

Marianne Moore

*The Cage and
the Animal*



Donald Hall

Marianne Moore The Cage And The Animal

Elisabeth W. Joyce



Marianne Moore The Cage And The Animal:

Critics and Poets on Marianne Moore Linda Leavell, Cristanne Miller, Robin G. Schulze, 2005 The first collection of essays about Marianne Moore to appear in fifteen years this book brings together the work of well established Moore scholars such as Patricia C Willis Elizabeth Gregory Cristanne Miller Linda Leavell and Robin G Schulze with that of new contributors to the field The essays in this volume written from a variety of international perspectives range across the most pressing concerns of contemporary literary study and reassert Moore's centrality to a critical and poetic field in which she has been surprisingly marginalized This book also includes poems written by contemporary poets many of them significant contributors to scholarship on Moore as a way of acknowledging the importance of Moore's verse to living writers The poems compliment the scholarly essays by demonstrating in verse the important ways in which Moore's artistic achievements have stimulated her successors

Marianne Moore; the Cage and the Animal Donald Hall, 1970 A study of the life character and art of one of America's finest poets Accounts for every phase of Marianne Moore's life the early sources of her unusual character the quick recognition and encouragement of her work by Ezra Pound her years as a young poet in Greenwich Village her distinguished and controversial editorship of the Dial the most prestigious literary magazine of its day her retirement to Brooklyn where she continued for decades consistently to produce some of the best poems written in our time

A Study Guide for Marianne Moore's "Poetry" Gale, Cengage Learning, 2016 A Study Guide for Marianne Moore's Poetry excerpted from Gale's acclaimed Poetry for Students This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust Poetry for Students for all of your research needs

Marianne Moore, Subversive Modernist Taffy Martin, 2014-08-27 Myth and misconception have obstructed a clear understanding of the poetry and person of Marianne Moore In this groundbreaking study Taffy Martin delves beneath the layers of myth and recaptures the excitement that Moore's contemporaries particularly William Carlos Williams felt when they encountered her poetry She reveals that far from being a staunch upholder of Modernist order and stasis Moore continually undermines the stability of her own medium language Unlike the writings of other Modernist poets such as T S Eliot who tried to create islands of order in the seas of twentieth century fragmentation Moore's work shows surprising awareness of that fragmentation In this way she anticipates the thematic preoccupation of Postmodernist writers and critics In Marianne Moore Subversive Modernist Taffy Martin combines traditional scholarship and contemporary critical theory to create a feminist reading of one of the twentieth century's most difficult poets In so doing she places Moore in the tradition of Modernism defines Moore's quarrels with it and thus produces a broader understanding of both the poet and the movement Drawing on Moore's unpublished correspondence her reading notebooks and her workbooks as well as feminist criticism's attention to writers who elude traditional critical approaches this excellent study provides much needed insights into the Modernism life and art of Marianne Moore

Becoming Marianne Moore Marianne Moore, 2002 These notes in turn point readers to narrative accounts of Moore's associations with her early publishers that offer a range of historical contextual biographical and bibliographic 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 JACKET** *Marianne Moore* Laurence Stapleton, 2015-03-08 This book provides a full scale interpretation of Marianne Moore's poetry and prose starting with her early experiments and exploring the range and variety of her artistic achievement It portrays the self discipline and the fidelity to experience that were the source of her originality Laurence Stapleton's study of unpublished manuscripts including notebooks drafts of poems and correspondence supports her account of Marianne Moore's progress in the mastery of form Her methods of work in the early satires in the more openly constructed poems of the 1930s and in the major ones of World War II emerge in the context of her life as a professional writer The spontaneity and inventiveness of her later books resulted from her La Fontaine translation and her response to music to painting and to the changing American scene Constantly in view are Marianne Moore's literary relationships with Ezra Pound T S Eliot Wallace Stevens and William Carlos Williams as well as her appeal to a large circle of readers that made her become New York's laureate The insight that may be gained from this book should bring a better understanding of her accomplishment and of her place in American literature Originally published in 1978 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 *Cultural Critique and Abstraction* Elisabeth W. Joyce, 1998 This study of Marianne Moore and the visual arts focuses on how art productions serve to break down and re create cultural practice proving that culture is a mutable organism reluctant to change but not impervious to it In doing so author Elisabeth W Joyce shows that even though Moore may have restricted herself to the quiet provincial life of Brooklyn her poetry attests to her resistance to the constrictions imposed by the predominating bourgeoisie This study presents the bifurcation between modernism and the avant garde where while the modernists retreated from engagement in society the avant gardistes remained focused on political and social issues in order to critique stifling cultural phenomena so that art could effect cultural changes In taking this stance instead of viewing Moore's poetry as typically and provincially American Joyce places her in the international and radical art movements of the early twentieth century **Criminal Ingenuity** Ellen Levy, 2011-05-13 Poetry was declining Painting advancing we were complaining it was 50 recalled poet Frank O Hara in 1957 Criminal Ingenuity traces a series of linked moments in the history of this transfer of cultural power from the sphere of the word to that of the image Ellen Levy explores the New York literary

and art worlds in the years that bracket O'Hara's lament through close readings of the works and careers of poets Marianne Moore and John Ashbery and assemblage artist Joseph Cornell. In the course of these readings, Levy discusses such topics as the American debates around surrealism, the function of the token woman in artistic canons, and the role of the New York City Ballet in the development of mid-century modernism, and situates her central figures in relation to such colleagues and contemporaries as O'Hara, T.S. Eliot, Clement Greenberg, Walter Benjamin, and Lincoln Kirstein. Moore, Cornell, and Ashbery are connected by acquaintance and affinity, and above all by the possession of what Moore calls criminal ingenuity, a talent for situating themselves on the fault lines that fissure the realms of art, sexuality, and politics. As we consider their lives and works, Levy shows the seemingly specialized question of the source and meaning of the struggle for power between art forms inexorably opens out to broader questions about social and artistic institutions and forces: the academy and the museum, professionalism and the market, and that institution of institutions, marriage. **Hints and Disguises** Celeste

Goodridge, 1989 [Conversations with Donald Hall](#) John Martin-Joy, Allan Cooper, Richard Rohfritsch, 2021-03-19

Conversations with Donald Hall offers a unique glimpse into the creative process of a major American poet, writer, editor, anthologist, and teacher. The volume probes in depth Hall's evolving views on poetry, poets, and the creative process over a period of more than sixty years. Donald Hall, 1928-2018, reveals vivid, funny, and moving anecdotes about T.S. Eliot, Ezra Pound, and the sculptor Henry Moore; he talks about his excitement on his return to New Hampshire and the joys of his marriage with Jane Kenyon, and he candidly discusses his loss and grief when Kenyon died in 1995 at the age of forty-seven. The thirteen interviews range from a detailed exploration of the composition of *Ox Cart Man* to the poems that make up *Without an almost unbearable poetry of grief* that was written following Jane Kenyon's death. The book also follows Hall into old age when he turned to essay writing and the reflections on aging that make up *Essays after Eighty*. This moving and insightful collection of interviews is crucial for anyone interested in poetry and the creative process, the techniques and achievements of modern American poetry, and the elusive psychology of creativity and loss. **Perspectives on the Ending of Mark**

Maurice Robinson, Darrell L. Bock, Keith Elliott, Daniel Wallace, 2008-11-01 The debate continues among today's leading Bible scholars about the conspicuous exclusion of twelve verses (16:9-20) in the gospel of Mark from some early Greek manuscripts.

Naked and Fiery Forms Suzanne Juhasz, 1976 *Encyclopedia of American Poetry: The Twentieth Century* Eric L. Haralson, 2014-01-21 The *Encyclopedia of American Poetry: The Twentieth Century* contains over 400 entries that treat a broad range of individual poets and poems, along with many articles devoted to topics, schools, or periods of American verse in the century. Entries fall into three main categories: poet entries, which provide biographical and cultural contexts for the author's career; entries on individual works, which offer closer explication of the most resonant poems in the 20th-century canon; and topical entries, which offer analyses of a given period of literary production, school, thematically constructed category, or other verse tradition that historically has been in dialogue with the poetry of the United States. *Poetic*

Argument Jonathan Kertzer, 1989-10-01 Beginning with an essay on the history and theory of poetic argument he traces its patterns through Romantic and Modernist literature He divides his subject into three areas the paradoxes of reason language and argument Poetic Argument surveys the writings of the five poets in light of what has to be proved and identifies the characteristic styles of proof for each For example in the chapter on Marianne Moore Kertzer studies two expressions of poetic argument The first regards poetry as a waking dream combining the powers of sleep and calculation The second derived from Imagism treats poetry as a special way of seeing Kertzer suggests that the combination of these two elements produces Moore's characteristically intricate but inconclusive forms of argument *International Who's Who in Poetry* 2005 Europa Publications, 2004-08-02 The 13th edition of the International Who's Who in Poetry is a unique and comprehensive guide to the leading lights and freshest talent in poetry today Containing biographies of more than 4 000 contemporary poets world wide this essential reference work provides truly international coverage In addition to the well known poets talented up and coming writers are also profiled Contents Each entry provides full career history and publication details An international appendices section lists prizes and past prize winners organizations magazines and publishers A summary of poetic forms and rhyme schemes The career profile section is supplemented by lists of Poets Laureate Oxford University professors of poetry poet winners of the Nobel Prize for Literature winners of the Pulitzer Prize for American Poetry and of the King's Queen's Gold medal and other poetry prizes **Animals in American Literature** Mary Allen, 1983 **Humor, Empathy, and Community in Twentieth-Century American Poetry** Rachel Trousdale, 2021 Studies how American poets of the last hundred years have used laughter to promote recognition of shared humanity across difference **American Poetry of the Twentieth Century** Richard Gray, 1976-06-10 **Martha Graham** Neil Baldwin, 2022-10-25 A major biography the first in three decades of one of the most important artistic forces of the twentieth century the legendary American dancer and choreographer who upended dance propelling the art form into the modern age and whose profound and pioneering influence is still being felt today Brings together all the elements of Graham's colorful life with wit verve critical discernment and a powerful lyricism Mary Dearborn acclaimed author of Ernest Hemingway Time magazine called her the Dancer of the Century Her technique used by dance companies throughout the world became the first long lasting alternative to the idiom of classical ballet Her pioneering movements powerful dynamic jagged edgy forthright combined with her distinctive system of training were the epitome of American modernism performance as art Her work continued to astonish and inspire for more than sixty years as she choreographed more than 180 works At the heart of Graham's work movement that could express inner feeling Neil Baldwin author of admired biographies of Man Ray Truly definitive absolutely fascinating Patricia Bosworth and Thomas Edison Absorbing gripping a major contribution to our understanding of a remarkable man and a remarkable era Robert Caro gives us the artist and performer the dance monument who led a cult of dance worshippers as well as the woman herself in all of her complexity Here is Graham from her nineteenth century born in

1894 Allegheny Pennsylvania childhood to becoming the star of the Denishawn exotic ballets and in 1926 at age thirty two founding her own company now the longest running dance company in America Baldwin writes of how the company flourished during the artistic explosion of New York City s midcentury cultural scene of Erick Hawkins in 1936 fresh from Balanchine s School of American Ballet a handsome Midwesterner fourteen years her junior becoming Graham s muse lover and eventual spouse Graham inspiring the next generation of dancers choreographers and teachers among them Merce Cunningham and Paul Taylor Baldwin tells the story of this large fiercely lived life a life beset by conflict competition and loneliness filled with fire and inspiration drive passion dedication and sacrifice in work and in dance creation Women Editing Modernism Jayne Marek, 2021-10-21 For many years young writers experimenting with forms and aesthetics in the early decades of this century small journals known collectively as little magazines were the key to recognition Joyce Stein Eliot Pound Hemingway and scores of other iconoclastic writers now considered central to modernism received little encouragement from the established publishers It was the avant garde magazines many of them headed by women that fostered new talent and found a readership for it Jayne Marek examines the work of seven women editors Harriet Monroe Alice Corbin Henderson Margaret Anderson Jane Heap H D Bryher Winifred Ellerman and Marianne Moore whose varied activities often behind the scenes and in collaboration with other women contributed substantially to the development of modernist literature Through such publications as Poetry The Little Review The Dial and Close Up these women had a profound influence that has been largely overlooked by literary historians Marek devotes a chapter as well to the interactions of these editors with Ezra Pound who depended upon but also derided their literary tastes and accomplishments Pound s opinions have had lasting influence in shaping critical responses to women editors of the early twentieth century In the current reevaluation of modernism this important book long overdue offers an indispensable introduction to the formative influence of women editors both individually and in their collaborative efforts

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