Complete Poems Marianne Moore | 7937b38fd69ae1462747025a49954a92

The Poems of Marianne MooreThe Savage's RomanceHolding On Upside DownCollected PoemsThe Use of Animals in Marianne Moore's Poem'sComplete Poems of Marianne MooreSelected Letters of Marianne MoorePoet-Critics and the Administration of CultureThe Complete Prose of Marianne MooreNew Collected PoemsMarianne MooreComplete PoemsFairy TalesObservationsBecoming a PoetComplete PoemsDoiuglay: Collected PoemsCLASSICS The Complete Poems of Marianne MooreThe Complete Poems of Marianne MoorePoemsNot for SpecialistsObservationsWhat Noise Against the Canemarianne MooreThe Hatred of PoetryIllusion Is More Precise Than PrecisionMarianne Moore's PredilectionsMarianne MooreComplete PoemsBecoming a PoetA Reference GuideO to be a DragonSelected PoemsLettersHarmoniumCollected PoemsThe Complete Poems of Marianne Moore A complete posthumous collection of poems, which was previously unprinted works that were omitted from earlier definitive publications, as well as original notes, and is organized chronologically to enable readers to follow her development as a poet. 17,500 first printing.Erickson emphasizes Moore's favoring of animals as poetic subjects is a tribute to their genuineness. “What is more precise than precision? Illusion.” Erickson argues that Moore came to see herself humorously as “Imaginific, a Wizard in Words,” a magician who used her conjures to express a truth beyond reason, a truth described by the philosopher Henri Bergson as intuition, the highest stage of the evolution of human understanding. Is Erickson's contention that Moore's sense of magic is inextricably bound up in her own unique feminine epistemology, the tendency to place great value on intuition, and to find one's own voice among collections of many voices. Illusion Is More Precise Than Precision demonstrates that Moore's voice is arguably the strongest female voice in twentieth century American literature and that Moore's poetic voice could hold its own in the company of the best of the other modernists. Unlike many current scholars, Erickson examines closely the texts of Moore's poems themselves, allowing the poet's own voice to speak clearly. The study explores Moore's obsession with time, her preoccupation with the visual, her interest in the forms of words and her “susceptibilities to time odds with the twentieth century's fascination with velocity of failure.” While the book is scholarly in its intent and carefully documented, it is eminently readable and will be of interest to anyone fascinated by the mind of a brilliant twentieth century woman. After the 1929 crash, Anglo-American poet-critics grappled with the task of legitimizing literature for public funding and consumption. Modernism, Evan Kindey shows, created a new form of labor for writers to perform and gave them unprecedented sway over the administration of culture, with consequences for poetry's role in society still felt today. Marie Ponsot's Collected Poems is the stunning lifework of the prize-winning poet, gathered in one volume: the world she has made of life's fire for sixty years. The present celebratory volume covers nearly all of her published work, from True Minds (1956), which was number five in the famous City Lights Pocket Poets series, through the 2009 Easy, her most recent collection; it also includes some new work, written in the years since. Here is the lyrical joy, the full range of Ponsot's gift for constructing the pleasures and plays of a riddle that the music and wit of her language solve just in the nick of time, in the "hand-span skill" that is the poem. In examining the powerful life of women, her poetry is as practical as it is profound. “Go to a wedding / as to a funeral,” she advises us. “Bury the loss.” (And adds: “Go to a funeral / as to a wedding: / marry the loss.”) Notable in this collection is the astonishing accomplishment of Ponsot's sonnets: the traditional form in varieties we've never seen in one book before. Open these pages anywhere to experience “language as the primitive dialect of our human race,” as she has described it—gradually enter a state that is “what poetry hopes of us and for us: enraptured attention.” Until the late 1970s, W. D. Snodgrass was known primarily as a confessional poet and a key player in the emergence of that mode of poetry in the late 1950s and early 1960s. Snodgrass makes poetry out of the daily neuroses and everyday failures of a man—a husband, father, and teacher. This domestic suffering occurs against a backdrop of more universal suffering which Snodgrass believes is inherent in the human experience. Not for Specialists includes 35 new poems complemented by the superb work he wrote in the Pulitzer Prize winning collection, Heart's Needle, along with poetry from seven other distinguished collections. From “Nocturnes” Seen from higher up, it makes its first move in the low creekbed, the marshlands down the valley, spreading across the open hayfields, the hedgerows with their tops still lit, laps the roadbed, flows over lawns and gardens, past the house and up the wooded hillside back behind us till only some few rays still scythe between the tree trunks from the far horizon and are gone. W. D. Snodgrass, born in Pennsylvania in 1926, is the author of more than 20 books of poetry, including The Fuehrer Bunker: The Complete Cycle (BOA, 1995); Elegy Season (BOA, 1993); and Hung on the Cross (BOA, 1993). His other books include To Sound Like Yourself: Essays on Poetry (BOA, 2002), After-Images: Autobiographical Sketches (BOA, 1999) and six volumes of translation, including Selected Translations (BOA Editions, 1998), which won the Harold Morton Landon Translation Award.Seminar paper from the year 2008 in the subject English - Literature, Works, grade: 2.0, RWTH Aachen University, language: English, abstract: "Poetry has "a place for the genuine," and Moore's favoring of animals as poetic subjects is a tribute to their genuineness." (Allen 1939, 112) In my term paper I want to deal with her special interest in animals. I want to find out why she uses animals in her poems and what function they fulfill. In order to do so, I will first have a look at her poems in general to discover what kind of animals she uses and with which frequency. I will also look at her life outside of the poet's world in order to understand where her influences came from. I will then pick out two of her animal poems to make a more specific analysis on them in order to see what the different functions of animals are and how they are presented. The first example will be Marianne Moore's poem To a giraffe which will then be compared to a second poem The Arctic ox (for goat). In a next step I want to give an overview over the other functions of animals used in Marianne Moore's poetry. To understand the quantity and frequency of animal use in her works I will consider another by Marianne Moore which is called The Jerboa. Because of its length I will not analyze this poem in detail, but I will present the most important aspects in regard to the functions of animals given in this frequently cited and interpreted poem.In Ghost Letters, one never leaves Senegal, though one never leaves Senegal, the country to which one grew up in America, and attends university in America, though one also never leaves Senegal, the country of one's birth; one wrestles with one's American blackness in ways not possible in Senegal, though one never leaves Senegal, the country of one's birth; and one sees more deeply into American blackness than any native-born American could. Ghost Letters is a 21st century Notebook of a Return to the Native Land, though it is a notebook of arrival and being in America. It is a major achievement. —Shane McCraeMarianne Moore's correspondence makes up the largest and most broadly significant collection of any modern poet. It documents the first two-thirds of this century, reflecting shifts from Victorian to modernist culture, the experience of the two world wars, the Depression and postwar prosperity, and the changing face of the arts in America and Europe. Moore wrote letters daily for most of her life—long, intense letters to friends and family; shorter, but always distinctive letters to an ever-widening circle of acquaintances and fans. At the height of her celebrity, she would occasionally write as many as fifty letters a day. Both Moore and her correspondents appreciated the value of their exchange, so that an extraordinary number of letters, approximately thirty thousand, have been preserved. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators. These notes, in turn, point readers to narrative associations with other works of literature and culture, publishers that offer an array of historical, contextual, and biographical information about the publication events of Moore's poems and explore her attempts to shape her literary career in concert with some of her most famous modernist peers — Richard Aldington, H. D., Harriet Monroe, Ezra Pound, and William Carlos Williams. —BOOK
is, I, too, dislike it and have largely organized my life around it and do not experience that as a contradiction because poetry and the hatred of poetry are inextricable in ways it is my purpose to explore. In this inventive and lucid essay, Lerner takes the hatred of poetry as the starting point of his defense of the art. He examines poetry's greatest haters (beginning with Plato's famous claim that an ideal city had no place for poets, who would only corrupt and mislead the young) and both its greatest and worst practitioners, providing inspired close readings of Keats, Dickinson, McConagall, Whitman, and others. Throughout, he attempts to explain the noble failure at the heart of every truly great and truly horrible poem: the impulse to launch the experience of an individual into a timeless communal existence. In The Hatred of Poetry, Lerner has crafted an entertaining, personal, and entirely original examination of a vocation no less essential for being impossible. Concentrating on the work Marianne Moore produced during the first two decades of her long career (1915-36), John Slatin's closely documented account of Moore's poetic development affords a radically new sense of Moore's concerns and of her stature as a poet, countering the usual image of Moore as a charming eccentric whose work is unrelated to that of any other poet. Virtually everything Moore wrote responds in some way to the profound sense of isolation at the core of her sense of self, sometimes embracing isolation, but more often seeking desperately to overcome it. The young Moore was fiercely ambitious, stubbornly determined to make a place for herself within the literary community of her day. The Savage's Romance describes how she went about doing that and shows the consequences of her success. Placing her beside Ezra Pound, T. S. Eliot, William Carlos Williams, and Wallace Stevens as one of the major poetic figures of her generation, Slatin demonstrates that Moore's work is neither as opaque nor as impervious to the work of other writers as she likes to pretend, and shows how her poetic identity emerges from her increasingly complex efforts to come to terms with the creative power of her contemporaries. Describing Moore's increasing involvement in what Eliot calls the 'great labour' of furnishing herself with a tradition of Emerson and Thoreau and Hawthorne, thus revealing her to be what she herself called Henry James: a "Characteristic American." The concern of this book is with the power of her poems, singly and collectively, to engage and persuade not just our own belated attention but the attention of her contemporaries as well. The centennial edition of major Filipino writer José Garcia Villa's collected poetry Known as the "Pope of Greenwich Village," José Garcia Villa had a special status as the only Asian poet among a group of modern literary giants in 1940s New York that included W. H. Auden, Tennessee Williams, and a young Gore Vidal. But beyond his exotic ethnicity, Villa was a global poet who was admired for "the reverence, the raptness, the depth of concentration in [his] bravely deep poems" (Marianne Moore). Doveglion (Villa's pen name for dove, eagle, and lion) contains Villa's collected poetry, including rare and previously unpublished material. 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. A celebrated study of Elizabeth Bishop's genius, as revealed through her literary friendshipsMarianne Moore's Observations stands with T. S. Eliot's The Waste Land, Ezra Pound's early Cantos, and Wallace Stevens's Harmonium as a landmark of modern poetry. But to the chaigin of many admirers, Moore eliminated a third of its contents from her subsequent poetry collections while radically revising some of the poems she retained. This groundbreaking book has been unavailable to the general reader since its original publication in the 1920s. Presented with a new introduction by Linda Leavell, the author of the award-winning biography Holding On Upside Down: The Life and Work of Marianne Moore, this reissue of Observations at last allows readers to experience the untamed force of Moore's most dazzling innovations. Her fellow modernists were thrilled by her originality, her "clear, flawless" language--to them she was "a rafter holding up . . . our uncompleted building." Equally forceful for subsequent generations, Observations was an "eye-opener" to the young Elizabeth Bishop, its poems "miracles of language and construction." John Ashbery has called "An Octopus" the finest poem of "our greatest modern poet." Moore's heroic open-mindedness and prescient views on multiculturalism, biodiversity, and individual liberty make her work uniquely suited to our times. Impeccably precise yet playfully elusive, emotionally complex but stripped of all sentiment, the poems in Observations show us one of America's greatest poets at the height of her powers.Not confessional or autobiographical, not openly political or gender-conscious: all that Marianne Moore's poetry is not has masked what it actually is. Cristanne Miller's goal is to lift this mask and reveal the radically oppositional, aesthetic, and political nature of the poet's work. A new Moore emerges from Miller's persuasive book--one whose political engagement and artistic experiments, though not cut to the fashion of her time, point the way to an ambitious new poetic. Miller locates Moore within the historical, literary, and family environments that shaped her life and work, particularly her sense and deployment of poetic authority. She shows how feminist notions of gender prevalent during Moore's youth are reflected in her early poetry, and tracks a shift in later poems when Moore becomes more openly didactic, more personal, and more willing to experiment with language typically regarded as feminine. Distinguishing the lack of explicit focus on gender from a lack of gender-consciousness, Miller identifies Moore as distinctly feminist in her own conception of her work, and as significantly expanding the possibilities for indirect political discourse in the lyric poem. Miller's readings also reveal Moore's frequent and pointed critiques of culturally determined power relationships, those involving race and nationality as well as gender. Making new use of unpublished correspondence and employing close interpretive readings of important poems, Miller revises and expands our understanding of Marianne Moore. And her work links Moore--in her radically改革创新ive responses to dominant constructions of authority--with a surprisingly wide range of late twentieth-century women poets.