

Collected Works Lorine Niedecker

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Lorine Niedecker Stanford University 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.

The Collected Poems of Charles Olson Schocken 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.

Conviction's Net of Branches Univ of Wisconsin 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.

The Complete Posthumous Poetry Light and Dust

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.

Anew New Directions Publishing

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."

This Compost New Directions Publishing

"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.

Fair Realism Univ of California Press

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.

Collected Works Sun and Moon Press

"George Oppen's *New Collected Poems* gathers in one volume all of the poet's books published in his lifetime (1908-84), as well as his previously uncollected poems and a selection of his unpublished work." "Editor Michael Davidson has written an introduction to the poet's life and work and supplies generous notes that give readers a deeper understanding of the background of the individual books and references in the poems. Essayist Eliot Weinberger provides a personal remembrance of the poet in his preface, "Oppen Then." This new, revised paperback edition also includes an extraordinary CD of the poet reading from each of his poetry books. Culled from obscure, rarely heard recordings of Oppen when he was in New York, San Francisco, and London at different times in his life, the CD adds a unique dimension to the lifework of one of America's finest poets."--BOOK JACKET.

Paeon to Place Univ of California Press

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. **The Granite Pail** Ballantine Books

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 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** Lorine Niedecker

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. **Fear of Description** University of Wisconsin Press

Signets brings together the best essays of H.D. (Hilda Doolittle). Susan Stanford Friedman and Rachel Blau DuPlessis have gathered the most influential and generative studies of H. D.'s work and complemented them with photobiographical, chronological, and bibliographical portraits unique to this volume. The essays in *Signets* span H. D.'s career from the origins of Imagism to late modernism, from the early poems of *Sea Garden* to the novel *HER* and the epic poems *Trilogy* and *Helen* in Egypt. In addition to the editors, the contributors are Diana Collecott, Robert Duncan, Albert Gelpi, Eileen Gregory, Susan Gubar, Barbara Guest, Elizabeth A. Hirsch, Deborah Kelly Kloepfer, Cassandar Laity, Adalaide Morris, Alicia Ostriker, Cyrena N. Pondrom, Perdita Schaffner, and Louis H. Silverstein. *Signets* is an essential resource for those interested in H. D., modernism, and feminist criticism and writing.

New Collected Poems Univ of California Press

Background information accompanies Olson's poems about myths mortality, language, love, nature, marriage, music, and time **From this Condensery** 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 Wave Books

"Global anthology of twentieth-century poetry"--Back cover.

Museum of Accidents Univ of California Press

Poetry. Edited by Cid Corman. The section headings in this book of poems are all vintage Niedecker, but they stake out the poems in three large masses. The earlier work--apprentice to Zukofsky but finding her voice; the central work--when she discovers her range and depth; the final work--much of it known posthumously--showing how she was probing other voices into a larger plenum. "One's first impulse, after awe, on reading *THE GRANITE PAIL* is a double dose of shame: shame at not being more familiar with her work; shame at ever having complained of the narrowness of one's life"--Carolyn Kizer.

Poems for the Millennium National Poetry Foundation

This first solo book 'For The Love Of Words. A Book of Poetry and Short Stories' is a collection Of various emotional poetry and short stories. The poetry you'll read here are of personal connection that I have myself experienced. These are of wonder, heartache and loss. Others are of various emotions of situations people encounter throughout their lives, dark poetry, humor, parenthood, and such. I do hope that the reader can find some connection in my poetry and short stories as a form of relation, understanding, laughter and healing.

For the Love of Words Oxford University Press, USA

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 test 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."

Lorine Niedecker Univ of California Press

The Collected Poems of Philip Lamantia represents the lifework of the most visionary poet of the American postwar generation. Philip Lamantia (1927-2005) played a major role in shaping the poetics of both the Beat and the Surrealist movements in the United States. First mentored by the San Francisco poet Kenneth Rexroth, the teenage Lamantia also came to the attention of the French Surrealist leader André Breton, who, after reading Lamantia's youthful work, hailed him as a "voice that rises once in a hundred years." Later, Lamantia went "on the road" with Jack Kerouac and shared the stage with Allen Ginsberg at the famous Six Gallery reading in San Francisco, where Ginsberg first read "Howl." Throughout his life, Lamantia sought to extend and renew the visionary tradition of Romanticism in a distinctly American vernacular, drawing on mystical lore and drug experience in the process. The Collected Poems gathers not only his published work but also an extensive selection of unpublished or uncollected work; the editors have also provided a biographical introduction. A Critical Edition of the Collected Poems of Lorine Niedecker
New Directions Poetry Pamphlet
Lorine Niedecker Univ of California Press