

## Collected Works Lorine Niedecker

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### My Life by Water Univ of California Press

Scholars and students of modernism will find much to discuss in Jennison's theoretical study.

### Poems for the Millennium Stanford University Press

Lorine Niedecker (1903 – 70) was a poet of extraordinary talent whose life and work were long enveloped in obscurity. After her death in 1970, poet Basil Bunting wrote that she was “ the most interesting woman poet America has yet produced . . . only beginning to be appreciated when she died. ” Her poverty and arduous family life, the isolated home in Wisconsin that provided rich imagery for her work, and her unusual acquaintances have all contributed to Niedecker ' s enigmatic reputation. Margot Peters brings Lorine Niedecker ' s life out of the shadows in this first full biography of the poet. She depicts Niedecker ' s watery world on Blackhawk Island (near Fort Atkinson, Wisconsin), where she was born and spent most of her life. A brief college career cut short by family obligations and an equally brief marriage were followed in 1931 by the start of a life-changing correspondence and complicated thirty-five-year friendship with modernist poet Louis Zukofsky, who connected Niedecker to a literary lifeline of distant poets and magazines. Supporting herself by turns as a hospital scrubwoman and proofreader for a dairy journal, Niedecker made a late marriage to an industrial painter, which gave her time to write and publish her work in the final decades of her life. During her lifetime, Niedecker ' s poetry was praised by a relatively small literary circle, including Zukofsky, William Carlos Williams, Robert Creeley, Denise Levetov, and Allen Ginsberg. Since her death much more of her surviving writings have been published, including a comprehensive edition of collected works and two volumes of correspondence. Through Margot Peters ' s compelling biography, readers will discover Lorine Niedecker as a poet of spare and brilliant verse and a woman whose talent and grit carried her through periods of desperation and despair. Best Special Interest Books, selected by the American Association of School Librarians

**"Between Your House and Mine"** New Directions Publishing

Poetry. William Carlos Williams proclaimed Lorine Niedecker "the Emily Dickinson of our time." It's taken a while for more than a handful of poets with extremely acute ears and sensibilities to see how true that is. This is something that comes from the poetry itself, not in the projection of Dickinson's semi-mythical reclusiveness onto Niedecker, but in the way both women wrote poetry that can be read for a lifetime without losing its magic or becoming dull. This book, produced as a celebration of the author's 100th birthday, is the first to follow Niedecker's conception of how her most intensely autobiographical poem should be presented. This is the first time Niedecker's work has been thus treated in print. The work chronicles her life and the lives of her parents, all three of which included great sorrow and loss, but Niedecker's clarity and sparkling verse never descend into sentimentality, bringing out that which makes life worth living despite its disasters. Edited by Cid Corman.

### This Compost Univ of California Press

The first biography of May Sarton: a brilliant revelation of the life and work of a literary figure who influenced her thousands of readers not only by her novels and poetry, but by her life and her writings about it. May Sarton's career stretched from 1930 (early sonnets published in Poetry magazine) to 1995 (her journal At Eighty-Two). She wrote more than twenty novels, and twenty-five books of poems and journals. The acclaimed biographer Margot Peters was given full access to Sarton's letters, journals, and notes, and during five years of research came to know Sarton herself--the complex woman and artist. She gives us a compelling portrait of Sarton the actress, the poet, the novelist, the feminist, the writer who struggled for literary acceptance. She shows us, beneath Sarton's exhilarating, irresistible spirit, the needy courtier and seducer, the woman whose creativity was propelled by the psychic drama she created in others. We watch young May at age two as she is abruptly uprooted from her native Belgium by World War I, a child ignored both by her mother, who was intent on her own artistic vision and reluctant to cope with a child, and by her father, obsessed with his academic research. We see Sarton as a young girl in America, and then later, at nineteen, choosing a life in the theatre, landing a job in Eva Le Gallienne's Civic Repertory, and gathering what would become a tight-knit coterie of friends and lovers . . . Sarton beginning to

write poetry and novels . . . Sarton making friends with Elizabeth Bowen and Julian Huxley, Erika and Klaus Mann, Virginia Woolf, the poet H.D.--charming and enlisting them with her work, her vitality, her hunger for love, driven by her need to conquer (among her conquests: Bowen, Huxley, and later his wife, Juliette). We see her intense friendships with literary pals, including Muriel Rukeyser (her lover), and Louise Bogan, Sarton's "literary sibling, who at once encouraged her and excluded her from a world in which Bogan was a central figure. We see Sarton begin to create in the spiritual journals that inspired the devotion of readers the image of a strong, independent woman who lived peacefully with solitude--an image that contradicted the reality of her neediness, loneliness, and isolation as she pushed away loved ones with her demands and betrayals. A fascinating portrait of one of our major literary figures--a book that for the first time reveals the life that she herself kept hidden.

**Lorine Niedecker** Schocken

Naomi Shihab Nye focuses on ordinary people and ordinary situations, which, when rendered through the poems in *Fuel*, become remarkable. The poet imagines the border families of southern Texas, small ferns and forgotten books, Jews and Palestinians in the Middle East. Nye has written, "Lives unlike mine, you save me."

*Lorine Niedecker* BOA Editions, Ltd.

Literary Nonfiction. Poetry History & Criticism. Lorine Niedecker lived most of her life (1903-1970) on Blackhawk Island, Wisconsin. Her poetry was formed by her early encounter with Surrealism and the Objectivist issue of *Poetry* magazine. In the mid-1960s she recalled for Kenneth Cox that "there was an influence from transition and from surrealists that has always seemed to want to ride right along with the direct, hard, objective kind of writing. The subconscious and the presence of the folk, always there." **LORINE NIEDECKER: WOMAN AND POET** addresses the ambition of Niedecker's poetry and poetics. The volume includes letters, memoirs, and essays, covering all four decades of her writing career. Among the letters, those Niedecker wrote to Mary Hoard and Harriet Monroe define her early poetics. Memoirs by Jerry Reisman, Edwin Honig, and Vivien Hone extend our understanding of her life in the 1930s and 1940s. Essays by Rachel Blau DuPlessis, Marjorie Perloff, Peter Nicholls, Peter Quartermain, Michael Heller, Kenneth Cox, Douglas Crase, Donald Davie, Lisa Pater Faranda, Gilbert Sorrentino, and others, provide authoritative readings of Niedecker's work.

*From this Condensery* University of Wisconsin Press

"The Brontës had their moors, I have my marshes," Lorine Niedecker wrote of flood-prone Black Hawk Island in Wisconsin, where she lived most of her life. Her life by water, as she called it, could not have been further removed from the avant-garde poetry scene where she also made a home. Niedecker is one of the most important poets of her generation and an essential member of the Objectivist circle. Her work attracted high praise from her peers--Marianne Moore, William Carlos Williams, Louis Zukofsky, Cid Corman, Clayton Eshleman--with whom she exchanged life-sustaining letters. Niedecker was also a major woman poet who interrogated issues of gender, domesticity, work, marriage, and sexual politics long before the modern feminist movement. Her marginal status, both geographically and as a woman, translates into a major poetry. Niedecker's lyric voice is one of the most subtle and sensuous of the

twentieth century. Her ear is constantly alive to sounds of nature, oddities of vernacular speech, textures of vowels and consonants. Often compared to Emily Dickinson, Niedecker writes a poetry of wit and emotion, cosmopolitan experimentation and down-home American speech. This much-anticipated volume presents all of Niedecker's surviving poetry, plays, and creative prose in the sequence of their composition. It includes many poems previously unpublished in book form plus all of Niedecker's surviving 1930s surrealist work and her 1936-46 folk poetry, bringing to light the formative experimental phases of her early career. With an introduction that offers an account of the poet's life and notes that provide detailed textual information, this book will be the definitive reader's and scholar's edition of Niedecker's work.

**New Goose** Gnomon Distribution

"Profiles of all the women named Helen in Troy, NY, with poems and images, mixing the classical with the ordinary and delightful intelligence with irreverence."--Publisher's website (viewed 12/20/2016).

**New Collected Poems** David R. Godine Publisher

"Finch's translations will add much to the pleasure and value of teaching and learning late medieval English history."—Robert Brentano, author of *Two Churches* "Casey Finch has found an idiom in which these poems can speak Modern English, and in doing so can convey the most elusive and complex effects of the originals. . . . He has conveyed the vitality of these poems in a verse that is as assured, gracious, blunt, urgent, plangent, rich, and perpetually surprising as that of the unknown poet or poets who made them. These brilliant poems have at last found a craftsman who understands the secrets of their intricate luminosity, a faithful steward of a distinctive verbal treasure of the language. In this translation these poems shine as brightly and clearly as they did when newly made, pearls without peer in English."—Anne Middleton, University of California, Berkeley

*The Collected Poems of Philip Lamantia* Univ of California Press

The Translation judges for the National Book Awards--Richard Miller, Alastair Reid, Eliot Weinberger--cited Clayton Eshleman and Jose Rubia Barcia's translation of Cesar Vallejo's *The Complete Posthumous Poetry* as follows: "This, the first National Book Award to be given to a translation of modern poetry, is a recognition of Clayton Eshleman's seventeen-year apprenticeship to perhaps the most difficult poetry in the Spanish language. Eshleman and his present collaborator, Jose Rubia Barcia, have not only rendered these complex poems into brilliant and living English, but have also established a definitive Spanish text based on Vallejo's densely rewritten manuscripts. In recreating this modern master in English, they have also made a considerable addition to poetry in our language."

*The Letters of Robert Duncan and Denise Levertov* University of California Press

Poetry, for Jed Rasula, bears traces of our entanglement with our surroundings, and these traces define a collective voice in modern poetry independent of the more specific influences and backgrounds of the poets themselves. In *This Compost* Rasula surveys both the convictions asserted by American poets and the poetics they develop in their craft, all with an eye toward an emerging ecological worldview. Rasula begins by examining poets associated with Black Mountain College in the 1950s--Charles Olson, Robert Creeley, and Robert Duncan--and their successors. But *This Compost* extends to include earlier poets like Robinson Jeffers, Ezra Pound, Louis Zukofsky, Kenneth Rexroth, and Muriel Rukeyser, as well as Clayton Eshleman, Gary Snyder, Michael McClure, and other contemporary poets. Walt Whitman and Emily Dickinson also make appearances. Rasula draws this diverse group of poets together, uncovering how the past is a "compost" fertilizing the present. He looks at the heritage of ancient lore and the legacy of modern history and colonial violence as factors contributing to ecological imperatives in modern

poetry. This Compost restores the dialogue between poetic language and the geophysical, biological realm of nature that so much postmodern discourse has sought to silence. It is a fully developed, carefully argued book that deals with an underrepresented element in modern American culture, where the natural world and those who write about it have been greatly neglected in contemporary literary history and theory.

**Lorine Niedecker** Univ of California Press

Background information accompanies Olson's poems about myths mortality, language, love, nature, marriage, music, and time

*American Experimental Poetry and Democratic Thought* Faber & Faber

This volume presents the complete correspondence between two of the most important and influential American poets of the postwar period. The almost 500 letters range widely over the poetry scene and the issues that made the period so lively and productive. But what gives the exchange its special personal and literary resonance is the sense of spiritual affinity and shared conviction about the power of the visionary imagination. Duncan and Levertov explore these matters in rich detail until, under the stress of dealing with the Vietnam War in poetry, they discover deep-seated differences in the religious and ethical convictions underlying their politics and poetic stance. The issues that drew them together and those that drove them apart create a powerful personal drama with far-reaching historical and cultural significance. The editors have provided a critical Introduction, full notes, a chronology, and a glossary of names.

Lake Superior Univ of California Press

The important "Objectivist" poet finds full voice in this full collection of her poetry, plays, and creative prose from the 1930s and 1940s, organized into the sequence of their creation.

**Lorine Niedecker** JHU Press

A reader-friendly anthology of influence—the geologic, historical, and personal history to supplement Lorine Niedecker's poem.

**Fuel** National Poetry Foundation

Charles Reznikoff (1894-1976), the son of Russian garment workers, was an American original: a blood-and-bone New Yorker, a collector of images and stories who walked the city from the Bronx to the Battery and breathed the soul of the Jewish immigrant experience into a lifetime of poetry. He wrote narrative poems based on Old Testament sources. Above all, he wrote spare, intensely visual, epigrammatic poems, a kind of urban haiku. The language of these short poems is as plain as bread and salt, their imagery as crisp and unambiguous as a Charles Sheeler photograph. But their meaning is only hinted at: it is there in the selection of details, and in the music of the verse. Reznikoff was sincere and objective, a poet of great feeling who strove to honor the world by describing it precisely. He also strove to keep his feelings out of his poetry. He did not confess, he did not pose, he did not cultivate a myth of himself. Instead he created art—an unadorned art in praise of the world that God and men have made—and invited readers to bring their own feelings to it. In an age of ephemera, of first drafts rushed into print and soon forgotten, Reznikoff's poetry is a sturdy, well-wrought thing—"a girder, still itself / among the rubble." A timeless testament—impersonal, incorruptible, undeniably American—it will survive every change in literary fashion. Book jacket.

*The Zukofsky Era* Durham [N.C.] : Duke University Press

Alan Marshall takes Alexis de Tocqueville's discussion of 'Some Sources of Poetic Inspiration in Democracies' in the second volume of his *Democracy in America* as the starting point for a wide-ranging examination of the nature of democratic thought and expression in American

experimental poetry, from Walt Whitman and Emily Dickinson in the mid-nineteenth century, to George Oppen, Frank O'Hara, and Robert Creeley a century later. The book begins by considering the political significance of what Marshall describes as 'the invisible physiognomy' of Whitman's poetry, which is followed by a re-evaluation of the flawed republican humanism of Ezra Pound in the light of the thought of Hannah Arendt. Other chapters deal with Mina Loy, Lorine Niedecker, Wallace Stevens, William Carlos Williams, and Muriel Rukeyser. The book argues against the narrowly ideological interpretation of politics that dominates contemporary literary studies. To that extent it recalls Tocqueville's concern to underline the differences between his own methods and perspectives and the historical determinism of his contemporaries. Marshall brings together an exceptional variety of theoretical writing, including works by Theodor Adorno, Seyla Benhabib, Stanley Cavell, Sigmund Freud, Martin Heidegger, Immanuel Kant, James Madison, Karl Marx, David Riesman, and Donald Winnicott, as he seeks to expand and develop Tocqueville's circumspect humanist critical trajectory. The chapters are conceived as a series of innovative dialogical constellations, to which the close reading of poetry is central. The aim throughout is to measure the thought of the poets or their poems against the thoughts of those who are more often called thinkers.

Signets Univ of California Press

Discusses the poetry of Louis Zukofsky, Carl Rakosi, Lorine Niedecker, Charles Reznikoff, and George Oppen, and assesses the importance of the movement

*Fair Realism* Oxford University Press, USA

On Autumn Lake collects four decades of prose (1976-2020) by renowned poet and beloved cult figure Douglas Crase, with an emphasis on idiosyncratic essays about quintessentially American poets and the enduring transcendentalist tradition. Douglas Crase's prose is rich with conviction and desire, inspiring as John Yau wrote, "the kind of attention usually reserved for poetry." His essays, written as rhythmically as poems, take a personal rather than abstract approach, offering committed and sometimes intimate portraits of John Ashbery, James Schuyler, Lorine Niedecker, and others. With generosity of spirit, Crase shares his devotion to poetry, democracy, and landscape in this handsome volume that greatly enlarges the available body of his work and will be seen as the essential complement to his collected poems.

*Anew* New Directions Publishing

In the language of fan fiction, a 'Mary Sue' is an idealised and implausibly flawless character: a female archetype that can infuriate audiences for its perceived narcissism. Such is the setting for this brilliant and important debut by Sophie Collins. In a series of verse and prose collages, *Who Is Mary Sue?* exposes the presumptive politics behind writing and readership: the idea that men invent while women reflect; that a man writes of the world outside while a woman will turn to the interior. Part poetry and part reportage, at once playful and sincere, these fictive-factive miniatures deploy original writing and extant quotation in a mode of pure invention. In so doing, they lift up and lay down a revealing sequence of masks and mirrors that disturb the reflection of authority. A work of captivation and correction, this is a book that will resonate with anyone concerned with identity, shame, gender, trauma, composition and culture: everyone, in other words, who wishes to live openly and think fearlessly in the modern world. *Who Is Mary Sue?* is a work for our times and a question for our age: it is a handbook for all those willing to reimagine prescriptive notions of identity and selfhood.