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The poem is also available in Allen Grossman (with Mark Halliday), The Sighted Singer: Two Works on Poetry for Readers and Writers (Johns Hopkins UP, 1992), pages 25 – 27. See also, List of artists who reached number one in the United States; List of artists who reached number one on the Billboard R&B chart

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"The Sighted Singer" makes available a revised and significantlyexpanded version of "Against Our Vanishing" and includes Grossman's recent treatise "Summa Lyrica: A Primer of the Commonplaces in Speculative Poetry." This combined edition provides a sophisticated yet accessible discussion--across generations--of "the fundamental discourse of poetic structure."

This combined edition provides a sophisticated yet accessible discussion—across generations—of "the fundamental discourse of poetic structure."

Jarrell, Bishop, Lowell, & Co.: Middle-Generation Poets in Context Takes on the oft-noted but little explored friendship of three of the most respected poets of the twentieth century. Editor Suzanne Ferguson collects eighteen essays that explore the literary, personal, and political affiliations of Randall Jarrell, Elizabeth Bishop, and Robert Lowell, influential literary figures who flourished in the periods between modernism and postmodernism. Essay in the first section of the book directly compare the subjects, while sections on each of the poets follow. The contributors unpack received wisdom on the poets, revising and updating our conceptions. The multiple viewpoints reflect on one another, shedding provocative light on the group as a whole, and revealing the ways the study of poets in their historical context helps make them not only accessible but also relevant to today's reader. The Contributors: Edward Hirsch, Steven Gould Axelrod, Jeredith Merrin, Thomas Travisano, Diederik Oostdijk, Richard Flynn, Nelson Hathcock, Florian Hild, Stephen Burt, James McCorkle, Ross Leckie, Meg Schoerke, Lurel Kornhiser, Francesco Rognoni, Christian Sisack, Ernest J. Smith, and Elise Partridge. The Editor: Suzanne Ferguson is Samuel B. and Virginia C. Knight Professor of Humanities, Emerita, at Case Western Reserve University. She is author of The Poetry of Randall Jarrell, editor of Critical Essays on Randall Jarrell, and coeditor of Literature and the Visual Arts in Contemporary Society. Her articles have appeared in Georgia Review, Modern Fiction Studies, Word and Image, and other journals.

First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

In his debut collection, *Some Trees* (1956), the American poet John Ashbery poses a question that resonates across his oeuvre and much of modern art: 'How could he explain to them his prayer / that nature, not art, might usurp the canvas?' When Ashbery asks this strange question, he joins a host of transatlantic avant-gardists--from the Dadaists to the 1960s neo-avant-gardists and beyond--who have dreamed of turning art into nature, of creating art that would be 'valid solely on its own terms, in the way nature itself is valid, in the way a landscape--not its picture--is aesthetically valid' (Clement Greenberg, 1939). Invisible Terrain reads Ashbery as a bold intermediary between avant-garde anti-mimeticism and the long western nature poetic tradition. In chronicling Ashbery's articulation of 'a completely new kind of realism' and his engagement with figures ranging from Wordsworth to Warhol, the book presents a broader case study of nature's dramatic transformation into a resolutely unnatural aesthetic resource in 20th-century art and literature. The story begins in the late 1940s with the Abstract Expressionist valorization of process, surface, and immediacy--summed up by Jackson Pollock's famous quip, 'I am Nature'--that so influenced the early New York School poets. It ends with 'Breezeway,' a poem about Hurricane Sandy. Along the way, the project documents Ashbery's strategies for literalizing the 'stream of consciousness' metaphor, his negotiation of pastoral and politics during the Vietnam War, and his investment in 'bad' nature poetry.

Normal.dotm 0 0 1 84 482 The University of Iowa 4 1 591 12.0 0 false 18 pt 18 pt 0 0 false false false /\* Style Definitions \*/ table.MsoNormalTable {mso-style-name:"Table Normal"; mso-tstyle-rowband-size:0; mso-tstyle-colband-size:0; mso-style-noshow:yes; mso-style-parent:""; mso-padding-alt:0in 5.4pt 0in 5.4pt; mso-para-margin:0in; mso-para-margin-bottom:0001pt; mso-pagination:widow-orphan; font-size:12.0pt; font-family:"Times New Roman"; mso-ascii-font-family:Cambria; mso-ascii-theme-font:minor-latin; mso-fareast-font-family:"Times New Roman"; mso-fareast-theme-font:minor-lareast; mso-hansi-font-family:Cambria; mso-hansi-theme-font:minor-latin; mso-bidi-font-family:"Times New Roman"; mso-bidi-theme-font:minor-bidi;} Plumbing what the poet Michael Palmer calls " the dimension of the Spirit, with that troublesome, rebarbative capital letter, " Norman Finkelstein " s On Mount Vision asks how and why the sacred has remained a basic concern of contemporary experimental poets in our secular age. By charting the wandering, together and apart, of poetry and belief, Finkelstein illustrates the rich tapestry formed by the warp and woof of poetry, and the play of Gnosticism, antinomianism, spiritualism, and shamanism, which have commonly been regarded as heretical and sometimes been outright suppressed.

A comprehensive lifetime selection of poetryfrom the Sweet Youth to the Old Man. Of the early work of Allen Grossman, the late Robert Fitzgerald once wrote: "At times they seem poems of great age, poems at the world's verge, at the verge of time." Of the later work, Jorie Graham observed: "In [his] marriage of meanspart almanac, part allegory, part advice column, obituary page, hymnal, epic dramafrom the bottom reaches of the underworld, to the elevations from which one need cry out tobe heardGrossman invents such peace as Poetry can invent." InSweet Youth, the younger poet and the older one meet at an eternal moment and a dialogue in poetry ensues, as the Allen Grossman of 2001 and the Allen Grossman of nearly fifty years earlier respond to one another's words.The poems of the "Sweet Youth", some of them dating to the early '50s, were originally collected in the poet's first three books:A Harlot's Hire (1961),The Recluse (1965),And the Dew Lay All Night Upon My Branch (1973). Since then, there have been six more books of poetry and four of prose, though in "Sweet Youth," all the poems of "Old Man" are new, written in his seventieth year. Grossman is now the Andrew Mellon Professor of the Humanities at The Johns Hopkins University.

Emily Bront &'s poems are more frequently celebrated than read. Ironically, their very uniqueness and strangeness have made them less interesting to current feminist critics than other poetry written by Victorian women. This much-needed study reinstates Emily Bront &'s poems at the heart of Romantic and Victorian concerns while at the same time underlining their enduring relevance for readers today. Last Things presents the poems as the achievement of a powerfully independent mind responding to its own inner experience of the world while seeking always an abrogation of human limits compatible with a stern morality. Although the book does not discuss all of Bront &'s poems, it seeks to be comprehensive by undertaking an analysis of individual poems, the progress she made from the beginning of her career as a poet to its end, her poetical fragments and her writing practice, and her motives for writing poetry. Last Things also brings the emotions and concerns that inform Wuthering Heights into sharper focus by relating them to the poems.

Elisa New examines the poems in great detail, offering searching readings and concluding finally that "it is 'regeneracy' rather than 'originality' that is the American poet's modus operandi and native mandate."