of their day, the trio heeded the widespread national call to head back to nature for the sake of the nation's health, but they faced a difficult challenge. Turning to nature as a means to combat the threat of degeneration in their literary and editorial work, they needed to envision a form of poetry that would be a cure for degeneration rather than a cause.

The Degenerate Muse reveals the ways in which Monroe, Pound, and Moore struggled to create and publish poems that resisted degeneration by keeping faith with nature-influenced ideas about what American poetry should be and do in the twentieth century. A combination of environmental history and modernist studies, The Degenerate Muse reveals that the American relationship to nature was a key issue of modernity and an integral part of literary modernism.

The Web of Friendship - Anthony Whiting - 1995
Traces the ways in which two important poets shaped and reshaped each other’s work

The Columbia History of American Poetry - Jay Parini - 1993-12-23
-- New York Times Book Review

Making Girls Into Women - Kathryn R. Kent - 2003-01-17
DIVExplores the links between the emergence of lesbian and proto-lesbian identities at the turn of the century and the discourses of sentimentality, mass culture, and modernism./div

The Figure of the Animal in Modern and Contemporary Poetry - Michael Malay - 2018-06-05
This book argues that there are deep connections between ‘poetic’ thinking and the sensitive recognition of creaturely others. It explores this
Beyond offering many suggestive starting points, Elizabeth Costello says very little about the nature of poetry’s special relationship with the animal; one aim of this study, then, is to ask of what this relationship consists, not least by examining the various ways poets have bodied forth animals in language.

Elizabeth Bishop's Prosaic - Vidyan Ravinthiran - 2015-07-01
Elizabeth Bishop is now recognized as one of the greatest poets of the twentieth century—a uniquely cosmopolitan writer with connections to the US, Canada, Brazil, and also the UK, given her neglected borrowings from many English authors, and her strong influence on modern British verse. Yet the dominant biographical/psychoanalytical approach leaves her style relatively untouched—and it is vital that an increasing focus on archival material does not replace our attention to the writing itself. Bishop's verse is often compared with prose (sometimes insultingly); writing fiction, she worried she was really writing poems. But what truly is the difference between poetry and prose—structurally, conceptually, historically speaking? Is prose simply formalized speech, or does it have rhythms of its own? Ravinthiran seeks an answer to this question through close analysis of Bishop’s prose-like verse, her literary prose, her prose poems, and her letter prose. This title is a provocation. It demands that we reconsider the pejorative quality of the word prosaic; playing on mosaic, Ravinthiran uses Bishop's thinking about prose to approach—for the first time—her work in multiple genres as a stylistic whole. Elizabeth Bishop's Prosaic is concerned not only with her inimitable style, but also larger questions to do with the Anglo-American shift from closed to open forms in the twentieth century. This study identifies not just borrowings from, but rich intertextual relationships with, writers as diverse as—among others—Gerard Manley Hopkins, W.H. Auden, Virginia Woolf, Flannery O’Connor, and Dorothy Richardson. (Though Bishop criticized Woolf, she in particular is treated as a central and thus far neglected precursor, crucial to our understanding of Bishop as a feminist poet.) Finally, the sustained discussion of how the history of prose frames effects of rhythm, syntax, and acoustic texture—in both Bishop's prose proper and her prosaic verse—extends a body of research which seeks now to treat literature as a form of cognition. Technique and thought are finely wedded in Bishop’s work—her literary
Elizabeth Bishop’s Prosaic - Vidyan Ravinthiran - 2015-07-01
Elizabeth Bishop is now recognized as one of the greatest poets of the twentieth century—a uniquely cosmopolitan writer with connections to the US, Canada, Brazil, and also the UK, given her neglected borrowings from many English authors, and her strong influence on modern British verse. Yet the dominant biographical/psychoanalytical approach leaves her style relatively untouched—and it is vital that an increasing focus on archival material does not replace our attention to the writing itself. Bishop’s verse is often compared with prose (sometimes insultingly); writing fiction, she worried she was really writing poems. But what truly is the difference between poetry and prose—structurally, conceptually, historically speaking? Is prose simply formalized speech, or does it have rhythms of its own? Ravinthiran seeks an answer to this question through close analysis of Bishop’s prose-like verse, her literary prose, her prose poems, and her letter prose. This title is a provocation. It demands that we reconsider the pejorative quality of the word prosaic; playing on mosaic, Ravinthiran uses Bishop’s thinking about prose to approach—for the first time—her work in multiple genres as a stylistic whole. Elizabeth Bishop’s Prosaic is concerned not only with her inimitable style, but also larger questions to do with the Anglo-American shift from closed to open forms in the twentieth century. This study identifies not just borrowings from, but rich intertextual relationships with, writers as diverse as—among others—Gerard Manley Hopkins, W.H. Auden, Virginia Woolf, Flannery O’Connor, and Dorothy Richardson. (Though Bishop criticized Woolf, she in particular is treated as a central and thus far neglected precursor, crucial to our understanding of Bishop as a feminist poet.) Finally, the sustained discussion of how the history of prose frames effects of rhythm, syntax, and acoustic texture—in both Bishop’s prose proper and her prosaic verse—extends a body of research which seeks now to treat literature as a form of cognition. Technique and thought are finely wedded in Bishop’s work—her literary forms evince a historical intelligence attuned to questions of power, nationality, tradition (both literary and otherwise), race, and gender.

The first collection of essays about Marianne Moore to appear in fifteen years, this book brings together the work of well established Moore scholars such as Patricia C. Willis, Elizabeth Gregory, Cristanne Miller, Linda Leavell, and Robin G. Schulze, with that of new contributors to the field. The essays in this volume, written from a variety of international perspectives, range across the most pressing concerns of contemporary literary study and reassert Moore’s centrality to a critical and poetic field in which she has been surprisingly marginalized. This book also includes poems written by contemporary poets, many of them significant contributors to scholarship on Moore, as a way of acknowledging the importance of Moore’s verse to living writers. The poems compliment the scholarly essays by demonstrating in verse the important ways in which Moore’s artistic achievements have stimulated her successors.

Critics and Poets on Marianne Moore - Linda Leavell - 2005
The first collection of essays about Marianne Moore to appear in fifteen years, this book brings together the work of well established Moore scholars such as Patricia C. Willis, Elizabeth Gregory, Cristanne Miller, Linda Leavell, and Robin G. Schulze, with that of new contributors to the field. The essays in this volume, written from a variety of international perspectives, range across the most pressing concerns of contemporary literary study and reassert Moore’s centrality to a critical and poetic field in which she has been surprisingly marginalized. This book also includes poems written by contemporary poets, many of them significant contributors to scholarship on Moore, as a way of acknowledging the importance of Moore’s verse to living writers. The poems compliment the scholarly essays by demonstrating in verse the important ways in which Moore’s artistic achievements have stimulated her successors.

American Women Writers, 1900-1945 - Laurie Champion - 2000
Women writers have been traditionally excluded from literary canons, not until recently have scholars begun to rediscover or discover neglected women writers and their works. This reference includes alphabetically arranged entries on 58 American women authors who wrote between 1900 and 1945, a period that embraces two major artistic movements, Modernism
American Women Writers, 1900-1945 - Laurie Champion - 2000
Women writers have been traditionally excluded from literary canons, not until recently have scholars begun to rediscover or discover neglected women writers and their works. This reference includes alphabetically arranged entries on 58 American women authors who wrote between 1900 and 1945, a period that embraces two major artistic movements, Modernism and the Harlem Renaissance. Each entry is written by an expert contributor and includes a biography, a discussion of major works and themes, a review of the author's critical reception, and extensive primary and secondary bibliographies. The volume reflects the diversity of American culture through its coverage of African American, Native American, Mexican American, and Chinese American women writers.

Our Emily Dickinsons - Vivian R. Pollak - 2016-11-04
Our Emily Dickinsons 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.

Marianne Moore and China - Cynthia Stamy - 1999
Marianne Moore's consistent ingenuity in employing Chinese models makes her work a particularly fruitful source for investigating orientalism and its contribution to modern poetry. Cynthia Stamy explores how Moore used the Far East to express her own dissatisfaction with contemporary trends in the writing of poetry, and how she embraced the more ancient culture of China as a means of resisting the American habit of looking to Europe as a singular source of cultural tradition 'at home'.

Elizabeth Bishop's Poetics of Intimacy - Victoria Harrison - 1993-01-29
Elizabeth Bishop's Poetics of Intimacy, a biographical and critical study of one of the great poets of this century, offers a fresh look at Bishop's published and unpublished writing over the course of her career. Informed by pragmatic, post-modern, and feminist theories, Victoria Harrison's study also makes extensive use of Bishop's archives, many pieces of which have never been discussed, to reveal the process of the poet's writing. Harrison explores Bishop's childhood memoirs, journals, letters, Brazilian travel prose, unfinished poems, and draft material, researching dates of undated material and reproducing Bishop's revisions, cancellations, and idiosyncratic spellings. Attentiveness to the detail of this archival writing gives Harrison a broad foundation for arguing that Bishop treats some of our largest concerns - family relationships, sexuality, war, and cultural differences - within poetry and prose that are intimate but not self-revelatory and daily but never ordinary. Elizabeth Bishop charges the moments of her writing with the desires, fears, and passions of her life.
by pragmatic, post-modern, and feminist theories, Victoria Harrison's study also makes extensive use of Bishop's archives, many pieces of which have never been discussed, to reveal the process of the poet's writing. Harrison explores Bishop's childhood memoirs, journals, letters, Brazilian travel prose, unfinished poems, and draft material, researching dates of undated material and reproducing Bishop's revisions, cancellations, and idiosyncratic spellings. Attentiveness to the detail of this archival writing gives Harrison a broad foundation for arguing that Bishop treats some of our largest concerns - family relationships, sexuality, war, and cultural differences - within poetry and prose that are intimate but not self-revelatory and daily but never ordinary. Elizabeth Bishop charges the moments of her writing with the desires, fears, and passions of her life.

God and Elizabeth Bishop - C. Walker - 2005-07-07
In God and Elizabeth Bishop Cheryl Walker takes the bold step of looking at the work of Elizabeth Bishop as though it might have something fresh to say about religion and poetry. Going wholly against the tide of recent academic practice, especially as applied to Bishop, she delights in presenting herself as an engaged Christian who nevertheless believes that a skeptical modern poet might feed our spiritual hungers. This is a book that reminds us of the rich tradition of religious poetry written in English, at the same time taking delicious detours into realms of humour, social responsibility, and mysticism.


Fictions of Form in American Poetry - Stephen Cushman - 2014-07-14
In the 1830s Alexis de Tocqueville prophesied that American writers would slight, even despise, form—that they would favor the sensational over rational order. He suggested that this attitude was linked to a distinct concept of democracy in America. Exposing the inaccuracies of such claims when applied to poetry, Stephen Cushman maintains that American poets tend to overvalue the formal aspects of their art and in turn overestimate the relationship between those formal aspects and various ideas of America. In this book Cushman examines poems and prose statements in which poets as diverse as Emily Dickinson and Ezra Pound describe their own poetic
forms, and he investigates links and analogies between poets’ notions of form and their notions of “Americanness.”. The book begins with a brief discussion of Whitman, who said, “The United States themselves are essentially the greatest poem.” Cushman takes this to mean that American poetry has succeeded in making fictions about itself which persuade its readers that its uniqueness transcends merely geographical boundaries. He explores the truth of this statement by considering the Americanness of Emily Dickinson, Ezra Pound, Elizabeth Bishop, and A. R. Ammons. He concludes that the uniqueness of American poetry lies not so much in its forms as in its formalism and in the various attitudes that formalism reveals. Originally published in 1993. 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.

**Fictions of Form in American Poetry** - Stephen Cushman - 2014-07-14
In the 1830s Alexis de Tocqueville prophesied that American writers would slight, even despise, form—“that they would favor the sensational over rational order. He suggested that this attitude was linked to a distinct concept of democracy in America. Exposing the inaccuracies of such claims when applied to poetry, Stephen Cushman maintains that American poets tend to overvalue the formal aspects of their art and in turn overestimate the relationship between those formal aspects and various ideas of America. In this book Cushman examines poems and prose statements in which poets as diverse as Emily Dickinson and Ezra Pound describe their own poetic forms, and he investigates links and analogies between poets’ notions of form and their notions of “Americanness.”. The book begins with a brief discussion of Whitman, who said, “The United States themselves are essentially the greatest poem.” Cushman takes this to mean that American poetry has succeeded in making fictions about itself which persuade its readers that its uniqueness transcends merely geographical boundaries. He explores the truth of this statement by considering the Americanness of

concludes that the uniqueness of American poetry lies not so much in its forms as in its formalism and in the various attitudes that formalism reveals. Originally published in 1993. 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.

**Jarrell, Bishop, Lowell, & Co** - Suzanne Ferguson - 2003
Jarrell, Bishop, Lowell, & Co.: Middle-Generation Poets in Context Takes on the oft-noted but little explored friendship of three of the most respected poets of the twentieth century. Editor Suzanne Ferguson collects eighteen essays that explore the literary, personal, and political affiliations of Randall Jarrell, Elizabeth Bishop, and Robert Lowell, influential literary figures who flourished in the periods between modernism and postmodernism. Essay in the first section of the book directly compare the subjects, while sections on each of the poets follow. The contributors unpack received wisdom on the poets, revising and updating our conceptions. The multiple viewpoints reflect on one another, shedding provocative light on the group as a whole, and revealing the ways the study of poets in their historical context helps make them not only accessible but also relevant to today's reader. The Contributors: Edward Hirsch, Steven Gould Axelrod, Jeredith Merrin, Thomas Travisano, Diedrik Oostdijk, Richard Flynn, Nelson Hathcok, Florian Hild, Stephen Burt, James McCorkle, Ross Leckie, Meg Schoerke, Lurel Kornhiser, Francesco Rognoni, Christian Sisack, Ernest J. Smith, and Elise Partridge. The Editor: Suzanne Ferguson is Samuel B. and Virginia C. Knight Professor of Humanities, Emerita, at Case Western Reserve University. She is author of The Poetry of Randall Jarrell, editor of Critical Essays on Randall Jarrell, and coeditor of Literature and the Visual Arts in Contemporary Society. Her articles have appeared in Georgia Review, Modern Fiction Studies, Word and Image, and other journals.
and reception of Elizabeth Bishop’s published and unpublished writing in Jarrell, Bishop, Lowell, & Co.: Middle-Generation Poets in Context Takes on the oft-noted but little explored friendship of three of the most respected poets of the twentieth century. Editor Suzanne Ferguson collects eighteen essays that explore the literary, personal, and political affiliations of Randall Jarrell, Elizabeth Bishop, and Robert Lowell, influential literary figures who flourished in the periods between modernism and postmodernism. Essay in the first section of the book directly compare the subjects, while sections on each of the poets follow. The contributors unpack received wisdom on the poets, revising and updating our conceptions. The multiple viewpoints reflect on one another, shedding provocative light on the group as a whole, and revealing the ways the study of poets in their historical context helps make them not only accessible but also relevant to today's reader. The Contributors: Edward Hirsch, Steven Gould Axelrod, Jeredith Merrin, Thomas Travisano, Diederik Oostdijk, Richard Flynn, Nelson Hathcock, Florian Hild, Stephen Burt, James McCorkle, Ross Leckie, Meg Schoerke, Lurel Kornhiser, Francesco Rognoni, Christian Sisack, Ernest J. Smith, and Elise Partridge. The Editor: Suzanne Ferguson is Samuel B. and Virginia C. Knight Professor of Humanities, Emerita, at Case Western Reserve University. She is author of The Poetry of Randall Jarrell, editor of Critical Essays on Randall Jarrell, and coeditor of Literature and the Visual Arts in Contemporary Society. Her articles have appeared in Georgia Review, Modern Fiction Studies, Word and Image, and other journals.

The Cambridge Companion to Elizabeth Bishop - Angus Cleghorn - 2014-02-17
This Companion engages with key debates surrounding the interpretation and reception of Elizabeth Bishop's published and unpublished writing in relation to questions of biography, the natural world, and politics. Chapters from an international team of scholars explore the full range of Bishop's artistic achievements and the extent to which posthumous publications have contributed to her enduring popularity.

The Cambridge Companion to Elizabeth Bishop - Angus Cleghorn - 2014-02-17
This Companion engages with key debates surrounding the interpretation and reception of Elizabeth Bishop's published and unpublished writing in relation to questions of biography, the natural world, and politics. Chapters from an international team of scholars explore the full range of Bishop's artistic achievements and the extent to which posthumous publications have contributed to her enduring popularity.

Gay and Lesbian Literary Heritage - Claude J. Summers - 2014-02-25
The revised edition of The Gay and Lesbian Literary Heritage is a reader’s companion to this impressive body of work. It provides overviews of gay and lesbian presence in a variety of literatures and historical periods; in-depth critical essays on major gay and lesbian authors in world literature; and briefer treatments of other topics and figures important in appreciating the rich and varied gay and lesbian literary traditions. Included are nearly 400 alphabetically arranged articles by more than 175 scholars from around the world. New articles in this volume feature authors such as Michael Cunningham, Tony Kushner, Anne Lister, Kate Millet, Jan Morris, Terrence McNally, and Sarah Waters; essays on topics such as Comedy of Manners and Autobiography; and overviews of Danish, Norwegian, Philipines, and Swedish literatures; as well as updated and revised articles and bibliographies.

Gay and Lesbian Literary Heritage - Claude J. Summers - 2014-02-25
The revised edition of The Gay and Lesbian Literary Heritage is a reader’s companion to this impressive body of work. It provides overviews of gay and lesbian presence in a variety of literatures and historical periods; in-depth critical essays on major gay and lesbian authors in world literature; and briefer treatments of other topics and figures important in appreciating the rich and varied gay and lesbian literary traditions. Included are nearly 400 alphabetically arranged articles by more than 175 scholars from around the world. New articles in this volume feature authors such as Michael Cunningham, Tony Kushner, Anne Lister, Kate Millet, Jan Morris, Terrence McNally, and Sarah Waters; essays on topics such as Comedy of Manners and Autobiography; and overviews of Danish, Norwegian, Philipines, and Swedish literatures; as well as updated and revised articles and bibliographies.

Downloaded from rollmeup.willienelson.com on January 20, 2022 by guest
The Encyclopedia of American Poetry: The Twentieth Century contains over 400 entries that treat a broad range of individual poets and poems, along with many articles devoted to topics, schools, or periods of American verse in the century. Entries fall into three main categories: poet entries, which provide biographical and cultural contexts for the author's career; entries on individual works, which offer closer explication of the most resonant poems in the 20th-century canon; and topical entries, which offer analyses of a given period of literary production, school, thematically constructed category, or other verse tradition that historically has been in dialogue with the poetry of the United States.

The Encyclopedia of American Poetry: The Twentieth Century contains over 400 entries that treat a broad range of individual poets and poems, along with many articles devoted to topics, schools, or periods of American verse in the century. Entries fall into three main categories: poet entries, which provide biographical and cultural contexts for the author's career; entries on individual works, which offer closer explication of the most resonant poems in the 20th-century canon; and topical entries, which offer analyses of a given period of literary production, school, thematically constructed category, or other verse tradition that historically has been in dialogue with the poetry of the United States.

After the Death of Poetry - Vernon Lionel Shetley - 1993
In this deft analysis, Vernon Shetley shows how writers and readers of poetry, operating under very different conventions and expectations, have drifted apart, stranding the once-vital poetic enterprise on the distant margins of contemporary culture. Along with a clear understanding of where American poetry stands and how it got there, After the Death of Poetry offers a compelling set of prescriptions for its future, prescriptions that might enable the art to regain its lost stature in our intellectual life. In exemplary case studies, Shetley identifies the very different ways in which three postwar poets—Elizabeth Bishop, James Merrill, and John Ashbery—try to restore some of the challenge and risk that characterized modernist poetry's relation to its first readers. Sure to be controversial, this cogent analysis offers poets and readers a clear sense of direction and purpose, and so, the hope of reaching each other again.

Selected Studies in Romantic and American Literature, History, and Culture - Charles J. Rzepka - 2016-04-01
Gathered together for the first time, the essays in this volume were selected to give scholars ready access to important late-twentieth and early twenty-
the early 1980s to the present. As Peter Manning observes in his foreword, twentieth-century literature and culture. Included are Charles J. Rzepka's award-winning essays on Keats's 'Chapman's Homer' sonnet and Wordsworth's 'Michael' and his critical intervention into anachronistic new historicist readings of the circumstances surrounding the composition of "Tintern Abbey." Other Romantic period essays provide innovative interpretations of De Quincey's relation to theatre and the anti-slavery movement. Genre is highlighted in Rzepka's exploration of race and region in Charlie Chan, while his interdisciplinary essay on The Wizard of Oz and the New Woman takes the reader on a journey that encompasses the Oz of L. Frank Baum and Victor Fleming as well as the professional lives of Judy Garland and Liza Minnelli. Taken together, the essays provide not only a career retrospective of an influential scholar and teacher but also a map of the innovations and controversies that have influenced literary studies from the early 1980s to the present. As Peter Manning observes in his foreword, "this collection shows that even in diverse essays the force of a curious and disciplined mind makes itself felt."

**Selected Studies in Romantic and American Literature, History, and Culture** - Charles J. Rzepka - 2016-04-01

Gathered together for the first time, the essays in this volume were selected to give scholars ready access to important late-twentieth and early twenty-first-century contributions to scholarship on the Romantic period and twentieth-century literature and culture. Included are Charles J. Rzepka's award-winning essays on Keats's 'Chapman's Homer' sonnet and Wordsworth's 'Michael' and his critical intervention into anachronistic new historicist readings of the circumstances surrounding the composition of "Tintern Abbey." Other Romantic period essays provide innovative interpretations of De Quincey's relation to theatre and the anti-slavery movement. Genre is highlighted in Rzepka's exploration of race and region in Charlie Chan, while his interdisciplinary essay on The Wizard of Oz and the New Woman takes the reader on a journey that encompasses the Oz of L. Frank Baum and Victor Fleming as well as the professional lives of Judy Garland and Liza Minnelli. Taken together, the essays provide not only a career retrospective of an influential scholar and teacher but also a map of the innovations and controversies that have influenced literary studies from the early 1980s to the present. As Peter Manning observes in his foreword, "this collection shows that even in diverse essays the force of a curious and disciplined mind makes itself felt."

"this collection shows that even in diverse essays the force of a curious and disciplined mind makes itself felt."

**Elizabeth Bishop** - Brett C. Millier - 1995-09

Traces the life of the Pulitzer Prize-winning poet, discusses her major poems, and looks at how events in her life influenced her writing.

**Elizabeth Bishop** - Brett C. Millier - 1995-09

Traces the life of the Pulitzer Prize-winning poet, discusses her major poems, and looks at how events in her life influenced her writing.

**Professing Sincerity** - Susan B. Rosenbaum - 2007

Sincerity—the claim that the voice, figure, and experience of a first-person speaker is that of the author—has dominated both the reading and the writing of Anglo-American poetry since the romantic era. Most critical studies have upheld an opposition between sincerity and the literary marketplace, contributing to the widespread understanding of the lyric poem as a moral refuge from the taint of commercial culture. Guided by the question of why we expect poetry to be sincere, Susan Rosenbaum reveals in Professing Sincerity: Modern Lyric Poetry, Commercial Culture, and the Crisis in Reading that, in fact, sincerity in the modern lyric was in many ways a product of commercial culture. As she demonstrates, poets who made a living from their writing both sold the moral promise that their lyrics were sincere and commented on this conflict in their work. Juxtaposing the poetry of Wordsworth and Frank O'Hara, Charlotte Smith and Sylvia Plath, and Anna Laetitia Barbauld and Elizabeth Bishop, Rosenbaum shows how on the one hand, through textual claims to sincerity poets addressed moral anxieties about the authenticity, autonomy, and transparency of literature written in and for a market. On the other hand, by performing their "private" lives and feelings in public, she argues, poets marketed the self, cultivated celebrity, and advanced professional careers. Not only a moral practice, professing sincerity was also good business. The author focuses on the history of this conflict in both British romantic and American post-1945 poetry. Professing Sincerity will appeal to students and scholars of Anglo-American lyric poetry, of the history of authorship, and of...
Gillian White argues that the poetry wars among critics and practitioners are shaped by “lyric shame”—an unspoken but pervasive embarrassment over what poetry is, should be, and fails to be. “Lyric” is less a specific genre than a way to project subjectivity onto poems—an idealized poem that is nowhere and yet everywhere.

**Professing Sincerity** - Susan B. Rosenbaum - 2007
Sincerity—the claim that the voice, figure, and experience of a first-person speaker is that of the author—has dominated both the reading and the writing of Anglo-American poetry since the romantic era. Most critical studies have upheld an opposition between sincerity and the literary marketplace, contributing to the widespread understanding of the lyric poem as a moral refuge from the taint of commercial culture. Guided by the question of why we expect poetry to be sincere, Susan Rosenbaum reveals in Professing Sincerity: Modern Lyric Poetry, Commercial Culture, and the Crisis in Reading that, in fact, sincerity in the modern lyric was in many ways a product of commercial culture. As she demonstrates, poets who made a living from their writing both sold the moral promise that their lyrics were sincere and commented on this conflict in their work. Juxtaposing the poetry of Wordsworth and Frank O’Hara, Charlotte Smith and Sylvia Plath, and Anna Laetitia Barbauld and Elizabeth Bishop, Rosenbaum shows how on the one hand, through textual claims to sincerity poets addressed moral anxieties about the authenticity, autonomy, and transparency of literature written in and for a market. On the other hand, by performing their "private" lives and feelings in public, she argues, poets marketed the self, cultivated celebrity, and advanced professional careers. Not only a moral practice, professing sincerity was also good business. The author focuses on the history of this conflict in both British romantic and American post-1945 poetry. Professing Sincerity will appeal to students and scholars of Anglo-American lyric poetry, of the history of authorship, and of gender studies and commercial culture.

**Lyric Shame** - Gillian White - 2014-10-01
Gillian White argues that the poetry wars among critics and practitioners are shaped by “lyric shame”—an unspoken but pervasive embarrassment over what poetry is, should be, and fails to be. “Lyric” is less a specific genre than a way to project subjectivity onto poems—an idealized poem that is nowhere and yet everywhere.

**Literature and Gender** - Lizbeth Goodman - 2013-04-15
Literature and Gender combines an introduction to and an anthology of literary texts which powerfully demonstrate the relevance of gender issues to the study of literature. The volume covers all three major literary genres - poetry, fiction and drama - and closely examines a wide range of themes, including: femininity versus creativity in women's lives and writing the construction of female characters autobiography and fiction the gendering of language the interaction of race, class and gender within writing, reading and interpretation. Literature and Gender is a superb resource of primary texts, and includes writing by: Sappho Emily Dickinson Sylvia Plath Tennyson Elizabeth Bishop Louisa May Alcott Virginia Woolf Jamaica Kincaid Charlotte Perkins Gilman Susan Glaspell Also reproduced are essential essays by, among others, Maya Angelou, Sandra Gilbert and Susan Gubar, Toni Morrison, Elaine Showalter, and Alice Walker. No other book on this subject provides an anthology, introduction and critical reader in one volume. Literature and Gender is the ideal guide for any student new to this field.

**Literature and Gender** - Lizbeth Goodman - 2013-04-15
Literature and Gender combines an introduction to and an anthology of literary texts which powerfully demonstrate the relevance of gender issues to the study of literature. The volume covers all three major literary genres - poetry, fiction and drama - and closely examines a wide range of themes, including: femininity versus creativity in women's lives and writing the construction of female characters autobiography and fiction the gendering of language the interaction of race, class and gender within writing, reading and interpretation. Literature and Gender is a superb resource of primary texts, and includes writing by: Sappho Emily Dickinson Sylvia Plath Tennyson Elizabeth Bishop Louisa May Alcott Virginia Woolf Jamaica Kincaid Charlotte Perkins Gilman Susan Glaspell Also reproduced are
Susan Gubar, Toni Morrison, Elaine Showalter, and Alice Walker. No other book on this subject provides an anthology, introduction and critical reader in one volume. Literature and Gender is the ideal guide for any student new to this field.

**The Calvinist Roots of the Modern Era** - Aliki Barnstone - 1997
This collection of essays traces Calvinism's presence in twentieth-century literature and demonstrates its impact as psychological construct, cultural institution, and socio-political model.

**The Calvinist Roots of the Modern Era** - Aliki Barnstone - 1997
This collection of essays traces Calvinism's presence in twentieth-century literature and demonstrates its impact as psychological construct, cultural institution, and socio-political model.

**A Poet's High Argument** - Laurel Snow Corelle - 2008
In this original study of Elizabeth Bishops lifelong engagement with Christianity, Corelle illuminates the ways in which Bishops Protestant childhood and reading of Christian literature, coupled with her deep commitment to agnosticism, inform the works of this former poet laureate of the United States. Corelle sees in Bishops writing a sophisticated and sustained interrogation of orthodoxy that exquisitely balances Bishops religious upbringing with her agnostic stance.