

Attack Of The Difficult Poems Essays And Inventions

The Organization of Distance argues that the impression of Chineseness in Chinese poetry is a product of translation, simultaneously nativizing and foreignizing from sources abroad and in the past.

A leading critic explains what makes American poetry--a vast genre covering diverse styles, techniques, and form--distinctive. In this short and engaging volume, David Caplan proposes a new theory of American poetry. With lively writing and illuminating examples, Caplan argues that two characteristics mark the vast, contentious literature. On the one hand, several of America's major poets and critics claim that America needs a poetry equal to the country's distinctiveness. They advocate for novelty and for a break with what is perceived to be outmoded and foreign. On the other hand, American poetry welcomes techniques, styles, and traditions that originate from far beyond its borders. The force of these two competing characteristics, American poetry's emphasis on its uniqueness and its transnationalism, drives both individual accomplishment and the broader field. These two characteristic features energize American poetry, quickening its development into a great national literature that continues to inspire poets in the contemporary moment. *American Poetry: A Very Short Introduction* moves through history and honors the poets' artistry by paying close attention to the verse forms, meters, and styles they employ. Examples range from Anne Bradstreet, writing a century before the United States was founded, to the poets of the Black Lives Matter movement. Individual chapters consider how other major figures such as T.S. Eliot, Phillis Wheatley, Walt Whitman, Emily Dickinson, W.H. Auden, and Langston Hughes emphasize convention or idiosyncrasy, and turn to American English as an important artistic resource. This concise examination of American poetry enriches our understanding of both the literature's distinctive achievement and the place of its most important writers within it.

This book explores the art of writing poetry from a practice-based perspective. Split into three sections, it covers poetic form, tropes, structural devices and approaches poets have developed and used in their work. Each chapter unpacks a particular concept or form, then demonstrates how this works through examples and creative exercises.

Gale Researcher Guide for: Lyn Hejinian, Charles Bernstein, and Language Poetry is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

Charles Bernstein is our postmodern jester of American poesy, equal part surveyor of democratic vistas and scholar of avant-garde sensibilities. In a career spanning thirty-five years and forty books, he has challenged and provoked us with writing that is decidedly unafraid of the tensions between ordinary and poetic language, and between everyday life and its adversaries. *Attack of the Difficult Poems*, his latest collection of essays, gathers some of his most memorably irreverent work while addressing seriously and comprehensively the state of contemporary humanities, the teaching of unconventional forms, fresh approaches to translation, the history of language media, and the connections between poetry and visual art. Applying an array of essayistic styles, *Attack of the Difficult Poems* ardently engages with the promise of its title. Bernstein introduces his key theme of the difficulty of poems and defends, often in comedic ways, not just difficult poetry but poetry itself. Bernstein never loses his ingenious ability to argue or his consummate attention to detail. Along the way, he offers a wide-ranging critique of literature's place in the academy, taking on the vexed role of innovation and approaching it from the perspective of both teacher and practitioner. From blues artists to Tin Pan Alley song lyricists to Second Wave modernist poets, *The Attack of the Difficult Poems* sounds both a battle cry and a lament for the task of the language maker and the fate of invention.

The British edition of Charles Bernstein's critically-acclaimed *Selected Poems*. Bernstein is widely regarded as one of the USA's most important contemporary poets and enjoys an international reputation. Salt will be publishing this selection alongside a long-awaited critical Companion to Bernstein's work.

A new, holistic reading of Catullus emerges from convincing solutions to centuries-old problems concerning the nature of his surviving text.

Public Poetics is a collection of essays and poems that address some of the most pressing issues of the discipline in the twenty-first century. The collection brings together fifteen original essays addressing "publics," "poetry," and "poetics" from the situated space of Canada while simultaneously troubling the notion of the nation as a stable term. It asks hard questions about who and what count as "publics" in Canada. Critical essays stand alongside poetry as visual and editorial reminders of the cross-pollination required in thinking through both poetry and poetics. *Public Poetics* is divided into three thematic sections. The first contains essays surveying poetics in the present moment through the lens of the public/private divide, systematic racism in Canada, the counterpublic, feminist poetics, and Canadian innovations on postmodern poetics. The second section contains author-specific studies of public poets. The final section contains essays that use innovative renderings of "poetics" as a means of articulating alternative communities and practices. Each section is paired with a collection of original poetry by ten contemporary Canadian poets. This collection attends to the changing landscape of critical discourse around poetry and poetics in Canada, and will be of use to teachers and students of poetry and poetics.

"Counter-Attack and Other Poems" by Siegfried Sassoon. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format. In this fourth volume of the landmark *Poems for the Millennium* series, Pierre Joris and Habib Tengour present a comprehensive anthology of the written and oral literatures of the Maghreb, the region of North Africa that spans the modern nation states of Libya, Tunisia, Algeria, Morocco, and Mauritania, and including a section on the influential Arabo-Berber and Jewish literary culture of Al-Andalus, which flourished in Spain between the ninth and fifteenth centuries. Beginning with the earliest pictograms and rock drawings and ending with the work of the current generation of post-independence and diasporic writers, this volume takes in a range of cultures and voices, including Berber, Phoenician, Jewish, Roman, Vandal, Arab, Ottoman, and French. Though concentrating on oral and written poetry and narratives, the book also draws on historical and geographical treatises, philosophical and esoteric traditions, song lyrics, and current prose experiments. These selections are arranged in five chronological "diwans" or chapters, which are interrupted by a series of "books" that supply extra detail, giving context or covering specific cultural areas in concentrated fashion. The selections are contextualized by a general introduction that situates the importance of this little-known culture area and individual commentaries for nearly each author.

The most important poetry reference for more than four decades—now fully updated for the twenty-first century Through three editions over more than four decades, *The Princeton Encyclopedia of Poetry and Poetics* has built an unrivaled reputation as the most comprehensive and

authoritative reference for students, scholars, and poets on all aspects of its subject: history, movements, genres, prosody, rhetorical devices, critical terms, and more. Now this landmark work has been thoroughly revised and updated for the twenty-first century. Compiled by an entirely new team of editors, the fourth edition—the first new edition in almost twenty years—reflects recent changes in literary and cultural studies, providing up-to-date coverage and giving greater attention to the international aspects of poetry, all while preserving the best of the previous volumes. At well over a million words and more than 1,000 entries, the Encyclopedia has unparalleled breadth and depth. Entries range in length from brief paragraphs to major essays of 15,000 words, offering a more thorough treatment—including expert synthesis and indispensable bibliographies—than conventional handbooks or dictionaries. This is a book that no reader or writer of poetry will want to be without. Thoroughly revised and updated by a new editorial team for twenty-first-century students, scholars, and poets More than 250 new entries cover recent terms, movements, and related topics Broader international coverage includes articles on the poetries of more than 110 nations, regions, and languages Expanded coverage of poetries of the non-Western and developing worlds Updated bibliographies and cross-references New, easier-to-use page design Fully indexed for the first time

This is a book about contemporary literary and artistic entanglements: word and image, media and materiality, inscription and illustration. It proposes a vulnerable, fugitive mode of reading poetry, which defies disciplinary categorisations, embracing the open-endedness and provisionality of forms. This manifests itself interactively in the six case studies, which have been chosen for their distinctness and diversity across the long twentieth century: the book begins with the early twentieth-century work of writer and artist Djuna Barnes, exploring her re-animation of sculptural and dramatic sources. It then turns to the late modernist artist and poet David Jones considering his use of the graphic and plastic arts in *The Anathemata*, and next, to the underappreciated mid-century poet F.T. Prince, whose work uncannily re-activates Michelangelo's poetry and sculpture. The second half of the book explores the collaborations of the canonical poet Ted Hughes with the publisher and artist Leonard Baskin during the 1970s; the innovative late twentieth-century poetry of Denise Riley who uses page space and embodied sound as a form of address; and, finally, the contemporary poet Paul Muldoon who has collaborated with photographers and artists, as well as ventriloquising nonhuman phenomena. The resulting unique study offers contemporary writers and readers a new understanding of literary, artistic, and nonhuman practices and shows the cultural importance of engaging with their messy co-dependencies. The book challenges critical methodologies that make a sharp division between the textual work and the extra-literary, and raises urgent questions about the status and autonomy of art and its social role.

Robert Creeley is one of the most celebrated and influential American poets. A stylist of the highest order, Creeley imbued his correspondence with the literary artistry he brought to his poetry. Through his engagements with mentors such as William Carlos Williams and Ezra Pound; peers such as Charles Olson, Robert Duncan, Denise Levertov, Allen Ginsberg, and Jack Kerouac; and mentees such as Charles Bernstein, Anselm Berrigan, Ed Dorn, Susan Howe, and Tom Raworth, Creeley helped forge a new poetry that reimagined writing for his and subsequent generations. This first ever volume of his letters, written between 1945 and 2005, document the life, work, and times of one of our greatest writers and represent a critical archive of the development of contemporary American poetry, as well as the changing nature of letter writing and communication in the digital era.

Norman Fischer's *Experience* is the fruit of forty years of thinking on experimental writing and its practice, both as an investigation of reality and as a religious endeavor, by a major figure in contemporary Zen Buddhist practice and theology. "

A History of Modernist Poetry examines innovative anglophone poetries from decadence to the post-war period. The first of its three parts considers formal and contextual issues, including myth, politics, gender, and race, while the second and third parts discuss a wide range of individual poets, including Ezra Pound, T. S. Eliot, W. B. Yeats, Mina Loy, Gertrude Stein, Wallace Stevens, William Carlos Williams, and Marianne Moore, as well as key movements such as Imagism, Objectivism, and the Harlem Renaissance. This book also addresses the impact of both World Wars on experimental poetries and the crucial role of magazines in disseminating and proselytizing on behalf of poetic modernism. The collection concludes with a wide-ranging discussion of the inheritance of modernism in recent writing on both sides of the Atlantic.

What is the place of individual genius in a global world of hyper-information— a world in which, as Walter Benjamin predicted more than seventy years ago, everyone is potentially an author? For poets in such a climate, "originality" begins to take a back seat to what can be done with other people's words—framing, citing, recycling, and otherwise mediating available words and sentences, and sometimes entire texts. Marjorie Perloff here explores this intriguing development in contemporary poetry: the embrace of "unoriginal" writing. Paradoxically, she argues, such citational and often constraint-based poetry is more accessible and, in a sense, "personal" than was the hermetic poetry of the 1980s and 90s. Perloff traces this poetics of "unoriginal genius" from its paradigmatic work, Benjamin's encyclopedic *Arcades Project*, a book largely made up of citations. She discusses the processes of choice, framing, and reconfiguration in the work of Brazilian Concretism and Oulipo, both movements now understood as precursors of such hybrid citational texts as Charles Bernstein's opera libretto *Shadowtime* and Susan Howe's documentary lyric sequence *The Midnight*. Perloff also finds that the new syncretism extends to language: for example, to the French-Norwegian Caroline Bergvall writing in English and the Japanese Yoko Tawada, in German. *Unoriginal Genius* concludes with a discussion of Kenneth Goldsmith's conceptualist book *Traffic*—a seemingly "pure" radio transcript of one holiday weekend's worth of traffic reports. In these instances and many others, Perloff shows us "poetry by other means" of great ingenuity, wit, and complexity.

Praised in recent years as a "calculating, improvisatory, essential poet" by Daisy Fried in the *New York Times*, Charles Bernstein is a leading voice in American literary theory. *Pitch of Poetry* is his irreverent guide to modernist and contemporary poetics. Subjects range across Holocaust representation, Occupy Wall Street, and the figurative nature of abstract art. Detailed overviews of formally inventive work include essays on—or "pitches" for—a set of key poets, from Gertrude Stein and Robert Creeley to John Ashbery, Barbara Guest, Larry Eigner, and Leslie Scalapino. Bernstein also reveals the formative ideas behind the magazine *L=A=N=G=U=A=G=E*. The final section, published here for the first time, is a sweeping work on the poetics of stigma, perversity, and disability that is rooted in the thinking of Edgar Allan Poe, Emily Dickinson, Ralph Waldo Emerson, and William Blake. *Pitch of Poetry* makes an exhilarating case for what Bernstein calls echopoetics: a poetry of call and response, reason and imagination, disfiguration and refiguration.

"Verse is born free but everywhere in chains. It has been my project to rattle the chains." (from "The Revenge of the Poet-Critic") In *My Way*, (in)famous language poet and critic Charles Bernstein deploys a wide variety of interlinked forms—speeches and poems, interviews and essays—to explore the place of poetry in American culture and in the university. Sometimes comic, sometimes dark, Bernstein's writing is irreverent but always relevant, "not structurally challenged, but structurally challenging." Addressing many interrelated issues, Bernstein moves from the role of the public intellectual to the poetics of scholarly prose, from vernacular modernism to idiosyncratic postmodernism, from identity politics to the resurgence of the aesthetic, from cultural studies to poetry as a performance art, from the small press movement to the Web. Along the way he provides "close listening" to such poets as Charles Reznikoff, Laura Riding, Susan Howe, Ezra Pound, Allen Ginsberg, and Gertrude Stein, as well as a fresh perspective on *L=A=N=G=U=A=G=E*, the magazine he coedited that became a fulcrum for a new wave of North American writing. In his passionate defense of an activist, innovative poetry, Bernstein never departs from the culturally engaged, linguistically complex, yet often very funny writing that has characterized his unique approach to poetry for over twenty years. Offering some of his most daring work yet—essays in poetic lines, prose with poetic motifs, interviews miming speech, speeches veering into song—Charles Bernstein's *My Way* illuminates the newest developments in contemporary poetry with its own contributions to them. "The result of [Bernstein's] provocative groping is more stimulating than many books of either poetry or criticism have been in recent years."—Molly

McQuade, Washington Post Book World "This book, for all of its centrifugal activity, is a singular yet globally relevant perspective on the literary arts and their institutions, offered in good faith, yet cranky and poignant enough to not be easily ignored."—Publishers Weekly
"Bernstein has emerged as postmodern poetry's sous-chef of insouciance. My Way is another of his rich concoctions, fortified with intellect and seasoned with laughter."—Timothy Gray, American Literature

A History of American Poetry presents a comprehensive exploration of the development of American poetic traditions from their pre-Columbian origins to the present day. Offers a detailed and accessible account of the entire range of American poetry. Situates the story of American poetry within crucial social and historical contexts, and places individual poets and poems in the relevant intertextual contexts. Explores and interprets American poetry in terms of the international positioning and multicultural character of the United States. Provides readers with a means to understand the individual works and personalities that helped to shape one of the most significant bodies of literature of the past few centuries.

In recent years philosophers have produced important books on nearly all the major arts: the novel and painting, music and theatre, dance and architecture, conceptual art and even gardening. Poetry is the sole exception. This is an astonishing omission, one this collection of original essays will correct. If contemporary philosophy still regards metaphors such as 'Juliet is the sun' as a serious problem, one has an acute sense of how prepared it is to make philosophical and aesthetic sense of poems such as W. B. Yeats's 'The Second Coming', Sylvia Plath's 'Daddy', or Paul Celan's 'Todesfuge'. The Philosophy of Poetry brings together philosophers of art, language, and mind to expose and address the array of problems poetry raises for philosophy. In doing so it lays the foundation for a proper philosophy of poetry, setting out the various puzzles and paradoxes that future work in the field will have to address. Given its breadth of approach, the volume is relevant not only to aesthetics but to all areas of philosophy concerned with meaning, truth, and the communicative and expressive powers of language more generally. Poetry is the last unexplored frontier in contemporary analytic aesthetics, and this volume offers a powerful demonstration of how central poetry should be to philosophy.

How to Read (and Write About) Poetry invites students and others curious about poetry to join the critical conversation about a genre many find a little mystifying, even intimidating. In an accessible, engaging manner, this book introduces the productive questions, reading strategies, literary terms, and secondary research tips that will empower readers to participate in literary analysis. Holbrook explicates a number of poems, initiating readers into critical discourse while highlighting key poetic terms. The explications are followed by selections of related works, so the book thus offers what amounts to a brief anthology, ideal for a poetry unit or introductory class on poetry and poetics. A chapter on meter illuminates the rhythmic dimension of poetry and guides readers through methods of scansion. The second edition is updated throughout and includes a fresh selection of poems and the latest MLA citation guidance.

'The Poetry of the Americas' provides an expansive history of relations between poets in the US and Latin America over three decades, from the Good Neighbor diplomacy of World War II to 1960s Cold War cultural policy.

How do readers approach the enigmatic and unnavigable modernist long poem? Taking as the form's exemplars the highly influential but critically contentious poetries of John Cage and Charles Olson, this book considers indeterminacy – the fundamental feature of the long poem – by way of its analogues in musicology, mycology, cybernetics and philosophy. It addresses features of these works that figure broadly in the long poem tradition, such as listing, typography, archives, mediation and mereology, while articulating how both poets broke with the longform poetic traditions of the early 1900s. Brendan C. Gillott argues for Cage's and Olson's centrality to these traditions – in developing, critiquing and innovating on the longform poetics of the past, their work revolutionized the longform poetry of the 20th and 21st centuries.

What makes one poem better than another? Do Christians have an obligation to strive for excellence in the arts? While orthodox Christians are generally quick to affirm the existence of absolute truth and absolute goodness, even many within the church fall prey to the postmodern delusion that "beauty is in the eye of the beholder." This book argues that Christian doctrine in fact gives us a solid basis on which to make aesthetic judgments about poetry in particular and about the arts more generally. The faith once and for all delivered unto the saints is remarkable in its combined emphasis on embodied particularity and meaningful transcendence. This unique combination makes it the perfect starting place for art that speaks to who we are as creatures made for eternity.

The bold essays that make up Reading the Difficulties offer case studies in and strategies for reading innovative poetry. Definitions of what constitutes innovative poetry are innumerable and are offered from every quarter. Some critics and poets argue that innovative poetry concerns free association (John Ashbery), others that experimental poetry is a "re-staging" of language (Bruce Andrews) or a syntactic and cognitive break with the past (Ron Silliman and Lyn Hejinian). The tenets of new poetry abound. But what of the new reading that such poetry demands? Essays in Reading the Difficulties ask what kinds of stances allow readers to interact with verse that deliberately removes many of the comfortable cues to comprehension—poetry that is frequently nonnarrative, nonrepresentational, and indeterminate in subject, theme, or message. Some essays in Thomas Fink and Judith Halden-Sullivan's collection address issues of reader reception and the way specific stances toward reading support or complement the aesthetic of each poet. Others suggest how we can be open readers, how innovative poetic texts change the very nature of reader and reading, and how critical language can capture this metamorphosis. Some contributors consider how the reader changes innovative poetry, what language reveals about this interaction, which new reading strategies unfold for the audiences of innovative verse, and what questions readers should ask of innovative verse and of events and experiences that we might bring to reading it. CONTRIBUTORS Charles Bernstein / Carrie Conners / Thomas Fink / Kristen Gallagher / Judith Halden-Sullivan / Paolo Javier / Burt Kimmelman / Hank Lazer / Jessica Lewis Luck / Stephen Paul Miller / Sheila E. Murphy / Elizabeth Robinson / Christopher Schmidt / Eileen R. Tabios

Over the last sixty years scholars and critics have focused on literary history and interpretation rather than literary value. When value is addressed, the standards are usually political and identitarian. The essays collected in both volumes of Evaluations of US Poetry since 1950 move away from esoteric literary criticism toward a more evaluative and speculative inquiry that will serve as the basis from which poets will be discussed and taught over the next half-century and beyond. Von Hallberg and Faggen have curated a diverse selection of authors to explore this topic. Volume 1 focuses on voice, language, form, and musicality. Stephen Yenser writes about Elizabeth Bishop, Stephanie Burt about C. D. Wright, Nigel Smith about Paul Simon, and Marjorie Perloff about Charles Bernstein, among others. The essays do not provide an exhaustive survey of recent poetry. Instead, Evaluations of US Poetry since 1950 presents readers with more than thirty different models of literary absorption and advocacy. This is done in explicit hope of reorienting the criticism of poetry.

Praised in recent years as a "calculating, improvisatory, essential poet" by Daisy Fried in the New York Times, and as "the foremost poet-critic of our time" by Craig Dworkin, Charles Bernstein is a leading voice in American poetry. Near/Miss, Bernstein's first poetry collection in five years, is the apotheosis of his late style, thick with off-center rhythms, hilarious riffs, and verbal extravagance. This collection's title highlights poetry's ability to graze reality without killing it, and at the same time implies that the poems themselves are wounded by the grief of loss. The book opens with a rollicking satire of difficult poetry--proudly declaring itself "a totally inaccessible poem"--and moves on to the stuff of contrarian pop culture and political cynicism--full of malaprops,

mondegreens, nonsequiturs, translations of translations, sardonically vandalized signs, and a hilarious yet sinister feed of blog comments. At the same time, political protest also rubs up against epic collage, through poems exploring the unexpected intimacies and continuities of "our united fates." These poems engage with works by contemporary painters--including Amy Sillman, Rackstraw Downes, and Etel Adnan--and echo translations of poets ranging from Catullus and Virgil to Goethe, Cruz e Souza, and Kandinsky. Grounded in a politics of multiplicity and dissent, and replete with both sharp edges and subtle intimacies, *Near/Miss* is full of close encounters of every kind.

The Fate of Difficulty in the Poetry of Our Time offers original readings of poems composed in this century—poems that are challenging to follow, challenging to understand, challenging to discuss, and challenging to enjoy. Difficult poetry of the past relied on allusion, syntactic complexity, free association, and strange juxtapositions. The new poetry breaks with the old in its stunning variety; its questioning of inherited values, labels, and narratives; its multilingualism; its origin in and production of unnamed affects; and its coherence around critical and social theorists as much as other poets. The essays in this volume include poets writing on the works of a younger generation (Lyn Hejinian on Paolo Javier, Bob Perelman on Rachel Zolf, Roberto Tejada on Rosa Alcalá), influential writers addressing the work of peers (Ben Lerner on Maggie Nelson, Michael W. Clune on Aaron Kunin), critics making imaginative leaps to encompass challenging work (Brian M. Reed on Sherwin Bitsui, Siobhan Philips on Juliana Spahr), and younger scholars coming to terms with poets who continue to govern new poetic experimentation (Joseph Jeon on Myung Mi Kim, Lytle Shaw on Lisa Robertson). In pairings that are both intuitive (Marjorie Perloff on Craig Dworkin) and unexpected (Langdon Hammer on Srikanth Reddy), *The Fate of Difficulty in the Poetry of Our Time* illuminates the myriad pathways and strategies for exploring difficult poetry of the present.

Approaching poems as utterances designed and packaged for pleasurable reanimation, *How to Play a Poem* leads readers through a course that uses our common experience of language to bring poems to life. It mobilizes the speech genres we acquire in our everyday exchanges to identify "signs of life" in poetic texts that can guide our co-creation of tone. *How to Play a Poem* draws on ideas from the Bakhtin School, usually associated with fiction rather than poetry, to construct a user-friendly practice of close reading as an alternative to the New Critical formalism that still shapes much of teaching and alienates many readers. It sets aside stock questions about connotation and symbolism to guide the playing out of dynamic relations among the human parties to poetic utterances, as we would play a dramatic script or musical score. *How to Play a Poem* addresses critics ready to abandon New Criticism, teachers eager to rethink poetry, readers eager to enjoy it, and students willing to give it a chance, inviting them to discover a lively and enlivening way to animate familiar and unfamiliar poems.

Questions of genres as well as their possible definitions, taxonomies, and functions have been discussed since antiquity. Even though categories of genre today are far from being fixed, they have for decades been upheld without question. The goal of this volume is to problematize traditional definitions of poetic genres and to situate them in a broader socio-cultural, historical, and theoretical context. The contributions encompass numerous methodological approaches (including hermeneutics, poststructuralism, reception theory, cultural studies, gender studies), periods (Romanticism, Modernism, Postmodernism), genres (elegy, sonnet, visual poetry, performance poetry, hip hop) as well as languages and national literatures. From this interdisciplinary and multi-methodological perspective, genres, periods, languages, and literatures are put into fruitful dialogue, new perspectives are discovered, and suggestions for further research are provided.

This book offers a comprehensive introduction to studying the diversity of American poetry in the twenty-first century.

This collection is an in-depth exploration of a central contemporary American poet with links to many key literary movements. The book provides a sweeping intellectual survey of modernism, postmodernism, and twentieth- and twenty-first-century American poetry.

Selected by Joy Harjo as the winner of the Walt Whitman Award of the Academy of American Poets Emily Skaja's debut collection is a fiery, hypnotic book that confronts the dark questions and menacing silences around gender, sexuality, and violence. *Brute* arises, brave and furious, from the dissolution of a relationship, showing how such endings necessitate self-discovery and reinvention. The speaker of these poems is a sorceress, a bride, a warrior, a lover, both object and agent, ricocheting among ways of knowing and being known. Each incarnation squares itself up against ideas of feminine virtue and sin, strength and vulnerability, love and rage, as it closes in on a hard-won freedom. *Brute* is absolutely sure of its capacity to insist not only on the truth of what it says but on the truth of its right to say it. "What am I supposed to say: I'm free?" the first poem asks. The rest of the poems emphatically discover new ways to answer. This is a timely winner of the Walt Whitman Award, and an introduction to an unforgettable voice.

Drawing extensively on archival research, *The Late Cantos of Ezra Pound* critically explores the textual history of Pound's late verse, namely *Section: Rock-Drill* (1955) and *Thrones* (1959). Examining unpublished letters, draft manuscripts and other prepublication material, this book addresses the composition, revision and dissemination of these difficult texts in order to shed new light on their significance to Pound's wider project, his methods and techniques, and the structures of authority-literary and political-that govern the meaning of his poetry. Illustrated by reproductions of archival documents, *The Late Cantos of Ezra Pound* is an innovative new study of one of the most important poets of the 20th century.

This book theoretically defines and linguistically analyses the popular notion that poetry is 'difficult' - hard to read, hard to understand, hard to engage with. It is the first work to offer a stylistic and cognitive model that sheds new light on the mechanisms of difficulty, as well as on its range of potential effects. Its eight chapters are organised into two thematic parts. The first traces the history of difficulty, surveys its main scholarly traditions, addresses related themes – from elitism to obscurity, from abstraction to intentionality – and introduces a wide array of analytical tools from literary theory and cognitive psychology. These tools are then consistently applied in the second part, which includes several extended analyses of poems by canonical modernists such as Ezra Pound, Wallace Stevens and Hart Crane, alongside those of postmodernist innovators such as Geoffrey Hill, Susan Howe and Charles Bernstein, among others. This innovative work will provide fresh insights and approaches for scholars of stylistics, literary studies, cognitive poetics and psychology.

"An anthology of poems from around the world and across the centuries about illness and healing --physical, psychological, and spiritual. With an introduction by Karl Kirchwey"--

The first-ever poetry book set on a llama farm, Daniel Lassell's debut collection, *Spit*, examines the roles we play in the act of belonging. It is a portrait of a boy living on a farm populated with chickens sung to sleep by lullaby, captive wolves next door that attack a child, and a herd of llamas learning to survive despite coyotes and a chaotic family. The collection in part explores the role

of the body in health and illness and one's treatment of the earth and others. A theme of spirituality also weaves throughout the collection as the speaker treks into adulthood, yearning for peace amid the decline of his parents' marriage. Driven by a "wish to visit / some landless landscape," the speaker eventually leaves his family's farm, only to find that return is impossible. After losing the farm and the llama herd to his parents' divorce, the speaker wrestles with the role of presence as it relates to healing, remarking, "I wish enough, / to have only // these memories I have." Unflinching at every turn, the collection pushes the boundaries of "home" to arrive upon new meaning, definition, and purpose.

The poems of John Ashbery, Lyn Hejinian and Ron Silliman may seem to offer endless small details of expression, observation, thought and narrative which fail to hang together even from one line to the next. But as Elina Siltanen shows here, this extraordinary flow of uncoordinated detail can stimulate readers to join the poets in a delightful exploration of ordinary language. When readers take a poem in this spirit, they actually begin to read as members of a community: the community not only of themselves and other readers, but also including the poet and other poets, plus all the speakers of the language in which the poem is written. For all these different parties, that language is indeed a shared resource, and the way for readers to get started is simply by recalling or imagining some of the numerous kinds of context in which the given poem's words-phrases-sentences could, or could not, be successfully used. The rewards for such proactive readers are on the one hand a heightened sense of the subtle interweavings of language and life, and on the other hand a freshly empowered self-confidence. The point being that, within the community of contemporary experimental poetry, poets have no more authority than readers. Rejecting older cultural hierarchies, they present themselves as teasing out the idiomatic serendipities of their own poems together with their readers. "Global anthology of twentieth-century poetry"--Back cover.

A searing collection of poems about America's loss of innocence from the National Book Award-winning author of *Vice*. In poems that travel from the horrific flight of a World War II pilot to the World Trade Center attack, from the death of JFK Jr. to the poet's own bastard birth, Ai conjures purity as a distant memory and the knowledge of evil as an "infinite dark night." "An undoubtedly powerful personae."—*Publishers Weekly* "Ai's cleansing soliloquies give voice to pain both personal and communal....[Dread] presents her most masterfully unnerving works to date."—*Booklist* "Dread has the characteristic moral strength that makes Ai a necessary poet."—*The New York Times Book Review*

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