

poets on poetry



allen grossman

THE LONG SCHOOLROOM

Lessons in the Bitter Logic of
the Poetic Principle

ALLEN
GROSSMAN

Long Schoolroom Lessons In The Bitter Logic Of The Poetic Principle

Daniel Morris



Long Schoolroom Lessons In The Bitter Logic Of The Poetic Principle:

The Long Schoolroom Allen R. Grossman,1997 A distinguished poet and scholar upends the notion that poetry can save the world

None Like Us Stephen Best,2019-01-10 It passes for an unassailable truth that the slave past provides an explanatory prism for understanding the black political present In *None Like Us* Stephen Best reappraises what he calls melancholy historicism a kind of crime scene investigation in which the forensic imagination is directed toward the recovery of a we at the point of our violent origin Best argues that there is and can be no we following from such a time and place that black identity is constituted in and through negation taking inspiration from David Walker s prayer that none like us may ever live again until time shall be no more Best draws out the connections between a sense of impossible black sociality and strains of negativity that have operated under the sign of queer In *None Like Us* the art of El Anatsui and Mark Bradford the literature of Toni Morrison and Gwendolyn Brooks even rumors in the archive evidence an apocalyptic aesthetics or self eclipse which opens the circuits between past and present and thus charts a queer future for black study

The Bloomsbury Handbook of Contemporary American Poetry Craig Svonkin,Steven Gould Axelrod,2023-01-12 With chapters written by leading scholars such as Steven Gould Axelrod Cary Nelson and Marjorie Perloff this comprehensive Handbook explores the full range and diversity of poetry and criticism in 21st century America The Bloomsbury Handbook of Contemporary American Poetry covers such topics as Major histories and genealogies of post war poetry from the language poets and the Black Arts Movement to New York school and the Beats Poetry identity and community from African American Chicana o and Native American poetry to Queer verse and the poetics of disability Key genres and forms including digital visual documentary and children s poetry Central critical themes economics publishing popular culture ecopoetics translation and biography The book also includes an interview section in which major contemporary poets such as Rae Armantrout and Claudia Rankine reflect on the craft and value of poetry today

A Companion to American Poetry Mary McAleer Balkun,Jeffrey Gray,Paul Jaussen,2022-04-11 A COMPANION TO AMERICAN POETRY A Companion to American Poetry brings together original essays by both established scholars and emerging critical voices to explore the latest topics and debates in American poetry and its study Highlighting the diverse nature of poetic practice and scholarship this comprehensive volume addresses a broad range of individual poets movements genres and concepts from the seventeenth century to the present day Organized thematically the Companion s thirty seven chapters address a variety of emerging trends in American poetry providing historical context and new perspectives on topics such as poetics and identity poetry and the arts early and late experimentalisms poetry and the transcendent transnational poetics poetry of engagement poetry in cinema and popular music Queer and Trans poetics poetry and politics in the 21st century and African American Asian American Latinx and Indigenous poetries Both a nuanced survey of American poetry and a catalyst for future scholarship A Companion to American Poetry is essential reading for advanced undergraduate and graduate students academic researchers

and scholars and general readers with interest in current trends in American poetry Godless Shakespeare Eric S. Mallin, 2007-01-01 Polemic new reading of Shakespeare focusing on atheism scepticism and belief **Male Poets and the Agon of the Mother** Hannah Baker Saltmarsh, 2019-04-23 A thoughtful exploration of male poets contributions to the literature of motherhood In the late 1950s the notion of a mother poem emerged during a confessional literary movement that freed poets to use personal psychosexual material about intimate topics such as parents childhood failed marriages children infidelity and mental illness In *Male Poets and the Agon of the Mother* Hannah Baker Saltmarsh argues that male poets have contributed to what we think of as the literature of motherhood that confessional and postconfessional modes have been formative in the way male poets have grappled with the stories of their mothers and how those stories reflect on the writers and their artistic identities Through careful readings of formative elegies and homages written by male poets of this time Saltmarsh explores how they engaged with femininity and feminine voices in the 1950s and 60s and sheds light on the inheritance of confessional motifs of gender and language as demonstrated by postconfessional writers responding to the rich subject matter of motherhood within the contexts of history myth and literature A foreword is provided by Jo Gill professor of twentieth century and American literature in the Department of English and associate dean for education at the University of Exeter The Cambridge Companion to American Poetry since 1945 Jennifer Ashton, 2013-02-08 The extent to which American poetry reinvented itself after World War II is a testament to the changing social political and economic landscape of twentieth century American life Registering an important shift in the way scholars contextualize modern and contemporary American literature this Companion explores how American poetry has documented and at times helped propel the literary and cultural revolutions of the past sixty five years This Companion sheds new light on the Beat Black Arts and other movements while examining institutions that govern poetic practice in the United States today The text also introduces seminal figures like Sylvia Plath John Ashbery and Gwendolyn Brooks while situating them alongside phenomena such as the academic poet and popular forms such as spoken word and rap revealing the breadth of their shared history Students scholars and readers will find this Companion an indispensable guide to post war and late twentieth century American poetry

The Oxford Handbook of Contemporary British and Irish Poetry Peter Robinson, 2013-09-26 The Oxford Handbook of Contemporary British and Irish Poetry offers thirty eight chapters of ground breaking research that form a collaborative guide to the many groupings and movements the locations and styles as well as concerns aesthetic political cultural and ethical that have helped shape contemporary poetry in Britain and Ireland The book s introduction offers an anthropological participant observer approach to its variously conflicted subjects while exploring the limits and openness of the contemporary as a shifting and never wholly knowable category The five ensuing sections explore a history of the period s poetic movements its engagement with form technique and the other arts its association with particular locations and places its connection with and difference from poetry in other parts of the world and its circling around such ethical issues as

whether poetry can perform actions in the world can atone redress or repair and how its significance is inseparable from acts of evaluation in both poets and readers Though the book is not structured to feature chapters on authors thought to be canonical on the principle that contemporary writers are by definition not yet canonical the volume contains commentary on many prominent poets as well as finding space for its contributors enthusiasms for numerous less familiar figures It has been organized to be read from cover to cover as an ever deepening exploration of a complex field to be read in one or more of its five thematically structured sections or indeed to be read by picking out single chapters or discussions of poets that particularly interest its individual readers

Lyric and Liberalism in the Age of American Empire Hugh Foley, 2022-08-15 What is the difference between the I of a poem the lyric subject and the liberal subject of rights *Lyric and Liberalism in the Age of American Empire* uses this question to re-examine the work of five major American poets changing our understanding of their writing and the field of post-war American poetry Through extended readings of the work of Elizabeth Bishop Robert Lowell Amiri Baraka John Ashbery and Jorie Graham Hugh Foley shows how poets have imagined liberalism as a problem for poetry Foley's book offers a new approach to ongoing debates about the nature of lyric by demonstrating the entanglement of ideas about the lyric poem with the development of twentieth-century liberal discussions of individuality Arguing that the nature of American empire in this period underpinned by the discourse of individual rights forced poets to reckon with this entanglement it demonstrates how this reckoning helped to shape poetry in the post-war period By tracing the ways a lyric poem performs personhood and the ways that this person can be distinguished from the individual envisioned by post-war liberalism Foley shows how each poet stages a critique of liberalism from inside the standpoint of lyric This book demonstrates the capacities of poetry for rethinking its own relation to history and politics providing a new perspective on a vital era of American poetry

The Poetry of Louise Glück Daniel Morris, 2006-12-01 A dominant figure in American poetry for more than thirty-five years Louise Glück has been the recipient of virtually every major poetry award She won the Nobel Prize in Literature in 2020 and was named U.S. poet laureate for 2003-2004 In a full-length study of her work Daniel Morris explores how this prolific poet utilizes masks of characters from history the Bible and even fairy tales Morris treats Glück's persistent themes desire hunger trauma survival through close reading of her major book-length sequences from the 1990s *Ararat* *Meadowlands* and *The Wild Iris* An additional chapter devoted to *The House on Marshland* 1975 shows how its revision of Romanticism and nature poetry anticipated these later works Seeing Glück's poems as complex analyses of the authorial self via sustained central metaphors Morris reads her poetry against a narrative pattern that shifts from the tones of anger despair and resentment found in her early *Firstborn* to the resignation of *Ararat* and proceeds in her latest volumes including *Vita Nova* and *Averno* toward an ambivalent embrace of embodied life By showing how Glück's poems may be read as a form of commentary on the meanings of great literature and myth Morris emphasizes her irreverent attitude toward the canons through which she both expresses herself and deflects her autobiographical

impulse By discussing her sense of self of Judaism and of the poetic tradition he explores her position as a mystic poet with an ambivalent relationship to religious discourse verging on Gnosticism with tendencies toward the ancient rabbinic midrash tradition of reading scripture He particularly shows how her creative reading of past poets expresses her vision of Judaism as a way of thinking about canonical texts The Poetry of Louise Glück is a quintessential study of how poems may be read as a form of commentary on the meanings of great literature and myth It clearly demonstrates that through this lens of commentary one can grasp more firmly the very idea of poetry itself that Glück has spent her career both defining and extending

Flat Aesthetics Christian Moraru, 2022-12-15 *Flat Aesthetics* seeks to secure a more granular and ontologically demotic handle on the contemporary in American literature While contemporaneity can be viewed as our period Christian Moraru approaches the contemporary as something made by things themselves The making of the contemporary is variously restaged by the body of fictional prose under scrutiny here Thus this corpus itself participates in the making of contemporaneity In dialogue with object oriented ontology and various new materialisms Moraru contends that the contemporary does not preexist objects or the novels featuring them it is not their background but an outcome of things self presentation As objects beings or existents present themselves in the present in our now they foster thing configurations that together compose the form of and essentially make the contemporary the present's cultural material signature as Moraru calls it To decipher this signature *Flat Aesthetics* provides a cross sectional reading of postmillennial American fiction Discussed are solely post 2000 works by writers who have also established themselves over the past two decades or so from Nicole Krauss Michael Chabon and Ben Lerner to Colson Whitehead and Emily St John Mandel Their output Moraru claims bears witness to the onset of a flat aesthetics in American letters after September 11 2001 Organized into five parts the book canvases objectual constellations of contemporaneity shaped by material dynamics of language museality and display spatiality zombification and thing rhetoric and post anthropocentric kinship

The Best of the Best American Poetry David Lehman, Harold Bloom, 1998-04-02 Every year since 1988 a major poet has selected seventy five poems for publication in *The Best American Poetry* The series has quickly grown in both sales and prestige as poetry itself has seen a remarkable resurgence in popularity and vitality fueled by established poets at the peak of their powers and a new generation of daring voices As we approach the millennium now is the opportune moment to take stock of American poetry and choose the work that will stand the test of time Harold Bloom a commanding presence on the American literary state has read all 750 poems in the series and has picked the best of the best He precedes his selections with a compelling and highly provocative essay on the state of American letters in which he fiercely champions the endangered realm of the aesthetic over the politically correct Diverse in style method and metaphor the seventy five poems Bloom has chosen go a long way toward defining a contemporary canon of American poetry This exciting volume reflects not only the taste of the current editor but the predilections of the all star list of poets who have contributed their time and intellect to make this series what is today a

valuable invaluable supervalueable Beloit Poetry Journal record of an ever changing always exciting art Imagining Andrew Marvell at 400 Matthew C. Augustine, Giulio J. Pertile, Steven N. Zwicker, 2023-04-15 Augustine Pertile and Zwicker celebrate the work of Andrew Marvell 1621 1678 in the quatercentenary year of his birth combining the best historical scholarship with a varied and ambitious programme of cognitive affective and aesthetic inquiry The essays have been specially commissioned for the quatercentenary and include the work of a range of scholars from Britain and North America Acknowledged masterpieces such as the Horatian Ode The Garden and Upon Appleton House are here read in light of historical and material evidence that has emerged in recent decades At the same time the volume offers many fresh points of entry into Marvell s work with particular attention to the poet s lyric economies Marvell s engagement with popular print and not least the polyglot and transnational dimensions of his writing The quatercentenary also represents an important anniversary for Marvell studies marking one hundred years since T S Eliot s appreciation of the poet inaugurated modern Marvell criticism As Imagining Andrew Marvell at 400 reassesses Marvell s writings it also reflects on the profession of English literature taking stock of the discipline itself where it has been and where it might be going as scholars continue to map the pleasures and challenges of reading and re reading Andrew Marvell *Death Rights* Deanna P.

Koretsky, 2021-03-01 *Death Rights* presents an antiracist critique of British romanticism by deconstructing one of its organizing tropes the suicidal creative genius Putting texts by Olaudah Equiano Mary Shelley John Keats and others into critical conversation with African American literature black studies and feminist theory Deanna P Koretsky argues that romanticism is part and parcel of the legal and philosophical discourses underwriting liberal modernity s antiblack foundations Read in this context the trope of romantic suicide serves a distinct political function indexing the limits of liberal subjectivity and re inscribing the rights and freedoms promised by liberalism as the exclusive province of white men The first book length study of suicide in British romanticism *Death Rights* also points to the enduring legacy of romantic ideals in the academy and contemporary culture more broadly Koretsky challenges scholars working in historically Eurocentric fields to rethink their identification with epistemes rooted in antiblackness And through discussions of recent cultural touchstones such as Kurt Cobain s resurgence in hip hop and Victor LaValle s comic book sequel to *Frankenstein* Koretsky provides all readers with a trenchant analysis of how eighteenth century ideas about suicide continue to routinize antiblackness in the modern world This book is freely available in an open access edition thanks to the National Endowment for the Humanities Fellowships Open Book Program a limited competition designed to make outstanding humanities books available to a wide audience Learn more at the Fellowships Open Book Program website at <https://www.neh.gov/grants/odh/FOBP> and access the book online at the SUNY Open Access Repository at <http://hdl.handle.net/20.500.12648/1712> *Essays and Interviews on Contemporary American Poets, Poetry, and Pedagogy* Daniel Morris, 2024-09-10 In sixteen chapters devoted to avant garde contemporary American poets including Kenneth Goldsmith Adeena Karasick Tyrone Williams Hannah Weiner and Barrett

Watten prolific scholar and Purdue University professor Daniel Morris engages in a form of cultural repurposing by learning twice about how to attend to writers whose aesthetic contributions were not part of his education as a student in Boston and Chicago in the 1980s and 1990s when new formalism and post confessional modes reigned supreme Morris s study demonstrates his interest in moving beyond formalism to offer what Stephen Fredman calls a wider cultural interpretation of literature that emphasizes the new historicist concerns with hybridity ethnicity power relations material culture politics and religion Essays address from multiple perspectives prophetic diasporic ethical the vexing problems and sublime potential of disseminating lyrics the ancient form of transmission and preservation of the singular private human voice across time and space to an individual reader in an environment in which e poetry and digitalized poetics pose a crisis understood as both opportunity and threat to traditional page poetry *Songs in Dark Times* Amelia M. Glaser,2020-11-24 Between the world wars a generation of Jewish leftists reached out to other embattled peoples of the earth Palestinian Arabs African Americans Spanish Republicans in Yiddish verse *Songs in Dark Times* examines the richly layered meanings of this project grounded in Jewish collective trauma but embracing a global community of the oppressed *Contingent Figure* Michael D. Snediker,2021-01-12 A masterful synthesis of literary readings and poetic reflections making profound contributions to our understanding of chronic pain At the intersection of queer theory and disability studies acclaimed theorist Michael D Snediker locates something unexpected chronic pain Starting from this paradigm shifting insight Snediker elaborates a bracing examination of the phenomenological peculiarity of disability articulating a complex idiom of figuration as the lived substance of pain s quotidian This lexicon helps us differently inhabit both the theoretical and phenomenal dimensions of chronic pain and suffering by illuminating where these modes are least distinguishable Suffused with fastidious close readings and girded by a remarkably complex understanding of phenomenal experience *Contingent Figure* resides in the overlap between literary theory and lyric experiment Snediker grounds his exploration of disability and chronic pain in dazzling close readings of Herman Melville Emily Dickinson Henry James and many others Its juxtaposition of these readings with candid autobiographical accounts makes *Contingent Figure* an exemplary instance of literary theory as a practice of lyric attention Thoroughly rigorous and anything but predictable this stirring inquiry leaves the reader with a rich critical vocabulary indebted to the likes of Maurice Blanchot Gilles Deleuze D O Winnicott and Eve Kosofsky Sedgwick A master class in close reading s inseparability from the urgency of lived experience this book is essential for students and scholars of disability studies queer theory formalism aesthetics and the radical challenge of Emersonian poetics across the long American nineteenth century [True-Love](#) Allen Grossman,2009-08-01 True Love is the fulfillment of revered poet critic Allen Grossman s long service to poetry in the interests of humanity Poetry s singular mission is to bind love and truth together love that desires the beloved s continued life knotted with the truth of life s contingency to help make us more present to each other In the spirit of Blake s vow of mental fight Grossman contends with challenges to the validity of the

poetic imagination from Adorno's maxim 'No poetry after Auschwitz' to the claims of religious authority upon truth and the ultimate challenge posed by the fact of death itself. To these challenges he responds with eloquent and rigorous arguments drawing on wide resources of learning and his experience as master poet and teacher. Grossman's readings of Wordsworth, Hart Crane, Paul Celan and others focus on poems that interrogate the real or enact the hard bargains that literary representation demands. True Love is destined to become an essential book wherever poetry and criticism sustain one another.

The Bughouse Daniel Swift, 2017-11-07 In 1945 the American poet Ezra Pound was due to stand trial for treason for his broadcasts in Fascist Italy during the Second World War. Before the trial could take place, however, he was pronounced insane. Escaping a possible death sentence, he was sent to St Elizabeth's Hospital near Washington D.C. where he was held for more than a decade. At the hospital, Pound was at his most infamous and most contradictory. He was a genius and a traitor, a great poet and a madman. He was also an irresistible figure, and in his cell on Chestnut Ward and on the elegant hospital grounds he was visited by the major poets and writers of his time. T.S. Eliot, Elizabeth Bishop, Robert Lowell, John Berryman, Charles Olson and Frederick Seidel all went to sit with him. They listened to him speak and wrote of what they had seen. This was perhaps the world's most unorthodox literary salon, convened by a fascist held in a lunatic asylum with chocolate brownies and mayonnaise sandwiches served for tea. Pound continues to divide all who read and think of him. At the hospital, the doctors who studied him and the poets who learned from him each had a different understanding of this wild and most difficult man. Tracing Pound through the eyes of his visitors, Daniel Swift's *The Bughouse* tells a story of politics, madness, and modern art in the twentieth century.

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 culture. 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 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, she argues that poetry can counter the denigration of the senses in contemporary life 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.

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