

# Ts Eliot Mystic Poet And Critic

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Don't Read Poetry  
Jan 15 2021 An award-winning poet offers a brilliant introduction to the joys--and challenges--of the genre In Don't Read Poetry, award-winning poet and literary critic Stephanie Burt offers an accessible introduction to the seemingly daunting task of reading, understanding, and appreciating poetry. Burt dispels preconceptions about poetry and explains how poems speak to one another--and how they can speak to our lives. She shows readers how to find more poems once they have some poems they like, and how to connect the poetry of the past to the poetry of the present. Burt moves seamlessly from Shakespeare and other classics to the contemporary poetry circulated on Tumblr and Twitter. She challenges the assumptions that many of us make about "poetry," whether we think we like it or think we don't, in order to help us cherish--and distinguish among--individual poems. A masterful guide to a sometimes confounding genre, Don't Read Poetry will instruct and delight ingénues and cognoscenti alike.

Dickinson's Nerves, Frost's Woods  
Feb 25 2022 In Dickinson's Nerves, Frost's Woods, William Logan, the noted and often controversial critic of contemporary poetry, returns to some of the greatest poems in English literature. He reveals what we may not have seen before and what his critical eye can do with what he loves. In essays that pair different poems—"Ozymandias," "On First Looking Into Chapman's Homer," "In a Station of the Metro," "The Red Wheelbarrow," "After great pain, a formal feeling comes," and "Stopping by Woods on a Snowy Evening," among others—Logan reconciles history and poetry to provide new ways of reading poets ranging from Shakespeare and Shelley to Lowell and Heaney. In these striking essays, Logan presents the poetry of the past through the lens of the past, attempting to bring poems back to the world in which they were made. Logan's criticism is informed by the material culture of that world, whether postal deliveries in Regency London, the Métro lighting in 1911 Paris, or the wheelbarrows used in 1923. Deeper knowledge of the poet's daily existence lets us read old poems afresh, providing a new way of understanding poems now encrusted with commentary. Logan shows that criticism cannot just root blindly among the words of the poem but must live poetically in a lost world, in the shadow of the poet's life and the shadow of the age.

Chinua Achebe  
Jun 19 2021 This is a revised edition of Chinua Achebe (1980), a critical study of the most widely known African writer, which now incorporates a discussion of his most recent work, including his major new novel, Anthills of the Savannah. The study examines the context in which he writes - that complex intermingling of his own Igbo society and European colonialism - before undertaking a critical discussion of the five main novels, his poetry and short stories. Throughout, there is an underlying concern with Achebe's system of values and the pressure on them through periods of colonialism, independence, political disillusionment and civil war. The author finally, seeks to relate Achebe's career to the role of the African writer, a subject on which the novelist has written at length.

Talk Poetry  
Mar 05 2020 What is more direct and intimate than one-to-one conversation? Here two forces in

American poetry, the Kenyon Review and the University of Arkansas Press, bring together discussions between one of America's leading poets and editors, David Baker, and nine of the most exciting poets of our day. The poets, who represent a wide array of vocations and aesthetic positions, open up about their writing processes, their reading and education, their hopes for and discontents with the contemporary scene, and much more, treating readers to a view of the range and capacity of contemporary American poetry.

**All the Flowers Kneeling** Oct 31 2019 A New York Times Book Review Editors' Choice Pick Named a Best Book of 2022 by The New Yorker "Paul Tran's debut collection of poems is indelible, this remarkable voice transforming itself as you read, eventually transforming you." —Alexander Chee, author of *How to Write an Autobiographical Novel* "This powerful debut marshals narrative lyrics and stark beauty to address personal and political violence." —New York Times Book Review A profound meditation on physical, emotional, and psychological transformation in the aftermath of imperial violence and interpersonal abuse, from a poet both "tender and unflinching" (Khadijah Queen) Visceral and astonishing, Paul Tran's debut poetry collection *All the Flowers Kneeling* investigates intergenerational trauma, sexual violence, and U.S. imperialism in order to radically alter our understanding of freedom, power, and control. In poems of desire, gender, bodies, legacies, and imagined futures, Tran's poems elucidate the complex and harrowing processes of reckoning and recovery, enhanced by innovative poetic forms that mirror the nonlinear emotional and psychological experiences of trauma survivors. At once grand and intimate, commanding and deeply vulnerable, *All the Flowers Kneeling* revels in rediscovering and reconfiguring the self, and ultimately becomes an essential testament to the human capacity for resilience, endurance, and love.

**Poetry Notebook: Reflections on the Intensity of Language** June 21 2021 Legendary poet and critic Clive James provides an unforgettably eloquent book on how to read and appreciate modern poetry. Since its initial publication, *Poetry Notebook* has become a must-read for any lover of poetry. Somewhat of an iconoclast, Clive James gets to the heart of truths about poetry not always addressed, "some hard" but always "firmly committed to celebration" (Martin Amis). He presents a distillation of all he's learned about the art form that matters to him most. James examines the poems and legacies of a panorama of twentieth-century poets, from Hart Crane to Ezra Pound (a "mad old amateur fascist with a panscopic grab bag"), from Ted Hughes to Anne Sexton. Whether demanding that poetry be heard beyond the world of letters or opining on his five favorite poets (Yeats, Frost, Auden, Wilbur, and Larkin), his "generosity of attention, his willingness to trawl through pages of verse in search of the hair-raising line, is his most appealing quality as a critic" (Adam Kirsch, *Wall Street Journal*).

**The Situation of Poetry** May 19 2021 In this book Robert Pinsky writes about contemporary poetry as it reflects modernist and Romantic past. He isolates certain persistent ideas about poetry's situation relative to life and focuses on the conflict the poet faces between the nature of words and poetic forms on one side, and the nature of experience on the other. The author ranges for his often surprising examples from Keats to the great modernists such as Stevens and Williams, to the contents of recent magazines. He considers work by Ammons, Ashbery, Bogan, Ginsberg, Lowell, Merwin, O'Hara, and younger writers, offering judgments and enthusiasms from a viewpoint that is consistent but unstereotyped. Like his poetry, Robert Pinsky's criticism joins the traditional and the innovative in ways that are thoughtful and unmistakably his own. His book is a bold essay on the contemporary situation in poetry, on the dazzling achievements of modernism, and on the nature or "situation" of poetry itself.

**Samuel Beckett** Sep 03 2022 Making available for the first time the entire known corpus of Beckett's poetry and extensive excerpts from the early unpublished prose, the author's study of Beckett's poetry and criticism provides the opening chapter in the story of the evolution of a formidable talent. Originally published in 1970. 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.

**The Contemporary Poet as Artist and Critic** Oct 07 2020

**Perpetual Inventory** Jan 27 2022 Collection of essays spanning three decades of the writings of Rosalind E. Krauss.

**How Poems Get Made** Feb 02 2020 A comprehensive guide to writing or reading poetry, by "one of our most lucid and important critics" (American Academy of Arts and Letters). Why does a great lyric poem ask to be reread, even after we know it by heart? In *How Poems Get Made*, acclaimed poet and critic James Longenbach answers this question by discussing a wide range of exemplary poems, from Shakespeare through Blake, Dickinson, and Moore, to a variety of poets making poems today. In each chapter of *How Poems Get Made*,

Longenbach examines a specific aspect of the poetic medium—including Diction, Syntax, Rhythm, Echo, Figure, and Tone—and shows how a poet may manipulate these most basic elements to bring a poem to life.

My Poets May 31 2022 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 *T 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.

Seven Types of Ambiguity Jul 29 2019 Examines seven types of ambiguity, providing examples of it in the writings of Shakespeare, Wordsworth, and T.S. Eliot.

The Power of Adrienne Rich Dec 14 2020 The first comprehensive biography of Adrienne Rich, feminist and queer icon and internationally revered National Book Award winning poet. Adrienne Rich was the female face of American poetry for decades. Her forceful, uncompromising writing has more than stood the test of time, and the life of the woman behind the words is equally impressive. Motivated by personal revelations, Rich transformed herself from a traditional, Radcliffe-educated lyric poet and married mother of three sons into a path-breaking lesbian-feminist author of prose as well as poetry. In doing so, she emerged as both architect and exemplar of the modern feminist movement, breaking ranks to denounce the male-dominated literary establishment and paving the way for the many queer women of letters to take their places in the cultural mainstream. Drawing on a wealth of unpublished materials, including Rich's correspondence and in-depth interviews with numerous people who knew her, Hilary Holladay digs deep into never-before-accessed sources to portray Rich in full dimension and vivid, human detail.

Like a Woman Sep 10 2020 Quinn Latimer's arresting writings find expression in literature and theory as well as contemporary art and its history. Moving from Southern California to Europe, crossing geographies and genres, her texts record specters and realities of culture, migration and displacement, compounding the vagaries of rhetoric and poetics with those of personal history and criticism. Composed in the space between the page and live performance, Latimer's recent essays and poems examine issues of genealogy and influence, the poverty and privilege of place, architecture's relationship to language, and feminist economies of writing, reading and art making. Shifting between written language and live address, between the needs of the internal and the external voice, *Like a Woman* is refrain, litany and chorus. Latimer is a California-born poet and critic with writings and readings featured internationally including REDCAT, Los Angeles; Qalandiya International, Ramallah/Jerusalem, and Venice Architecture Biennale. Latimer is editor in chief of publications for *dOCUMENTA (14)* (2017).

Glass, Irony, and God Dec 02 2019 Anne Carson's poetry - characterized by various reviewers as "short talks", "essays", or "verse narratives" - combines the confessional and the critical in a voice all her own. Known as a remarkable classicist, Anne Carson in *Glass, Irony and God* weaves contemporary and ancient poetic strands with stunning style. This collection includes: "The Glass Essay", a powerful poem about the end of a love affair, told in the context of Carson's reading of the Bronte sisters; "Book of Isaiah", a poem evoking the deeply primitive feel of ancient Judaism; and "The Fall of Rome", about her trip to "find" Rome and her struggle to overcome feelings of a terrible alienation there.

House of Light Apr 05 2020 This collection of poems by Mary Oliver once again invites the reader to step across the threshold of ordinary life into a world of natural and spiritual luminosity. Tell me, what is it you plan to do with your one wild and precious life? —Mary Oliver, "The Summer Day" (one of the poems in this volume) Winner of a 1991 Christopher Award Winner of the 1991 Boston Globe Lawrence L. Winship Book Award

How Poets See the World Sep 30 2019 Although readers of prose fiction sometimes find descriptive passages superfluous or boring, description itself is often the most important aspect of a poem. This book examines how a variety of contemporary poets use description in their work. Description has been the great burden of poetry. How do poets see the world? How do they look at it? What do they look for? Is description an end in itself, or a means of expressing desire? Ezra Pound demanded that a poem should represent the external world as objectively and directly as possible, and William Butler Yeats, in his introduction to *The Oxford Book of Modern Verse* (1936), said that he and his generation were rebelling against, inter alia, "irrelevant descriptions of nature" in the work of their predecessors. The poets in this book, however, who are distinct in many ways from one another, all observe the

external world of nature or the reflected world of art, and make relevant poems out of their observations. This study deals with the crisp, elegant work of Charles Tomlinson, the swirling baroque poetry of Amy Clampitt, the metaphysical meditations of Charles Wright from a position in his backyard, the weather reports and landscapes of John Ashbery, and the "new way of looking" that Jorie Graham proposes to explore in her increasingly fragmented poems. All of these poets, plus others (Gary Snyder, Theodore Weiss, Irving Feldman, Richard Howard) who are dealt with more briefly, attend to what Wallace Stevens, in a memorable phrase, calls "the way things look each day." The ordinariness of daily reality is the beginning of the poets' own idiosyncratic, indeed unique, visions and styles.

Broken Ground Nov 24 2021 In *Broken Ground*, William Logan explores the works of canonical and contemporary poets, rediscovering the lushness of imagination and depth of feeling that distinguish poetry as a literary art. The book includes long essays on Emily Dickinson's envelopes, Ezra Pound's wrestling with Chinese, Robert Frost's letters, Philip Larkin's train station, and Mrs. Custer's volume of Tennyson, each teasing out the depths beneath the surface of the page. *Broken Ground* also presents the latest run of Logan's infamous poetry chronicles and reviews, which for twenty-five years have bedeviled American verse. Logan believes that poetry criticism must be both adventurous and forthright—and that no reader should settle for being told that a poet is a genius. Among the poets under review by the "preeminent poet-critic of his generation" and "most hated man in American poetry" are Anne Carson, Jorie Graham, Paul Muldoon, John Ashbery, Geoffrey Hill, Louise Glück, John Berryman, Marianne Moore, Frederick Seidel, Les Murray, Yusef Komunyakaa, Sharon Olds, Johnny Cash, James Franco, and the former archbishop of Canterbury. Logan's criticism stands on the broken ground of poetry, soaked in history and soiled by it. These essays and reviews work in the deep undercurrents of our poet, judging the weak and the strong but finding in weakness and strength what endures.

Poetry and the Age Nov 12 2020 About *Poetry and the Age*: "Perhaps the most comprehensive and certainly the most detailed of all studies of modern poetry."-- Delmore Schwartz, *New York Times Book Review* "Randall Jarrell's book about poetry and the criticism of poetry pulls the bung-cork out of the barrel. The reader is exhilarated, led on to agree with Mr. Jarrell joyfully, even to cap his opinions--and at last to grow reckless. . . . *Poetry and the Age* is enormously readable."-- Louis Simpson, *The American Scholar* "The most powerful reviewer of poetry active in this country for the last decade. . . . Everybody interested in modern poetry ought to be grateful to him." -- John Berryman, *New Republic* Randall Jarrell was the critic whose taste defined American poetry after World War II. *Poetry and the Age*, his first collection of criticism, was published in 1953. It has been out of print over the past 40 years and has become a classic of American letters. In this new edition, two lost lectures by Jarrell have been added. Recently discovered by critics, they speak to issues at the heart of Jarrell's criticism: the structure of poetry and the question "Is American poetry American?" One of the outstanding poets of the postwar generation, Jarrell was also celebrated for his extraordinary praise of some underappreciated older and younger poets and for his witty dismissals of current favorites he thought less qualified. *Poetry and the Age* includes groundbreaking considerations of Walt Whitman and Robert Frost as well as profound appraisals of Wallace Stevens, Marianne Moore, John Crowe Ransom, and William Carlos Williams. His early reviews that established the reputations of Robert Lowell and Elizabeth Bishop are here, beside other enthusiastic discoveries that have withstood the test of time. *Poetry and the Age* also contains Jarrell's influential essays on the obscurity of poetry and on the age of criticism, essays that offer some of the most relevant and readable literary judgments of the 20th century. Randall Jarrell (1914-1965) wrote eight books of poetry, five anthologies, four children's books illustrated by Maurice Sendak, four translations, including *Faust: Part I* and *The Three Sisters* (performed on Broadway by the Actor's Studio), and a novel, *Pictures from an Institution*. He received the National Book Award for poetry in 1960, served as poet laureate at the Library of Congress in 1957 and 1958, and taught for many years at the University of North Carolina, Greensboro. He was a member of the American Institute of Arts and Letters.

Robert Bly Dec 26 2021 An analysis of critical comment on Bly, American poet, critic, translator and political activist.

A Poet's Guide to Poetry Oct 24 2021 In *A Poet's Guide to Poetry*, Mary Kinzie brings her decades of expertise as poet, critic, and director of the creative writing program at Northwestern University to bear in a comprehensive reference work for any writer wishing to better understand poetry. Detailing the formal concepts of poetry and methods of poetic analysis, she shows how the craft of writing can guide the art of reading poems. Using examples from the major traditions of lyric and meditative poetry in English from the medieval period to the present, Kinzie considers the sounds and rhythms of poetry along with the ideas and thought-units within poems. Kinzie also shares her own successful classroom tactics that encourage readers to approach a poem as if it were provisional. The three parts of *A Poet's Guide to Poetry* lead the reader through a carefully planned introduction

to the ways we understand poetry. The first section provides careful, step-by-step instruction to familiarize students with the formal elements of poems, from the most obvious feature through the most subtle. The second part carefully examines meter and rhythm, as well as providing a theoretical and practical overview of free verse. The final section offers helpful chapters on writing in form. Rounding out the volume are writing exercises for beginning and advanced writers, a dictionary of poetic terms, and a bibliography of further reading. For this new edition, Kinzie has carefully reworked the introductory material and first chapter, as well as amended the annotated bibliography to include the most recent works of criticism. The updated guide also contains revised exercises and adjustments throughout the text to make the work as lucid and accessible as possible.

**History Matters** Sep 22 2021 In this capacious and energetic volume, Ira Sadoff argues that poets live and write within history, our artistic values always reflecting attitudes about both literary history and culture at large. *History Matters* does not return to the culture war that reduced complex arguments about human nature, creativity, identity, and interplay between individual and collective identity to slogans. Rather, Sadoff peels back layers of clutter to reveal the important questions at the heart of any complex and fruitful discussion about the connect between culture and literature. Much of our most adventurous writing has occurred at history's margins, simultaneously making use of and resisting tradition. By tracking key contemporary poets—including John Ashbery, Olena Kaltyiak Davis, Louise Glück, Czeslaw Milosz, Frank O'Hara, and C. K. Williams—as well as musing on jazz and other creative enterprises, Sadoff investigates the lively poetic art of those who have grappled with late twentieth-century attitudes about history, subjectivity, contingency, flux, and modernity. In plainspoken writing, he probes the question of the poet's capacity to illuminate and universalize truth. Along the way, we are called to consider how and why art moves and transforms human beings.

**Call Us What We Carry** Aug 22 2021 The instant #1 New York Times, Wall Street Journal, and USA Today bestseller The breakout poetry collection by #1 New York Times bestselling author and presidential inaugural poet Amanda Gorman Formerly titled *The Hill We Climb and Other Poems*, the luminous poetry collection by #1 New York Times bestselling author and presidential inaugural poet Amanda Gorman captures a shipwrecked moment in time and transforms it into a lyric of hope and healing. In *Call Us What We Carry*, Gorman explores history, language, identity, and erasure through an imaginative and intimate collage. Harnessing the collective grief of a global pandemic, this beautifully designed volume features poems in many inventive styles and structures and shines a light on a moment of reckoning. *Call Us What We Carry* reveals that Gorman has become our messenger from the past, our voice for the future.

**A Little History of Poetry** Apr 17 2021 A vital, engaging, and hugely enjoyable guide to poetry, from ancient times to the present, by one of our greatest champions of literature The Times and Sunday Times, Best Books of 2020 "[A] fizzing, exhilarating book."—Sebastian Faulks, Sunday Times What is poetry? If music is sound organized in a particular way, poetry is a way of organizing language. It is language made special so that it will be remembered and valued. It does not always work—over the centuries countless thousands of poems have been forgotten. But this *Little History* is about some that have not. John Carey tells the stories behind the world's greatest poems, from the oldest surviving one written nearly four thousand years ago to those being written today. Carey looks at poets whose works shape our views of the world, such as Dante, Chaucer, Shakespeare, Whitman, and Yeats. He also looks at more recent poets, like Derek Walcott, Marianne Moore, and Maya Angelou, who have started to question what makes a poem "great" in the first place. For readers both young and old, this little history shines light for readers on the richness of the world's poems—and the elusive quality that makes them all the more enticing.

**Radical Artifice** Mar 17 2021 Explores the intricate relationships of postmodern poetics to the culture of network television, advertising layout, and the computer. Perloff argues that poetry today, like the visual arts and theater, is always "contaminated" by the language of mass media. Among the many poets Perloff discusses are John Ashbery, George Oppen, Susan Howe, Clark Coolidge, Lyn Hejinian, Leslie Scalapino, Charles Bernstein, Johanna Drucker, Steve McCaffery, and preeminently, John Cage--Publisher.

**The Selected Letters of Yvor Winters** Jan 03 2020 The section of previously published letters and unpublished ones that were sealed by his will for 25 years after his death, are presented chronologically. The American poet Winters (1900-68) chronologically ensured his own voice posthumous dominance in any correspondence by burning all letters he received, including those from his wife. Annotation copyrighted by Book News Inc., Portland, OR

**Nietzsche as Critic, Philosopher, Poet and Prophet** Oct 27 2019

**An Essay on Criticism** Mar 29 2022

**The Life and Letters of George Darley, Poet and Critic** Aug 02 2022

**In Defense of Reasor** Feb 13 2021 Yvor Winters has here collected, with an introduction, the major critical

works—Primitivism and Decadence, Maule's Curse, and The Anatomy of Nonsense—of the period in which he worked out his famous and influential critical position. The works together show an integrated position which illuminates the force and importance of the individual essays. With *The Function of Criticism*, a subsequent collection, *In Defense of Reason* provides an incomparable body of critical writing. The noted critic bases his analysis upon a belief in the existence of absolute truths and values, in the ethical judgment of literature, and in his insistence that it is the duty of the writer—as it is of very man—to approximate these truths insofar as human fallibility permits. His argument is by theory, but also by definite example—the technique of the “whole critic” which effectively combines close study of specific literary works and a penetrating investigation of aesthetic philosophies.

**Poet and Critic** Oct 04 2022 The correspondence between the British poet Ted Hughes and literary critic Keith Sagar lasted from 1969 until Hughes's death in 1998. During that time Hughes wrote 146 letters to Sagar, which show a unique dialogue between a writer and a critic. In the letters Hughes describes his creative process candidly and in great depth, offering exceptional insight into the poet at work. Their relationship, however, extended to many areas beyond literature, and the letters also cover such topics as Hughes's travels, hunting, religion, education, and his fraught relationship with Sylvia Plath. Never published before in their entirety, this collection provides a significant new perspective on Hughes's life and work.

**My Way** Jul 01 2022 “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 fun 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 in 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*

**Poets in a Landscape** Aug 10 2020 Gilbert Highet was a legendary teacher at Columbia University, admired both for his scholarship and his charisma as a lecturer. *Poets in a Landscape* is his delightful exploration of Latin literature and the Italian landscape. As Highet writes in his introduction, I have endeavored to recall some of the greatest Roman poets by describing the places where they lived, recreating their characters and evoking the essence of their work. The poets are Catullus, Vergil, Propertius, Horace, Tibullus, Ovid, and Juvenal. Highet brings them life, setting them in their historical context and locating them in the physical world, while also offering crisp modern translations of the poets' finest work. The result is an entirely sui generis amalgam of travel writing, biography, criticism, and pure poetry altogether an unexcelled introduction to the world of the classics. -- Amazon.com.

**Poet-Critics and the Administration of Culture** Nov 05 2022 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.

**Somewhere Becoming Rain** Jul 09 2020 Renowned critic, bestselling author and award-winning poet Clive James offers an exploration and celebration of one of his favourite writers, Philip Larkin.

**The Music of Time** Apr 29 2022 “First published in a slight different form in Great Britain in 2019 by Profile Books Ltd.”--Title page verso.

**Herbert Read** Oct 12 2020 During his lifetime, Herbert Read (1893–1968) acquired a considerable international

reputation. Poet and anarchist; novelist and biographer; critic of art, literature, and life; aesthetic philosopher; and revolutionary theorist of education, Read was in a unique place as an interpreter of his time. Few writers have probed so deeply into the nature of the prevailing culture, and none brought together the insights of modern philosophers and critics, poets and artists, psychologists and social scientists, as Read did. Best known as an art critic and follower of the theories of Carl Jung, Read was a pioneer in the English-speaking world for his use of psychoanalysis as a tool for art and literary criticism. Although knighted by Prime Minister Winston Churchill in 1953 for "services to literature," Read regarded himself, politically, as an anarchist. This work, by fellow anarchist George Woodcock, is a critical study of the intellectual career of Herbert Read, as well as a thorough study of Read's criticism, creative writing, art theory, and anarchist philosophy. Woodcock does not divide Read's writings on politics from those on art and culture as Read saw art, culture, and politics as a single expression of human consciousness. Comprehensive and authoritative, it is an impressive volume that presents a unified portrait of one of England's most distinguished twentieth-century critics. George Woodcock (1912–1995)—award-winning poet, author, essayist, and widely known as a literary journalist and historian—published more than ninety titles on history, biography, philosophy, poetry, and literary criticism.

**You, Too, Could Write a Poem** Aug 29 2019 A collection of reviews and essays by David Orr, the New York Times poetry columnist and one of the most respected critics in America today, his best work of the past fifteen years in one place Poetry is never more vital, meaningful, or accessible than in the hands of David Orr. In the pieces collected here, most of them written originally for the New York Times, Orr is at his rigorous, conversational, and edifying best. Whether he is considering the careers of contemporary masters, such as Louise Glück or Frederick Seidel, sizing up younger American poets, like Matthea Harvey and Matthew Zapruder, or even turning his attention to celebrities and public figures, namely Oprah Winfrey and Stephen Fry, when they choose to wade into the hotly contested waters of the poetry world, Orr is never any less than fully persuasive, arguing what makes a poem or poet great—or not. After all, as Orr points out in his introduction, "Poetry is a lot like America, in the sense that liking all of it means that you probably shouldn't be trusted with money, or scissors." Orr's prose is devoted to common sense and clarity, and, in every case, he brings to bear an impeccable ear, an openhandedness of spirit, and a deep wealth of technical knowledge—to say nothing of his shrewd sense of humor. As pleasurable as it is informative, Orr's journalism represents a high watermark in the public discussion of literature. **You, Too, Could Write a Poem** is at heart a love note to poetry itself.

**R's Boat** May 07 2020 A collection of poems.