

## Complete Poems Marianne Moore

Ezra Pound has been called "the inventor of modern poetry in English." The verse and criticism which he produced during the early years of the twentieth century very largely determined the directions of creative writing in our time; virtually every major poet in England and America today has acknowledged his help or influence. Pound's lyric genius, his superb technique, and his fresh insight into literary problems make him one of the small company of men who through the centuries have kept poetry alive—one of the great innovators. This book offers a compact yet representative selection of Ezra Pound's poems and translations. The span covered is Pound's entire writing career, from his early lyrics and the translations of Provençal songs to his English version of Sophocles' *Trachiniae*. Included are parts of his best known works—the Chinese translations, the sequence called *Hugh Selwyn Mauberly*, the *Homage to Sextus Propertius*. The *Cantos*, Pound's major epic, are presented in generous selections, chosen to emphasize the main themes of the whole poem.

Analyzes the stages in Moore's development from purely imagist style to her preoccupations with the visual arts, with the question of form in relation to message and with the conflict between tension and fluency. Contains readings of individual poems, shedding light on their meaning and tone, under such headings as "Images of Sweetened Combat" and "Images of Luminosity, Iridescence, and Metamorphosis".

A landmark definitive edition of one of our most innovative and beloved poets The landmark oeuvre of Marianne Moore, one of the major inventors of poetic modernism, has had no straight path from beginning to end; until now, there has been no good vantage point from which to see the body of her remarkable work as a whole.

Throughout her life Moore arranged and rearranged, visited and revisited, a large majority of her existing poetry, always adding new work interspersed among revised poems. This makes sorting out the complex textual history that she left behind a pressing task if we mean to represent her work as a poet in a way that gives us a complete picture. *New Collected Poems* offers an answer to the question of how to represent the work of a poet so skillful and singular, giving a portrait of the range of her voice and of the modernist culture she helped create. William Carlos Williams, remarking on the impeccable precision of Moore's poems, praised "the aesthetic pleasure engendered when pure craftsmanship joins hard surfaces skillfully." It is only in *New Collected Poems* that we can understand her later achievements, see how she refashioned her earlier work, and get a more complete understanding of her consummate craftsmanship, innovation, and attention to detail. Presented and collected by Heather Cass White, the foremost scholar of Moore's work, this new collection at last allows readers to experience the untamed force of these dazzling poems as the author first envisioned them.

Winner of the Plutarch Award for the Best Biography of 2013 A mesmerizing and essential biography of the modernist poet Marianne Moore The Marianne Moore that survives in the popular imagination is dignified, white-haired, and demure in her tricorne hat; she lives with her mother until the latter's death; she maintains meaningful friendships with fellow poets but never marries or falls in love. Linda Leavell's *Holding On Upside Down*—the first biography of this major American poet written with the support of the Moore estate—delves beneath the surface of this calcified image to reveal

a passionate, canny woman caught between genuine devotion to her mother and an irrepressible desire for personal autonomy and freedom. Her many poems about survival are not just quirky nature studies but acts of survival themselves. Not only did the young poet join the Greenwich Village artists and writers who wanted to overthrow all her mother's pieties but she also won their admiration for the radical originality of her language and the technical proficiency of her verse. After her mother's death thirty years later, the aging recluse transformed herself, against all expectations, into a charismatic performer and beloved celebrity. She won virtually every literary prize available to her and was widely hailed as America's greatest living poet. Elegantly written, meticulously researched, critically acute, and psychologically nuanced, *Holding On Upside Down* provides at last the biography that this major poet and complex personality deserves.

Robert Lowell once remarked in a letter to Elizabeth Bishop that "you ha[ve] always been my favorite poet and favorite friend." The feeling was mutual. Bishop said that conversation with Lowell left her feeling "picked up again to the proper table-land of poetry," and she once begged him, "Please never stop writing me letters—they always manage to make me feel like my higher self (I've been re-reading Emerson) for several days." Neither ever stopped writing letters, from their first meeting in 1947 when both were young, newly launched poets until Lowell's death in 1977. The substantial, revealing—and often very funny—interchange that they produced stands as a remarkable collective achievement, notable for its sustained conversational brilliance of style, its wealth of literary history, its incisive snapshots and portraits of people and places, and its delicious literary gossip, as well as for the window it opens into the unfolding human and artistic drama of two of America's most beloved and influential poets.

Marie Ponsot's *Collected Poems* is the stunning lifework of the prizewinning poet, gathered in one volume: the world she has made of life's fire for sixty years. The present celebratory volume covers nearly all of her published work, from *True Minds* (1956), which was number five in the famous *City Lights Pocket Poets* series, through the 2009 *Easy*, her most recent collection; it also includes some new work, written in the years since. Here is the lyrical joy, the full range of Ponsot's gift for constructing the pleasures and pains of a riddle that the music and wit of her language solve just in the nick of time, in the "hand-span skill" that is the poem. In examining the powerful life of women, her poetry is as practical as it is profound. "Go to a wedding / as to a funeral," she advises us. "Bury the loss." (And adds: "Go to a funeral / as to a wedding: / marry the loss.") Notable in this collection is the astonishing accomplishment of Ponsot's sonnets: the traditional form in varieties we've never seen in one book before. Open these pages anywhere to experience "language as the primitive dialect of our human race," as she has described it—to gradually enter a state that is "what poetry hopes of us and for us: enraptured attention."

In this finely written companion to Elizabeth Bishop's poetry, Bonnie Costello gives a compelling use of Bishop and her ways of seeing and writing.

A reissue of the 1935 *Selected Poems*, which, with an Introduction by T. S. Eliot, brought Moore's work to the attention of a wider public. This beautifully designed edition forms part of a series of ten key titles celebrating Faber's publishing over the decades.

Poems deal with myth, nature, envy, freedom, individuality, art, and love

Until the late 1970s, W. D. Snodgrass was known primarily as a confessional poet and

a key player in the emergence of that mode of poetry in the late 1950s and early 1960s. Snodgrass makes poetry out of the daily neuroses and everyday failures of a man—a husband, father, and teacher. This domestic suffering occurs against a backdrop of more universal suffering which Snodgrass believes is inherent in the human experience. Not for Specialists includes 35 new poems complemented by the superb work he wrote in the Pulitzer Prize winning collection, Heart's Needle, along with poetry from seven other distinguished collections. from "Nocturnes" Seen from higher up, it makes its first move in the low creekbed, the marshlands down the valley, spreading across the open hayfields, the hedgerows with their tops still lit, laps the roadbed, flows over lawns and gardens, past the house and up the wooded hillside back behind us till only some few rays still scythe between the tree trunks from the far horizon and are gone. W. D. Snodgrass, born in Pennsylvania in 1926, is the author of more than 20 books of poetry, including The Fuehrer Bunker: The Complete Cycle (BOA, 1995); Each in His Season (BOA, 1993); and Heart's Needle (1959), which won the Pulitzer Prize for Poetry. His other books include To Sound Like Yourself: Essays on Poetry (BOA, 2002), After-Images: Autobiographical Sketches (BOA, 1999) and six volumes of translation, including Selected Translations (BOA Editions, 1998), which won the Harold Morton Landon Translation Award.

These notes, in turn, point readers to narrative accounts of Moore's associations with her early publishers that offer a range of historical, contextual, biographical, and bibliographic information about the publication events of Moore's poems and explore her attempts to shape her literary career in concert with some of her most famous modernist peers - Richard Aldington, H. D., Harriet Monroe, Ezra Pound, and William Carlos Williams."--BOOK JACKET.

Marianne Moore's Observations stands with T. S. Eliot's The Waste Land, Ezra Pound's early Cantos, and Wallace Stevens's Harmonium as a landmark of modern poetry. But to the chagrin of many admirers, Moore eliminated a third of its contents from her subsequent poetry collections while radically revising some of the poems she retained. This groundbreaking book has been unavailable to the general reader since its original publication in the 1920s. Presented with a new introduction by Linda Leavell, the author of the award-winning biography Holding On Upside Down: The Life and Work of Marianne Moore, this reissue of Observations at last allows readers to experience the untamed force of Moore's most dazzling innovations. Her fellow modernists were thrilled by her originality, her "clear, flawless" language--to them she was "a rafter holding up . . . our uncompleted building." Equally forceful for subsequent generations, Observations was an "eye-opener" to the young Elizabeth Bishop, its poems "miracles of language and construction." John Ashbery has called "An Octopus" the finest poem of "our greatest modern poet." Moore's heroic open-mindedness and prescient views on multiculturalism, biodiversity, and individual liberty make her work uniquely suited to our times. Impeccably precise yet playfully elusive, emotionally complex but stripped of all sentiment, the poems in Observations show us one of America's greatest poets at the height of her powers.

"Teems with sharp observation, profound moral insight, high satiric wit, and all manner of aesthetic delight." --The New York Times Book Review A Penguin Classic This definitive edition brings together all the works that Pulitzer Prize-winning Marianne Moore wished to preserve, covering more than sixty years of writing, and incorporating the final revisions she

made to the texts. The poems demonstrate Moore's wide range of interests, moving from witty images of animals, sporting events, and social institutions, to thoughtful meditations on human nature. In entertaining informative notes, Moore reveals the inspiration for complete poems and individual lines within them. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

cooperation that challenges both Bloom's and Gilbert and Gubar's antagonistic models of rejection. Moore's dialogue with Stevens offer a fresh picture of cross-gender poetic influence that questions the gender-essentialist tendencies of the paradigms that loom large in our current critical apparatus.

The 115th volume of the Yale Series of Younger Poets is a lyrical and polyvocal exploration of what it means to fight for yourself "Bailey invites us to see what twenty-first-century life is like for a young woman of the Black diaspora in the long wake of a history of slavery, brutality, and struggling for freedoms bodily and psychological." —Carl Phillips, from the Foreword The 115th volume of the Yale Series of Younger Poets, *What Noise Against the Cane* is a lyric quest for belonging and freedom, weaving political resistance, Caribbean folklore, immigration, and the realities of Black life in America. Desiree C. Bailey begins by reworking the epic in an oceanic narrative of bondage and liberation in the midst of the Haitian Revolution. The poems move into the contemporary Black diaspora, probing the mythologies of home, belief, nation, and womanhood. Series judge Carl Phillips observes that Bailey's "poems argue for hope and faith equally. . . . These are powerful poems, indeed, and they make a persuasive argument for the transformative powers of steady defiance."

A celebrated study of Elizabeth Bishop's genius, as revealed through her literary friendships 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.

A thrillingly original exploration of a life lived under poetry's uniquely seductive spell "Oh! there are spirits of the air," wrote Percy Bysshe Shelley. In this stunningly original book Maureen N. McLane channels the spirits and voices that make up the music in one poet's mind. Weaving criticism and memoir, *My Poets* explores a life reading and a life read. McLane invokes in *My Poets* not necessarily the best poets, nor the most important poets (whoever these might be),

but those writers who, in possessing her, made her. "I am marking here what most marked me," she writes. Ranging from Chaucer to H.D. to William Carlos Williams to Louise Glück to Shelley (among others), McLane tracks the "growth of a poet's mind," as Wordsworth put it in *The Prelude*. In a poetical prose both probing and incantatory, McLane has written a radical book of experimental criticism. Susan Sontag called for an "erotics of interpretation": this is it. Part *Bildung*, part dithyramb, part exegesis, *My Poets* extends an implicit invitation to you, dear reader, to consider who your "my poets," or "my novelists," or "my filmmakers," or "my pop stars," might be.

After the 1929 crash, Anglo-American poet-critics grappled with the task of legitimizing literature for public funding and consumption. Modernism, Evan Kindley shows, created a new form of labor for writers to perform and gave them unprecedented say over the administration of culture, with consequences for poetry's role in society still felt today. No art has been denounced as often as poetry. It's even bemoaned by poets: "I, too, dislike it," wrote Marianne Moore. "Many more people agree they hate poetry," Ben Lerner writes, "than can agree what poetry is. I, too, dislike it and have largely organized my life around it and do not experience that as a contradiction because poetry and the hatred of poetry are inextricable in ways it is my purpose to explore." In this inventive and lucid essay, Lerner takes the hatred of poetry as the starting point of his defense of the art. He examines poetry's greatest haters (beginning with Plato's famous claim that an ideal city had no place for poets, who would only corrupt and mislead the young) and both its greatest and worst practitioners, providing inspired close readings of Keats, Dickinson, McGonagall, Whitman, and others. Throughout, he attempts to explain the noble failure at the heart of every truly great and truly horrible poem: the impulse to launch the experience of an individual into a timeless communal existence. In *The Hatred of Poetry*, Lerner has crafted an entertaining, personal, and entirely original examination of a vocation no less essential for being impossible. Brings together nearly three hundred essays and reviews, ten short stories, and more than one hundred short book reviews, notices, and highly crafted one-sentence "blurbs."

Marianne Moore's correspondence makes up the largest and most broadly significant collection of any modern poet. It documents the first two-thirds of this century, reflecting shifts from Victorian to modernist culture, the experience of the two world wars, the Depression and postwar prosperity, and the changing face of the arts in America and Europe. Moore wrote letters daily for most of her life—long, intense letters to friends and family; shorter, but always distinctive letters to an ever-widening circle of acquaintances and fans. At the height of her celebrity, she would occasionally write as many as fifty letters a day. Both Moore and her correspondents appreciated the value of their exchange, so that an extraordinary number of letters, approximately thirty thousand, have been preserved. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Erickson examines the work of Marianne Moore in order to provide some consistently successful strategies for understanding her poetry. In 1935, T.S. Eliot wrote that Marianne Moore's poems "form part of the small body of durable poetry written in our

time." In this comprehensive critical study of the American poet Marianne Moore (1887-1972) and her work, Erickson amply justifies Eliot's praise, demonstrating the poet's ability to combine close observation with a worldview presentation that is at once intuitive, kaleidoscopic, and optimistic. Unfortunately, over the years the excellence and originality of Moore's work has been overshadowed by its apparent inscrutability. Erickson examines the work of Marianne Moore in order to provide some consistently successful strategies for understanding her poetry. The thesis is centered in a line from Moore's poem, "Armor's Undermining Modesty" "What is more precise than precision? Illusion." Erickson argues that Moore came to see herself humorously as "Imagnifico, a Wizard in Words," a magician who used her conjuries to express a truth beyond reason, a truth described by the philosopher Henri Bergson as intuition, the highest stage of the evolution of human understanding. Is Erickson's contention that Moore's sense of magic is inextricably bound up in her own uniquely feminine epistemology, the tendency to place great value on intuition, and to find one's own voice among collections of many voices. *Illusion Is More Precise Than Precision* demonstrates that Moore's voice is arguably the strongest female voice in twentieth century American literature and that Moore's poetic voice could hold its own in the company of the best of the other modernists. Unlike many current scholars, Erickson examines closely the texts of Moore's poems themselves, allowing the poet's own voice to speak clearly. The study explores Moore's obsession with time, her preoccupation with the visual, her interest in the forms of Hebrew verse and her "susceptibility to happiness," an outlook at some odds with the twentieth century's fascination with the "romance of failure." While the book is scholarly in its intent and carefully documented, it is eminently readable and will be of interest of anyone fascinated by the mind of a brilliant twentieth century woman.

Poems covering a wide range of topics, from images of animals to meditations on human nature, are accompanied by the author's notes revealing the inspiration for many of the poems

The first-ever collection of essays by one of our most distinguished and distinctive poets, Pulitzer Prize-winner and former Poet Laureate of the United States, Kay Ryan *Synthesizing Gravity* gathers for the first time a thirty-year selection of Kay Ryan's probings into aesthetics, poetics, and the mind in pursuit of art. A bracing collection of critical prose, book reviews, and her private previously unpublished soundings of poems and poets— including Robert Frost, Stevie Smith, Marianne Moore, William Bronk, and Emily Dickinson— *Synthesizing Gravity* bristles with Ryan's crisp wit, her keen off-kilter insights, and her appetite and appreciation for the genuine. Among essays like "Radiantly Indefensible," "Notes on the Danger of Notebooks," and "The Abrasion of Loneliness," are piquant pieces on the virtues of emptiness, forgetfulness and other under-loved concepts. Edited and with an introduction by Christian Wiman, this generous collection of Ryan's distinctive thinking gives us a surprising look into the mind of an American master.

Presents a selection of the papers of a beloved teacher and mentor by several of his students and collaborators.

A complete posthumous collection of poems includes 120 previously unprinted works that were omitted from earlier definitive publications, as well as original notes, and is organized chronologically to enable readers to follow her development as a poet. 17,500 first printing.

An illuminating new biography of one of the greatest American poets of the twentieth century, Elizabeth Bishop *Love Unknown* points movingly to the many relationships that moored Bishop, keeping her together even as life—and her own self-destructive tendencies—threatened

to split her apart.” —The Wall Street Journal Elizabeth Bishop's friend James Merrill once observed that "Elizabeth had more talent for life—and for poetry—than anyone else I've known." This new biography reveals just how she learned to marry her talent for life with her talent for writing in order to create a brilliant array of poems, prose, and letters—a remarkable body of work that would make her one of America's most beloved and celebrated poets. In *Love Unknown*, Thomas Travisano, founding president of the Elizabeth Bishop Society, tells the story of the famous poet and traveler's life. Bishop moved through extraordinary mid-twentieth century worlds with relationships among an extensive international array of literati, visual artists, musicians, scholars, and politicians—along with a cosmopolitan gay underground that was then nearly invisible to the dominant culture. Drawing on fresh interviews and newly discovered manuscript materials, Travisano illuminates that the "art of losing" that Bishop celebrated with such poignant irony in her poem, "One Art," perhaps her most famous, was linked in equal part to an "art of finding," that Bishop's art and life was devoted to the sort of encounters and epiphanies that so often appear in her work.

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