

NATURE

Maybe humans are the failed A.I. of Nature.
Maybe Nature made something it thought would tend the garden.
Maybe Nature made something sexy, to watch
clean the pools with long butterfly nets
and a sunburn—the retainers of Nature.
Now, mirror of mercury and Hell, that hot-red bomb
in your mouth, that sweet battleground on your tongue—
it is the catastrophe of your mission.
The wealthy, with their outstanding educations
and custom shoes, and empty apartments
floating above like Glinda; the ballad of media,
the intellectuals, almost shepherding
evolution, falling asleep in their haunted paintings
and unattainable poetry—all the dimensions
of each person's being, punk, restless in a loop.

Sometimes I want to be taken into nothingness.
I want to be burned with the gypsy moths and bindweed.
Run to exhaustion with the wildebeest.
I don't want this phone, I want to kill God.
Maybe humans are the complex systems
of a natural order that must build and destroy itself in perpetuity.
Blue chicory on the road saying the end of summer
in a sandstorm of our passing—they gyrate and smile—
what of our little duties to the architect?
Our deep-red blood, our lush tech—
Archangels, limping in paradise.

—*Bianca Stone*

Long Poems

Rachel Blau DuPlessis



Long Poems:

Mysticism in Postmodernist Long Poems Joe Moffett, 2014-10-28 Written from a literary critic's perspective *Mysticism in Postmodernist Long Poems* borrows insights from Religious Studies and critical theory to examine the role of spirituality in contemporary poetry specifically the genre of the long poem Descending from Whitman's *Song of Myself* the long poem is often considered the American twentieth century equivalent of the epic poem but unlike the epic it carries few generic expectations aside from the fact that it simply must be long This makes the form particularly pliable as a tool for spiritual inquiry The period following World War II is often described as a secular age but spirituality continued as a concern for poets as evidenced by this study These writers look beyond conventional faith systems and instead seek individual paths of understanding they engage in mysticism in other words With chapters on H D and Brenda Hillman Robert Duncan James Merrill Charles Wright and Galway Kinnell and Gary Snyder this study demonstrates how these poets engage the culture of consumption in the postwar years at the same time they search for opportunities for transcendence Not content to throw over the earthly in favor of the otherworldly these poets reject the familiar binary of the worldly and metaphysical to produce distinctive paths of spiritual understanding that fuel what Wright calls a contemplation of the divine *A Long Essay on the Long Poem* Rachel Blau DuPlessis, 2023-03-21 For decades Rachel Blau DuPlessis has shown readers how genres forms and the literal acts of writing and reception can be understood as sites of struggle In her own words writing is a praxis in which the author disappears into a process into a community into discontinuities and into a desire for discovery It is cause for celebration then that we have another work of warm incisive expository writing from DuPlessis in *A Long Essay on the Long Poem* **The Great War, The Waste Land and the Modernist Long Poem** Oliver Tearle, 2019-03-07 *The Great War The Waste Land and the Modernist Long Poem* explores how cultural responses to the trauma of the First World War found expression in the form of the modernist long poem Beginning with T S Eliot's *The Waste Land* Oliver Tearle reads that most famous example of the genre in comparison with lesser known long poems such as Hope Mirrlees's *Paris A Poem* Richard Aldington's *A Fool in the Forest* and Nancy Cunard's *Parallax* As well as presenting a new history of this neglected genre the book examines the ways in which the modernist long poem represented the seminal literary form for grappling with the crises of European modernity in the wake of World War I *Cawdor, a Long Poem* Robinson Jeffers, 1970 Here for a new generation of readers and students are two major poetic works of Robinson Jeffers 1887-1962 [Reading the Modernist Long Poem](#) Brendan C. Gillott, 2020-12-10 How do readers approach the enigmatic and unnavigable modernist long poem Taking as the form's exemplars the highly influential but critically contentious poetries of John Cage and Charles Olson this book considers indeterminacy the fundamental feature of the long poem by way of its analogues in musicology mycology cybernetics and philosophy It addresses features of these works that figure broadly in the long poem tradition such as listing typography archives mediation and mereology while articulating how both poets broke with the longform poetic traditions of

the early 1900s Brendan C Gillott argues for Cage's and Olson's centrality to these traditions in developing critiquing and innovating on the longform poetics of the past their work revolutionized the longform poetry of the 20th and 21st centuries

Complexities of Motion Steven P. Schneider, 1999 This volume gathers new essays on A R Ammons's long poems by many of the most influential critics of contemporary American poetry including Helen Vendler Marjorie Perloff and Willard Spiegelman It will serve for years to come as an important critical text on a vast body of work by one of the most prolific and innovative practitioners of the long poem in post World War II American poetry Complexities of Motion then is a collection of new critical articles on the entire range of Ammons's longer poems beginning with Tape for the Turn of the Year 1965 and culminating with Glare 1997

Wordsworth's Poems of Travel 1819-1842 J. Wyatt, 1999-06-03 There is a long held view that Wordsworth's inspiration dried up before the age of forty This book opposes that view by examining the substantial body of poetry written after his fiftieth year The argument is that in order to appreciate this work much of which was inspired by itineraries in Britain and in Europe we have to read the poems as they were first published By adopting the perspective of the contemporary reader Wordsworth's grand design can be appreciated

Poems William Cullen Bryant, 1893 **The Sources of Scott's Eight Long Poems** Rose Marie Grady, 1934 **Poems** Arthur Hugh Clough, 1883 **The Poems of**

Dylan Thomas Daniel Jones, 2003 The highlight of this complete edition of poems is a CD containing vintage recordings of Thomas reading eight of his works in his famous Welsh singing style T. S. Eliot: The Poems Martin Scofield, 1988-03-10 The poems some of the poetic drama particularly Sweeney Agonistes and relevant sections of prose criticism are discussed in detail and placed in relation to the development of Eliot's oeuvre and more briefly to his life and a wider context of philosophical and religious enquiry Introduction

Long Walks in the Afternoon Margaret Gibson, 1982-11-01 With a quiet eloquence the poems in Long Walks in the Afternoon follow the deep imagination's long tap into the dark inward toward the still and radiant center of the self But Margaret Gibson's poetry is not self serving or isolationist She writes out of the firm conviction that our personal griefs held energies that can move us to reach beyond ourselves and join with others in common struggle Beginning with poems that struggle against illusion egotism and emptiness the collection progresses to poems that challenge violence social violence against women political violence in east Asia and Chile and in Radiation the violence that still reverberates from the bombings of Hiroshima and Nagasaki We made the scars and the radiant air We made people invisible as numbers We did this In a final section the desire to know and claim the self is transformed in a sequence of elegies into the passion to lose myself in work and in love and in the world to be no one The meditative mood of Gibson's poems becomes a movement against isolation a wrestle with our roots and common bonds and a way of challenging the self to be more openly aligned with creative forces and to speak out against dishonesty injustice chaos and war *The Poems of T. S. Eliot, Volume I* T. S. Eliot, 2018-12-04 The first volume of the first paperback edition of The Poems of T S Eliot This two volume critical edition of T S Eliot's poems establishes a new text of the Collected Poems 1909 1962 rectifying accidental

omissions and errors that have crept in during the century since Eliot's astonishing debut *The Love Song of J Alfred Prufrock*. In addition to the masterpieces *The Poems of T S Eliot* contains the poems of Eliot's youth which were rediscovered only decades later, poems that circulated privately during his lifetime and love poems from his final years written for his wife Valerie. Calling upon Eliot's critical writings as well as his drafts, letters and other original materials, Christopher Ricks and Jim McCue have provided a commentary that illuminates the imaginative life of each poem. This first volume respects Eliot's decisions by opening with his *Collected Poems 1909-1962* as he arranged and issued it shortly before his death. This is followed by poems uncollected but either written for or suitable for publication and by a new reading text of the drafts of *The Waste Land*. The second volume opens with the two books of verse of other kinds that Eliot issued: *Old Possum's Book of Practical Cats* and *Anabasis*, his translation of St John Perse's *Anabase*. Each of these sections is accompanied by its own commentary. Finally, pertaining to the entire edition, there is a comprehensive textual history that contains not only variants from all known drafts and the many printings but also extended passages amounting to hundreds of lines of compelling verse.

Why are You So Long and Sweet? David McFadden, 2010. A companion volume to *Why Are You So Sad*. David W. McFadden's book of selected poems shortlisted for the Griffin Poetry Prize, this book finally brings together in one place all of McFadden's masterful long poems. For some poets the long poem is an occasion to stretch one's lyrical legs, try on different stylistic hats or work out ideas too complex for shorter poems. For David McFadden the long poem is much more: here is McFadden's prodigious imagination in overdrive, his language always mischievous and mesmerizing, spinning yarns both comic and cosmic.

EDGAR ALLAN POE: 72 Short Stories and Novels & 80+ Poems; Including Essays, Letters & Biography (Illustrated) Edgar Allan Poe, 2017-07-09. This carefully edited collection of complete works of Edgar Allan Poe is formatted for your eReader with a functional and detailed table of contents. Novels: *The Narrative of Arthur Gordon Pym of Nantucket*, *The Journal of Julius Rodman*. Short Stories: *The Murders in the Rue Morgue*, *The Mystery of Marie Rogé*, *The Purloined Letter*, *The Gold Bug*, *The Thousand and Second Tale of Scheherazade*, *The Man of the Crowd*, *The Tell-Tale Heart*, *The Fall of the House of Usher*, *The Cask of Amontillado*, *The Black Cat*, *The Masque of the Red Death*, *The Pit and the Pendulum*, *Ligeia*, *The Oval Portrait*, *A Tale of the Ragged Mountains*, *Eleonora*, *A Dream*, *Metzengerstein*, *The Assignment*, *Berenice*, *Morella*, *William Wilson*, *The Imp of the Perverse*, *Hop-Frog*, *The Light-House*, *Ms. Found in a Bottle*, *A Descent into the Maelstrom*, *The Facts in the Case of M. Valdemar*, *The Balloon Hoax*, *Mesmeric Revelation*, *Some Words with a Mummy*, *Mystification*, *The Premature Burial*, *The Oblong Box*, *The Spectacles*, *The System of Dr. Tarr and Prof. Fether*, *The Sphinx*, *The Island of the Fay*, *The Landscape Garden*, *Morning on the Wissahiccon*, *The Domain of Arnheim*, *Landor's Cottage*, *The Duc de l'Omelette*, *A Tale of Jerusalem*, *Loss of Breath*, *Bon-Bon*, *Lionizing King*, *Pest*, *Four Beasts in One*, *The Homo Cameleopard*, *How to Write a Blackwood Article*, *A Predicament*, *The Devil in the Belfry*, *The Man That Was Used Up*, *The Business Man*, *Why the Little Frenchman Wears His Hand in a Sling*, *Never Bet the Devil Your Head*, *Three Sundays in a Week*, *Diddling*, *The Angel of*

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