

# The Complete Poems 1927 1979 By Elizabeth Bishop

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## **A Short Residence in Sweden & Memoirs of the Author of 'The Rights of Woman'** - Mary Wollstonecraft 1987-04-30

In these two closely linked works - a travel book and a biography of its author - we witness a moving encounter between two of the most daring and original minds of the late eighteenth century: A Short Residence in Sweden is the record of Wollstonecraft's last journey in search of happiness, into the remote and beautiful backwoods of Scandinavia. The quest for a lost treasure ship, the pain of a wrecked love affair, memories of the French Revolution, and the longing for some Golden Age, all shape this vivid narrative, which Richard Holmes argues is one of the neglected masterpieces of early English Romanticism. Memoirs is Godwin's own account of Wollstonecraft's life, written with passionate intensity a few weeks after her tragic death. Casting aside literary convention, Godwin creates an intimate portrait of his wife, startling in its candour and psychological truth. Received with outrage by friends and critics alike, and virtually suppressed for a century, it can now be recognized as one of the landmarks in the development of modern biography.

## *Edgar Allan Poe & The Juke-Box* - Elizabeth Bishop 2007-03-06

From the mid-1930s to 1978 Elizabeth Bishop published some ninety poems and thirty translations. Yet her notebooks reveal that she embarked upon many more compositions, some existing in only fragmentary form and some embodied in extensive drafts. *Edgar Allan Poe & The Juke-Box* presents, alongside facsimiles of many notebook pages from which they are drawn, poems Bishop began soon after college, reflecting her passion for Elizabethan verse and surrealist technique; love poems and dream fragments from the 1940s; poems about her Canadian childhood; and many other works that heretofore have been quoted almost exclusively in biographical and critical studies. This revelatory and moving selection brings us into the poet's laboratory, showing us the initial provocative images that moved Bishop to begin a poem, illustrating terrain unexplored in the work published during her lifetime. Editor Alice Quinn has also mined the Bishop archives for rich tangential material that illuminates the poet's sources and intentions.

## *Light in the Dark Room* - Jay Prosser 2005

A young boy, thin and ill, feeds his small brother in a ritualized act of desperation, half-stifling him. The boy will be treated, his father will get a job, and the family will be moved from their shack in the slums of Rio de Janeiro to a suburban house, courtesy of the American viewers of Gordon Parks's photographs in *Life* magazine. It all turned

## **Exchanging Hats** - Elizabeth Bishop 2011-11-22

When the distinguished art critic Meyer Schapiro said that Elizabeth Bishop "writes poems with a painter's eye," Bishop was "very flattered: I'd love to be a painter." The fact is—though not many knew it—she painted throughout her life, as this handsome book, reproducing in full color forty of her works, demonstrates. The paintings were tracked down, identified, and collected by the poet and art writer William Benton, who arranged the first exhibit of Bishop's artwork (twenty-seven pieces) in January 1993 at the East Martello Tower Museum as part of the Key West Literary Seminar on Bishop's writing. Probably the best-known paintings are the three or four that decorated the dust jackets of earlier editions of her books, but most of her artwork has never been reproduced. Some, like E. Bishop's *Patented Slot-Machine*, come as a total surprise. William Benton gives the provenance, dimensions, and (where possible) the date of each work. In the second half of the book, he also cites many painterly passages from Bishop's writing. Typically, after admitting that occasionally she painted "a small gouache or watercolor," Bishop asserted: "They are Not Art—NOT AT ALL." William Benton concludes, "They are, though." In paperback for the first time since its publication, this edition of *Exchanging Hats* is sure to generate a renewed appreciation for this multi-talented artist.

## *Poems* - Elizabeth Bishop 2015-01-13

A Boston Globe Best Poetry Book of 2011 This is the definitive edition of the work of one of America's greatest poets, increasingly recognized as

one of the greatest English-language poets of the twentieth century, loved by readers and poets alike. Bishop's poems combine humor and sadness, pain and acceptance, and observe nature and lives in perfect miniaturist close-up. The themes central to her poetry are geography and landscape—from New England, where she grew up, to Brazil and Florida, where she later lived—human connection with the natural world, questions of knowledge and perception, and the ability or inability of form to control chaos. This new edition offers readers the opportunity to take in, entire, one of the great careers in twentieth-century poetry.

## *The Fire That Breaks* - Daniel Westover 2020

In terms of literary history, Gerard Manley Hopkins has been difficult to pin down. Many of his concerns - industrialism, religious faith and doubt, science, language - were common among Victorian writers, but he is often championed as a proto-modernist despite that he avoids the self-conscious allusiveness and indirectness that typify much high modernist poetry. It is partly because Hopkins cannot be pigeonholed that his influence remains relevant. *The Fire that Breaks* brings together an international team of scholars to explore for the first time Hopkins's extended influence on the poets and novelist who defined Anglo-American literature throughout the past century.

## *Questions of Travel* - Elizabeth Bishop 2015-01-13

The publication of this book is a literary event. It is Miss Bishop's first volume of verse since *Poems*, which was awarded the Pulitzer Prize for Poetry in 1955. This new collection consists of two parts. Under the general heading "Brazil" are grouped eleven poems including "Manuelzinho," "The Armadillo," "Twelfth Morning, or What You Will," "The Riverman," "Brazil, January 1, 1502" and the title poem. The second section, entitled "Elsewhere," includes others "First Death in Nova Scotia," "Manners," "Sandpiper," "From Trollope's Journal," and "Visits to St. Elizabeths." In addition to the poems there is an extraordinary story of a Nova Scotia childhood, "In the Village." Robert Lowell has recently written, "I am sure no living poet is as curious and observant as Miss Bishop. What cuts so deep is that each poem is inspired by her own tone, a tone of large, grave tenderness and sorrowing amusement. She is too sure of herself for empty mastery and breezy plagiarism, too interested for confession and musical monotony, too powerful for mismanaged fire, and too civilized for idiosyncratic incoherence. She has a humorous, commanding genius for picking up the unnoticed, now making something sprightly and right, and now a great monument. Once her poems, each shining, were too few. Now they are many. When we read her, we enter the classical serenity of a new country."

## *Elizabeth Bishop in the Twenty-First Century* - Angus Cleghorn

2012-05-22

In recent years, a series of major collections of posthumous writings by Elizabeth Bishop—one of the most widely read and discussed poets of the twentieth century—have been published, profoundly affecting how we look at her life and work. The hundreds of letters, poems, and other writings in these volumes have expanded Bishop's published work by well over a thousand pages and placed before the public a "new" Bishop whose complexity was previously familiar to only a small circle of scholars and devoted readers. This collection of essays by many of the leading figures in Bishop studies provides a deep and multifaceted account of the impact of these new editions and how they both enlarge and complicate our understanding of Bishop as a cultural icon.

Contributors: Charles Berger, Southern Illinois University, Edwardsville \* Jacqueline Vaught Brogan, University of Notre Dame \* Angus Cleghorn, Seneca College \* Jonathan Ellis, University of Sheffield \* Richard Flynn, Georgia Southern University \* Lorrie Goldensohn \* Jeffrey Gray, Seton Hall University \* Bethany Hicok, Westminster College \* George Lensing, University of North Carolina \* Carmen L. Oliveira \* Barbara Page, Vassar College \* Christina Pugh, University of Illinois at Chicago \* Francesco Rognoni, Catholic University in Milan \* Peggy Samuels, Drew University \* Lloyd Schwartz, University of Massachusetts, Boston \* Thomas

Travisano, Hartwick College \* Heather Treseler, Worcester State University \* Gillian White, University of Michigan

*The Collected Poems of Wallace Stevens* - Wallace Stevens 2015-08-18  
An essential book for all readers of poetry, and the definitive collection from the man Harold Bloom has called "the best and most representative American poet." Originally published in 1954 to honor Stevens's seventy-fifth birthday, the book was rushed into print for the occasion and contained scores of errors. These have now been corrected in one place for the first time by Stevens scholars John N. Serio and Christopher Beyers, based on original editions and manuscripts. The Collected Poems is the one volume that Stevens intended to contain all the poems he wished to preserve, presented in the way he wanted. It is an enduring monument to his dazzling achievement.

*The FSG Poetry Anthology* - Jonathan Galassi 2021-11-23  
To honor FSG's 75th anniversary, here is a unique anthology celebrating the riches and variety of its poetry list—past, present, and future Poetry has been at the heart of Farrar, Straus and Giroux's identity ever since Robert Giroux joined the fledgling company in the mid-1950s, soon bringing T. S. Eliot, John Berryman, Robert Lowell, and Elizabeth Bishop onto the list. These extraordinary poets and their successors have been essential in helping define FSG as a publishing house with a unique place in American letters. The FSG Poetry Anthology includes work by almost all of the more than one hundred twenty-five poets whom FSG has published in its seventy-five-year history. Giroux's first generation was augmented by a group of international figures (and Nobel laureates), including Pablo Neruda, Nelly Sachs, Derek Walcott, Seamus Heaney, and Joseph Brodsky. Over time the list expanded to include poets as diverse as Yehuda Amichai, John Ashbery, Frank Bidart, Louise Glück, Thom Gunn, Ted Hughes, Yusef Komunyakaa, Mina Loy, Marianne Moore, Paul Muldoon, Les Murray, Grace Paley, Carl Phillips, Gjertrud Schnackenberg, James Schuyler, C. K. Williams, Charles Wright, James Wright, and Adam Zagajewski. Today, Henri Cole, Francine J. Harris, Ishion Hutchinson, Maureen N. McLane, Ange Mlinko, Valzhyna Mort, Rowan Ricardo Phillips, and Frederick Seidel are among the poets who are continuing FSG's tradition as a discoverer and promoter of the most vital and distinguished contemporary voices. This anthology is a wide-ranging showcase of some of the best poems published in America over the past three generations. It is also a sounding of poetry's present and future.

*The Pit and the Pendulum* - Edgar Allan Poe 2009-06-04

This selection of Poe's critical writings, short fiction and poetry demonstrates an intense interest in aesthetic issues and the astonishing power and imagination with which he probed the darkest corners of the human mind. The Fall of the House of Usher describes the final hours of a family tormented by tragedy and the legacy of the past. In The Tell Tale Heart, a murderer's insane delusions threaten to betray him, while stories such as The Pit and the Pendulum and The Cask of Amontillado explore extreme states of decadence, fear and hate.

*Poetry Notebook: Reflections on the Intensity of Language* - Clive James 2015-03-30

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 Literature of Lesbianism* - Terry Castle 2003

Since the Renaissance, countless writers have been magnetized by the notion of love between women. This anthology registers that fact in as encompassing and enlightening a way as possible. Castle explores the emergence and transformation of the "idea of lesbianism."

*Twenty Love Poems and a Song of Despair* - Pablo Neruda 2003-12-02

Brilliant English translation of beloved poems by Pablo Neruda, who is the subject of the film Neruda starring Gael García Bernal and directed by Pablo Larraín A Penguin Classics Deluxe Edition, with French flaps

First published in 1924, *Veinte poemas de amor y una canción desesperada* remains among Pablo Neruda's most popular work. Daringly metaphorical and sensuous, this collection juxtaposes youthful passion with the desolation of grief. Drawn from the poet's most intimate and personal associations, the poems combine eroticism and the natural world with the influence of expressionism and the genius of a master poet. This edition features the newly corrected original Spanish text, with masterly English translations by award-winning poet W. S. Merwin on facing pages. • Includes twelve sketches by Pablo Picasso • New introduction by Cristina García 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.

*Chapters Into Verse: Volume Two: Gospels to Revelation* - Robert Atwan 1993-10-28

A collection of poems written in English inspired by the Bible.

*Geography III* - Elizabeth Bishop 2015-01-13

Whether writing about waiting as a child in a dentist's office, viewing a city from a plane high above, or losing items ranging from door keys to one's lover in the masterfully restrained "One Art," Elizabeth Bishop somehow conveyed both large and small emotional truths in language of stunning exactitude and even more astonishing resonance. As John Ashbery has written, "The private self . . . melts imperceptibly into the large utterance, the grandeur of poetry, which, because it remains rooted in everyday particulars, never sounds 'grand,' but is as quietly convincing as everyday speech."

*Selected Poems* - Derek Walcott 2014-09-09

Drawing from every stage of his career, Derek Walcott's Selected Poems brings together famous pieces from his early volumes, including "A Far Cry from Africa" and "A City's Death by Fire," with passages from the celebrated Omeros and selections from his latest major works, which extend his contributions to reenergizing the contemporary long poem. Here we find all of Walcott's essential themes, from grappling with the Caribbean's colonial legacy to his conflicted love of home and of Western literary tradition; from the wisdom-making pain of time and mortality to the strange wonder of love, the natural world, and what it means to be human. We see his lifelong labor at poetic crafts, his broadening of the possibilities of rhyme and meter, stanza forms, language, and metaphor. Edited and with an introduction by the Jamaican poet and critic Edward Baugh, this volume is a perfect representation of Walcott's breadth of work, spanning almost half a century.

*The Complete Poems 1927-1979* - Elizabeth Bishop 1984

*Roots and Routes: Poetics at New College of California* - Patrick James Dunagan 2020-10-06

'Roots and Routes' gathers essays, talks, interviews, statements, notes, and other prose writings by poets who studied and/or taught at the New College of California's Masters in Poetics program over the course of its nearly 30-year existence. The collection evokes a much-needed anti-hierarchical, even anarchic, pedagogy in poetry, poetics, and the literary arts, and is part of a general reevaluation of standard higher education models on Creative Writing. As such it will appeal to a wide range of students and scholars interested in America's recent literary history, as well as to poets outside the academy and the general reader interested in US poetry and poetics.

*Great Short Poems and Songs for the Open Road: Poems of Travel Adventure* - Paul Negri 2014-11-10

Great Short Poems This outstanding 150-poem anthology spans over 400 years of English and American literary history. Memorable compositions include Donne's "Death Be Not Proud," Blake's "The Tyger," Wordsworth's "I Wandered Lonely as a Cloud," Byron's "She Walks in Beauty," Shelley's "Ozymandias," as well as works by Tennyson, Whitman, Dickinson, Yeats, Frost, and many others. Includes three selections from the Common Core State Standards Initiative: "The Road Not Taken," "Loveliest of Trees," and "Ozymandias." Songs for the Open Road Collection of more than 80 poems by 50 American and British masters celebrates travel, adventure and the many real and metaphorical journeys each of us take in the course of our lives. Works by Whitman, Byron, Millay, Sandburg, Service, Bliss Carman, Robert Louis Stevenson, Langston Hughes, Emily Dickinson, Robert Frost, Shelley, Tennyson, Yeats, and many others. Includes two selections from the Common Core



State Standards Initiative: "The New Colossus" and "The Railway Train."  
The Wicked Sisters - Betsy Erkkila 1992-12-10

This provocative study of the lives and works of Emily Dickinson, Marianne Moore, Elizabeth Bishop, Adrienne Rich, and Gwendolyn Brooks focuses on the historical struggles and differences among and within women writers and among feminists themselves. Erkkila explores the troubled relations women writers experienced with both masculine and feminine literary cultures, arguing that popular feminist views often romanticize and maternalize women writers and their interrelations in ways that effectively reinforce the very gender stereotypes and polarities which initially grounded women's oppression. Studying the multiple race, class, ethnic, cultural, and other locations of women within a particular social field, Erkkila offers a revisionary model of women's literary history that challenges recent feminist theory and practice along with many of our fundamental assumptions about the woman writer, women's writing, and women's literary history. In contrast to the tendency of earlier feminists to heroize literary foremothers and communities of women, Erkkila focuses on the historical struggles and conflicts that make up the history of women poets. Without discounting the historical power of sisterhood, she seeks to reclaim women's literary history as a site of contention, contingency, and ongoing struggle, rather than a separate space of untroubled and essentially cooperative accord among women. Encompassing the various historical significations of "wickedness" as destructive, powerful, playful, witty, mischievous, and not righteous, *The Wicked Sisters* explores the power struggles and discord that mark both the history of women poets and the history of feminist criticism.

**The Collected Prose** - Elizabeth Bishop 1984-11

A compilation of fiction and nonfiction includes both previously published and hitherto unpublished stories, such as "In the Village," "The Housekeeper," and "Gwendolyn" and nonfiction works discovered among the author's papers after her death

*Alive* - Elizabeth Willis 2015-04-14

Finalist for the 2016 Pulitzer Prize in Poetry American poet Elizabeth Willis has written an electrifying body of work spanning more than twenty years. With a wild and inquisitive lyricism, Willis—"one of the most outstanding poets of her generation" (Susan Howe)—draws us into intricate patterns of thought and feeling. The intimate and civic address of these poems is laced with subterranean affinities among painters, botanists, politicians, witches and agitators. Coursing through this work is the clarity and resistance of a world that asks the poem to rise to this, to speak its fury.

*Poems: North & South* - Elizabeth Bishop 1955

*Complete Poems* - Elizabeth Bishop 2004

A comprehensive edition of one of America's greatest poets, this collection draws from her four published volumes, together with 50 uncollected works and translations of Octavio Paz, Max Jacob and others.

**Literary Theory** - Michael Ryan 2017-03-06

*Literary Theory: A Practical Introduction, Third Edition*, presents a comprehensive introduction to the full range of contemporary approaches to the study of literature and culture, from formalism, structuralism, and historicism to ethnic, gender, and science studies. Introduces students to a variety of contemporary approaches to the study of literature and culture Demonstrates how the varying perspectives on texts can lead to different interpretations of the same work Features numerous updates that include new literary texts, new and expanded sections Represents the ideal accompaniment to the upcoming Third Edition of *Literary Theory: An Anthology*

**Literary Theory** - Julie Rivkin 2017-01-23

The new edition of this bestselling literary theory anthology has been thoroughly updated to include influential texts from innovative new areas, including disability studies, eco-criticism, and ethics. Covers all the major schools and methods that make up the dynamic field of literary theory, from Formalism to Postcolonialism Expanded to include work from Stuart Hall, Sara Ahmed, and Lauren Berlant. Pedagogically enhanced with detailed editorial introductions and a comprehensive glossary of terms

**How Literature Works** - Kenneth Quinn 1992-07-21

In *How Literature Works* important issues of literary theory are vividly illustrated by application to a wide variety of texts, many quoted and discussed at length. The theoretical aspects covered include the structural characteristics of literary texts, the psychology of the reading process and the social function of literature. The book also deals with such general questions as the relationship between literary texts and 'objective' prose and the relationship between poems written to work as

songs and those in which the lyric form is used to develop an argument: the singing and the speaking voice.

In the Frame - Jane Hedley 2009

The subject of *In the Frame* is poetic ekphrasis: poems whose starting point or source of inspiration is a work of visual art. The authors of these sixteen essays, several of whom are poets as well as critics, have a twofold purpose: calling attention to the contribution women poets have made to this important genre of poetic writing and re-thinking ekphrastic poetry's motives and purposes. From Marianne Moore and Elizabeth Bishop to Mary Jo Salter, C. D. Wright, and Susan Wheeler, many of our best women poets have done important work in this genre, and when they describe, confront, or speak for an image that is itself wordless, their motives are not only formal but aesthetic. Their poems also raise important questions, from a perspective that is often, but not always, gender-inflected about how art is made and displayed, experienced and valued, celebrated and commodified. Jane Hedley is K. Laurence Stapleton Professor of English at Bryn Mawr College. Willard Spiegelman is the Hughes Professor of English at Southern Methodist University, and editor-in-chief of the *Southwest Review*. Nick Halpem is an associate professor in the English Department at North Carolina State University.

**Nothing to Declare** - Henri Cole 2015-03-31

A bold new collection of poems of feral beauty and intense vulnerability The poems in Henri Cole's ninth book, *Nothing to Declare*, explore life and need and delight. Each poem starts up from its own unique occasion and is then conducted through surprising (sometimes unnerving) and self-steadying domains. The result is a daring, delicate, unguarded, and tender collection. After his last three books—*Touch*, *Blackbird and Wolf*, and *Middle Earth*—in which the sonnet was a thrown shape and not merely a template, Cole's buoyant new poems seem trim and terse, with a first-place, last-ditch resonance. In their sorrowful richness, they combine a susceptibility to sensuousness and an awareness of desolation. With precise reliability of detail, a supple wealth of sound, and a speculative truthfulness, Cole transforms the pain of experience into the keen pleasure of expressive language. *Nothing to Declare* is a rare work, necessary and durable, light in touch but with just enough weight to mark the soul.

*Twentieth-Century and Contemporary American Literature in Context [4 volumes]* - Linda De Roche 2021-06-30

This four-volume reference work surveys American literature from the early 20th century to the present day, featuring a diverse range of American works and authors and an expansive selection of primary source materials. Bringing useful and engaging material into the classroom, this four-volume set covers more than a century of American literary history—from 1900 to the present. *Twentieth-Century and Contemporary American Literature in Context* profiles authors and their works and provides overviews of literary movements and genres through which readers will understand the historical, cultural, and political contexts that have shaped American writing. *Twentieth-Century and Contemporary American Literature in Context* provides wide coverage of authors, works, genres, and movements that are emblematic of the diversity of modern America. Not only are major literary movements represented, such as the Beats, but this work also highlights the emergence and development of modern Native American literature, African American literature, and other representative groups that showcase the diversity of American letters. A rich selection of primary documents and background material provides indispensable information for student research. Covers significant authors, as well as those neglected by history, and their works from major historical and cultural periods of the last century, including authors writing today Situates authors' works not only within their own canon but also with the historical and cultural context of the U.S. more broadly Positions primary documents after specific authors or works, allowing readers to read excerpts critically in light of the entries Examines literary movements, forms, and genres that also pay special attention to multi-ethnic and women writers

**Poetry and the Fate of the Senses** - Susan Stewart 2002-01-20

What is the role of the senses in the creation and reception of poetry? How does poetry carry on the long tradition of making experience and suffering understood by others? With *Poetry and the Fate of the Senses*, Susan Stewart traces the path of the aesthetic in search of an explanation for the role of poetry in our culture. The task of poetry, she tells us, is to counter the loneliness of the mind, or to help it glean, out of the darkness of solitude, the outline of others. Poetry, she contends, makes tangible, visible, and audible the contours of our shared humanity.

It sustains and transforms the threshold between individual and social existence. Herself an acclaimed poet, Stewart not only brings the intelligence of a critic to the question of poetry, but the insight of a practitioner as well. Her new study draws on reading from the ancient Greeks to the postmoderns to explain how poetry creates meanings between persons. *Poetry and the Fate of the Senses* includes close discussions of poems by Stevens, Hopkins, Keats, Hardy, Bishop, and Traherne, of the sense of vertigo in Baroque and Romantic works, and of the rich tradition of nocturnes in visual, musical, and verbal art.

Ultimately, Stewart explores the pivotal role of poetry in contemporary culture. She argues that poetry can counter the denigration of the senses and can expand our imagination of the range of human expression.

*Poetry and the Fate of the Senses* won the 2004 Truman Capote Award for Literary Criticism in Memory of Newton Arvin, administered for the Truman Capote Estate by the University of Iowa Writers' Workshop. It also won the Phi Beta Kappa Society's 2002 Christian Gauss Award for Literary Criticism.

**Midcentury Quartet** - Thomas J. Travisano 1999-12-29

In a February 1966 letter to her artistic confidant, Robert Lowell, Elizabeth Bishop tellingly grouped four midcentury poets: Lowell, Randall Jarrell, John Berryman, and herself. For Bishop--always wary of being pigeonholed and therefore reticent about naming her favorite contemporaries--it was a rare explicit acknowledgment of an informal but enduring artistic circle that has evaded the notice of literary journalists for more than forty years. Despite the private nature of their dialogue, the group's members--Bishop, Lowell, Jarrell, and Berryman--left a compelling record of their mutual interchange and influence. Drawing on an extensive range of published and archival sources, Thomas Travisano traces these poets' creation of a surprisingly coherent postmodern aesthetic and defines its continuing influence on American poetry. The refusal of this "midcentury quartet," as Travisano calls them, to voice a formalized doctrine, coupled with their intuitive way of working, has caused critics to miss the coherence of their project. Travisano argues that these poets are not only successors to Pound, Auden, Stevens, and Eliot but postmodern explorers in their own right. In forging their own aesthetic, characterized here as a postmodern mode of elegy, they encountered significant resistance from their immediate modernist mentors Allen Tate, John Crowe Ransom, and Marianne Moore. Jarrell, whom others of the group regarded as a critic of particular genius, was first described as a post-modernist in a 1941 review by Ransom that Travisano cites as the earliest known use of the term. In Jarrell's review of Lowell's *Lord Weary's Castle* six years later, he named Lowell a postmodernist and identified traits, among them the use of pastiche, that are now considered by theorists such as Fredric Jameson as specifically postmodern. And Bishop's inventiveness allowed her to adapt a self-exploratory mode often, but imprecisely, termed confessional to challenging forms such as the double sonnet, villanelle, and sestina. Each of these poets suffered a devastating loss during childhood and lived through the twentieth-century disasters of the Great Depression, World War II and the Holocaust, and the cold war. The continual tension in their poetry between subjectivity and form, claims Travisano, reflects the plight of the fractured individual in a postmodern world. By arguing so sharply for the importance of this circle, *Midcentury Quartet* is certain to redraw the map of postwar American poetry.

**Collected Poems** - Philip Larkin 1990

Since its publication in 1988, Philip Larkin's *Collected Poems* has become essential reading on any poetry bookshelf. This new edition returns to Larkin's own deliberate ordering of his poems, presenting, in their original sequence, his four published books: *The North Ship*, *The Less Deceived*, *The Whitsun Weddings* and *High Windows*. It also includes an appendix of poems that Larkin published in other places, from his juvenilia to his final years - some of which might have appeared in a late book, if he had lived. Preserving everything that he published in his lifetime, this new *Collected Poems* returns the reader to the book Larkin might have intended.

**Collected Poems** - Robert Lowell 2007-04-03

Frank Bidart and David Gewanter have compiled the definitive edition of

Robert Lowell's work, from his first, impossible-to-find collection, *Land of Unlikeness*; to the early triumph of *Lord Weary's Castle*, winner of the 1946 Pulitzer Prize; to the brilliant willfulness of his versions of poems by Sappho, Baudelaire, Rilke, Montale, and other masters in *Imitations*; to the late spontaneity of *The Dolphin*, winner of another Pulitzer Prize; to his last, most searching book, *Day by Day*. This volume also includes poems and translations never previously collected, and a selection of drafts that demonstrate the poet's constant drive to reimagine his work. *Collected Poems* at last offers readers the opportunity to take in, in its entirety, one of the great careers in twentieth-century poetry.

**Words in Air** - Elizabeth Bishop 2020-02-18

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.

**Elizabeth Bishop** - Megan Marshall 2017-02-07

From a Pulitzer Prize-winning author, a brilliantly rendered life of one of our most admired American poets. Since her death in 1979, Elizabeth Bishop, who published only one hundred poems in her lifetime, has become one of America's most revered poets. And yet--painfully shy and living out of public view in far-flung locations like Key West and Brazil--she has never been seen so fully as a woman and artist. Megan Marshall makes incisive and moving use of a newly discovered cache of Bishop's letters--to her psychiatrist and to three of her lovers--to reveal a much darker childhood than has been known, a secret affair, and the last chapter of her passionate romance with Brazilian modernist designer Lota de Macedo Soares. These elements of Bishop's life, along with her friendships with fellow poets Marianne Moore and Robert Lowell, both important champions of her work, are brought to life with novelistic intensity. And by alternating the narrative line of biography with brief passages of memoir, Megan Marshall, who studied with Bishop in her storied 1970s poetry workshop at Harvard, offers the reader an original and compelling glimpse of the ways poetry and biography, subject and biographer, are entwined.

**Elizabeth Bishop: Poems, Prose, and Letters (LOA #180)** - Elizabeth Bishop 2008-02-14

A single-volume collection of definitive pieces collects all of the twentieth-century writer's works of poetry in an anthology that also features her unpublished drafts, literary essays, and travel writings.

**Poetry for the Earth** - Sara Dunn 1992

Presents a collection of poetry written in tribute to--or mourning for--our magnificent landscapes, featuring works by Virgil, Milton, Emily Dickinson, D.H. Lawrence, and Thoreau

**One Art** - Elizabeth Bishop 2015-01-13

Robert Lowell once remarked, "When Elizabeth Bishop's letters are published (as they will be), she will be recognized as not only one of the best, but one of the most prolific writers of our century." *One Art* is the magnificent confirmation of Lowell's prediction. From several thousand letters, written by Bishop over fifty years--from 1928, when she was seventeen, to the day of her death, in Boston in 1979--Robert Giroux, the poet's longtime friend and editor, has selected over five hundred missives for this volume. In a way, the letters comprise Bishop's autobiography, and Giroux has greatly enhanced them with his own detailed, candid, and highly informative introduction. *One Art* takes us behind Bishop's formal sophistication and reserve, fully displaying the gift for friendship, the striving for perfection, and the passionate, questing, rigorous spirit that made her a great artist.