The Descent Of Alette | 5e9d157d669bf534c7fe9baf1110a298

In the Pines
The Collected Poems of Kenneth Koch
How Spring Comes
Certain Magical Acts
Mysteries of Small Houses
Styrofoam
Blindsight
The Descent of Alette
For the Ride
Les Guerilleres
Reason and Other Women
Pakistan on the Brink
Descent to the Goddess
Songs and Stories of the Ghouls
Benediction
Disobedience
Under the Bridge and Over the Moon
Become a Delight to My Enemies
Encyclopedia of the New York School Poets
The Descent of Alette
Alma, Or, The Dead Women
Gossamurmur
Grave of Light
A Sand Book
Encyclopedia of American Poetry: The Twentieth Century
The Descent of Alette
Close to Me & Closer--The Book of the Dead
The Old Tea Seller
Helen in Egypt
Junk
The Scarlet Cabinet
Culture of One
At Night the States
Poems for Infidels
Dark Testament: and Other Poems
Midwinter Day (guns & Butter)
Coming After
Hell in Contemporary Literature

Presents an alphabetical reference guide detailing the lives and works of poets associated with the New York Schools of the early twentieth century. Poetry. "A vast Sargasso sea of plastic fragments the size of a continent has been discovered in the Pacific Ocean. How do we go about living in what Evelyn Reilly defines as 'our infinite plasticity prosperity plentitude' and still have room for poetry? STYROFOAM might just show us how to do this. It's a wonderful, mad, challenging itinerary"--John Ashbery. Her previous books include HIATUS, which was a finalist for the Poetry Society of America's Norma Farber First Book Award, and the chapbook Fervent Remnants of Reflective Surfaces. Left dead after our cultures were broken by triumphant enemies, our stories changed to suit others. We now change them again to suit ourselves. Songs and Stories of the Ghouls purports to give power to the dead—voices to the victims of genocide both ancient and contemporary—and presence to women. Medea did not kill her sons; Dido founds a city, over and over again, the city of the present author's poetry. In these poems the poet asserts that though her art comes from a tradition as broken as Afghanistan’s statuary, there is always a culture to pass on to one’s children, and one is always involved in doing so. We are the ghouls, the drinkers of the blood-sacs, and we insist that we are alive. With the cadences of Martin Luther King Jr. and the lyricism of Langston Hughes, the great civil rights activist Pauli Murray’s sole book of poems finally returns to print. There has been explosive interest in the life of Pauli Murray, as reflected in a recent profile in The New Yorker, the publication of a definitive biography, and a new Yale University college in her name. Murray has been suddenly cited by leading historians as a woman who contributed far more to the civil rights movement than anyone knew, being arrested in 1940—fifteen years before Rosa Parks—for refusing to give up her seat on a Virginia bus. Celebrated by twenty-first-century readers as a civil rights activist on the level of King, Parks, and John Lewis, she is also being rediscovered as a gifted writer of memoir, sermons, and poems. Originally published in 1970 and long unavailable, Dark Testament and Other Poems attests to her fierce lyrical powers. At turns song, prayer, and lamentation, Murray’s poems speak to the brutal history of slavery and Jim Crow and the dream of racial justice and equality. Pioneer study of the need for an inner female authority in a masculine-oriented society. Interprets the journey into the underworld of Inanna-Ishtar, Goddess of Heaven and Earth, to see Ereshkigal, her dark sister. So must modern women
descend into the depths of themselves. Rich in insights. A new collection that captures the austere serenity of the Southwest American desert. Award-winning, Paris-based poet Alice Notley's adventurous new book is inspired by the life of Marie, a woman who resided in the dump outside Notley's hometown in the Southwestern desert of America. In this poetical fantasy, Marie becomes the ultimate artist/poet, composing a codex-calligraphy, writings, paintings, collage-from materials left at the dump. She is a "culture of one." The story is told in long-lined, clear-edged poems deliberately stacked so the reader can keep plunging headlong into the events of the book. Culture of One offers further proof of how Notley "has freed herself from any single notion of what poetry should be so that she can go ahead and write what poetry can be" (The Boston Review). A poetic collage explores the realities of war veterans, strangers, the mentally disturbed, and the homeless as witnesses to the passing of the world.

An NPR Best Book of the Year From 2018 Whiting Award winner Tommy Pico, Junk is a book-length breakup poem that explores the experience of loss and erasure, both personal and cultural. The third book in Tommy Pico's Teebs trilogy, Junk is a breakup poem in couplets: ice floe and hot lava, a tribute to Janet Jackson and nacho cheese. In the static that follows the loss of a job or an apartment or a boyfriend, what can you grab onto for orientation? The narrator wonders what happens to the sense of self when the illusion of security has been stripped away. And for an indigenous person, how do these lost markers of identity echo larger cultural losses and erasures in a changing political landscape? In part taking its cue from A.R. Ammons's Garbage, Teebs names this liminal space "Junk," in the sense that a junk shop is full of old things waiting for their next use; different items that collectively become indistinct. But can there be a comfort outside the anxiety of utility? An appreciation of "being" for the sake of being? And will there be Chili Cheese Fritos?

A bold and strikingly original new work from one of America's greatest living poets Alice Notley is considered by many to be among the most outstanding of living American poets. Notley's work has always been highly narrative, and her new book mixes short lyrics with long, expansive lines of poetry that often take the form of prose sentences, in an effort "to change writing completely." The title piece, a folksong-like lament, makes a unified tale out of many stories of many people; the middle section, "The Black Trailor," is a compilation of noir fictions and reflections; while the shorter poems of "Hemostatic" range from tough lyrics to sung dramas. Full of curative power, music, and the possibility of transformation, In the Pines is a genre-bending book from one of our most innovative writers.

Written in response to the Hawk's Nest Tunnel disaster of 1931 in Gauley Bridge, West Virginia, The Book of the Dead is an important part of West Virginia's cultural heritage and a powerful account of one of the worst industrial catastrophes in American history. The poems collected here investigate the roots of a tragedy that killed hundreds of workers, most of them African American. They are a rare engagement with the overlap between race and environment in Appalachia. Published for the first time alongside photographs by Nancy Naumburg, who accompanied Rukeyser to Gauley Bridge in 1936, this edition of The Book of the Dead includes an introduction by Catherine Venable Moore, whose writing on the topic has been anthologized in Best American Essays.

Poetry. Alice Notley's two books collected here, CLOSE TO ME & CLOSER and DESAMERE, are works that are wholly their art, meaning they occur as their language shape measure. She's invented a measure. The text is a rich current crossing, as at the moment of imagining, into being in death and in an expanded life. Notley transgresses conventional contemporary categories of genre; rather than genre, the
form of the writing is the mind's inner sense and motion. "Alice Notley is, I think, the most challenging and engaging of our contemporary radical female poets infused with uncommon verbal originality, intelligence and joyous playfullness, full of heart, intensity and wonder, provocatively addressing forever unsolved questions of form and identity, life and death, imagination and gender, Notley's poems are unsettling and inspiring"--the San Francisco Chronicle. Other Alice Notley titles available from SPD include ALMA, OR THE DEAD WOMEN; FROM THE BEGINNING; and WALTZING MATILDA. In The Descent of Alette, Alice Notley presents a feminist epic, a bold journey into the deeper realms. Alette, the narrator, finds herself underground, deep beneath the city, where spirits and people ride endlessly on subways, not allowed to live in the world above. Traveling deeper and deeper, she is on a journey of continual transformation, encountering a series of figures and undergoing fragmentations and metamorphoses as she seeks to confront the Tyrant and heal the world. Using a new measure, with rhythmic units indicated by quotation marks, Notley has created a "spoken" text, a rich and mesmerizing work of imagination, mystery, and power. The latest book of prose poems by one of America's premier philosophical poets. For the title of her newest collection of prose poems, Rosmarie Waldrop adopts a term "blindsight" used by the neuroscientist Antonio R. Damasio to describe a condition in which a person actually sees more than he or she is consciously aware. "This is one reason," explains Waldrop, "for using collage: joining my fragments to other people's fragments in a dialogue, a net relation that might catch a bit more of the 'world.'" The collection the author's fourth with New Directions is divided into four thematic sections. The first, "HÜlderlin Hybrids," resonates against the German poet's twisted syntax, while using rhythmic punctuation in counterpoint to sense. "As Were," says Waldrop, "began with looking at the secondary occupations of artists for example, Mallarme teaching English, Montaigne serving as mayor of Bordeaux but this soon gave way to playing more generally with particular aspects of historical figures." The title section, "Blindsight," is most consistent in its use of collage, juxtaposing words and images to jolting, epiphanic effect. "Cornell Boxes," in contrast, has a formal unity, inspired by the constructions of Joseph Cornell, each prose poem "box" composed in a structure of fours: four paragraphs of four sentences each, with four footnotes. Alice Notley's Alma, or The Dead Women is a cross-genre book, poem/novel, poetry/prose, comedy/tragedy, that submits to no discipline but its own and was conceived by the author in a state of personal, national and planetary grief. In this book, Alma, the true god of our world, is a foul-mouthed middle-aged working-class woman, a junkie who injects heroin into the center of her forehead and dreams and suffers our nightmares with us. With the Dead Women, a community of spirits she attracts before but especially after September 11, 2001, Alma surveys with disbelief and horror the actions of the United States government as it perpetrates one war and prepares for another. "Mind-blowing." —Kim Gordon A Sand Book is a poetry collection in nine parts, a travel guide that migrates from wildfires to hurricanes, from a Tweety Bird to the president, lust to aridity, desertification to prophecy, and mother to daughter. It explores the negative space of what is happening to language and to consciousness in our strange and desperate times. From Hurricane Sandy to the murder of Sandra Bland to the massacre at Sandy Hook, from the sand in the gizzards of birds to the desertified mountains of Haiti, from Attar's Conference of the Birds to Chaucer's Parliament of Fowls to Twitter, a sand book is about change and quantification, the relationship between catastrophe and cultural transmission. It moves among
houses of worship and grocery stores, flitters between geological upheaval and the weird weather of the Internet. In her long-awaited follow-up to Mercury, Reines has written her most ambitious work to date, but also her most visceral and satisfying. Presents a narrative poem about identity and time travel in which an imposter spirit is held in a metaphorical prison by Deciders who threaten the future of imagination and poetry. A prize-winning memoir, lovingly evoking New Zealand and the coming of age of a much-loved poet. Kevin Ireland leads the reader out the back, through the mangroves, under the bridge and over the moon in this delightful memoir. We meet the characters - for characters they are - who preceded him, give birth to him, laugh with him, fight over him, love and desert him. We explore with him the landscape of his childhood in Takapuna and Cambridge, we are his intrepid companions on fishing expeditions, we share his outrage at the indignities of the education system, and we linger with him over the books that finally become his life. Winner of the history and biography section of the Montana New Zealand Book Awards. What does it mean when people use the word 'Hell' to convey the horror of an actual, personal or historical experience? Now available in paperback, this book explores the idea that modern, Western secular cultures have retained a belief in the concept of Hell as an event or experience of endless or unjust suffering. In the contemporary period, the descent to Hell has come to represent the means of recovering - or discovering - selfhood. In exploring these ideas, this book discusses descent journeys in Holocaust testimony and fiction, memoirs of mental illness, and feminist, postmodern and postcolonial narratives written after 1945. A wide range of texts are discussed, including writing by Primo Levi, W.G. Sebald, Anne Michaels, Alasdair Gray, and Salman Rushdie, and films such as Coppola's Apocalypse Now and the Matrix trilogy. Drawing on theoretical writing by Bakhtin, Levinas, Derrida, Judith Butler, David Harvey and Paul Ricoeur, the book addresses such broader theoretical issues as: narration and identity; the ethics of the subject; trauma and memory; descent as sexual or political dissent; the interrelation of realism and fantasy; and Occidentalism and Orientalism. Key Features: * Defines and discusses what constitutes Hell in contemporary secular Western cultures * Relates ideas from psychoanalysis to literary traditions ranging from Virgil and Dante to the present * Explores the concept of Hell in relation to crises in Western thought and identity. e.g. distortions of global capitalism, mental illness, war trauma and incarceration * Explains the significance of this narrative tradition of a 'descent to hell' in the immediate political context of 9/11 and its aftermath * An important new work of poetry from Alice Notley, winner of the 2015 Ruth Lilly Poetry Prize * Alice Notley has become one of the most highly regarded figures in American poetry, a master of the visionary mode acclaimed for genre-bending book-length poems of great ambition and adventurousness. Her newest work sets out to explore the world and its difficulties, from the recent economic crisis and climate change to the sorrow of violence and the disappointment of democracy or any other political system. Notley channels these themes in a mix of several longer poems - one is a kind of spy novella in which the author is discovered to be a secret agent of the dead, another an extended message found in a manuscript in a future defunct world - with some unique shorter pieces. Varying formally between long expansive lines, a mysteriously cohering sequence in meters reminiscent of ancient Latin, a narration with a postmodern broken surface, and the occasional sonnet, these are grand poems, inviting the reader to be grand enough to survive, spiritually, a planet's ruin. A poetic collage explores the realities of war veterans, strangers, the mentally disturbed, and the homeless as
witnesses to the passing of the world. Poetry. Women's Studies. More than twenty years in the writing, BENEDICTION is Alice Notley's single long poem of mourning, desire, loss, and vitality. One of the most widely read feminist texts of the twentieth century, and Monique Wittig's most popular novel, Les Guérillères imagines the attack on the language and bodies of men by a tribe of warrior women. Among the women's most powerful weapons in their assault is laughter, but they also threaten literary and linguistic customs of the patriarchal order with bullets. In this breathtakingly rapid novel first published in 1969, Wittig animates a lesbian society that invites all women to join their fight, their circle, and their community. A path-breaking novel about creating and sustaining freedom, the book derives much of its energy from its vaunting of the female body as a resource for literary invention. Poetry. "This is an immense book, one in which Notley takes language, as she has it, 'from hearsay to heresy' by the speed and awe of an unwavering attention to the seams, seems and semes of words and sentences. This is the work of an iconoclast, a semioclast, where semantics become seme-antics, and the byz-antics and -antiques from Christianity to Christine are molten down & recast into 21st Century mental shapes in the red-hot heart-red retort of a present day alchemist of mind. Alice Notley has the uncanny ability to go from the everyday mundane to the psycho-cosmic in one warp-speed stutter or typo-graphical stumble, at what Andre Breton called 'la vitesse grand V.' This is writing of the highest order"--Pierre Joris. Alice Notley has earned a reputation as one of the most challenging and engaging radical female poets at work today. Her last collection, Mysteries of Small Houses, was a finalist for both the Pulitzer Prize in poetry and the Los Angeles Times Book Prize. Structured as a long series of interconnected poems in which one of the main elements is an ongoing dialogue with a seedy detective, Disobedience sets out to explore the visible as well as the unconscious. These poems, composed during a fifteen-month period, also deal with being a woman in France, with turning fifty, and with being a poet, and thus seemingly despised or at least ignored. Coming After gathers critical pieces by acclaimed poet Alice Notley, author of Mysteries of Small Houses and Disobedience. Notley explores the work of second-generation New York School poets and their allies: Ted Berrigan, Anne Waldman, Joanne Kyger, Ron Padgett, Lorenzo Thomas, and others. These essays and reviews are among the first to deal with a generation of poets notorious for their refusal to criticize and theorize, assuming the stance that "only the poems matter." The essays are characterized by Notley's strong, compelling voice, which transfixes the reader even in the midst of professional detail. Coming After revives the possibility of the readable book of criticism. "Any other poet with Gail Wronsky's gift for sheer gorgeousness--for the sensuous image, for shapeliness, for the ever-unfolding ever-mobile vocal line--would call it a day. But Wronsky's intellect is of a larger order: restless, irreverent, wittily attuned to the force-fields of cultural fashion and to the depths those fashions bespeak. How heartening to see trenchant critique and passionate endorsement so fully intertwined! Poems for Infidels is a celebrant's book, "guilty . . . of beauty" and, resoundingly, of faith." --Linda Gregerson
Kenneth Koch has been called "one of our greatest poets" by John Ashbery, and "a national treasure" in the 2000 National Book Award Finalist Citation. Now, for the first time, all of the poems in his ten collections--from Sun Out, poems of the 1950s, to Thank You, published in 1962, to A Possible World, published in 2002, the year of the poet's death--are gathered in one volume. Celebrating the pleasures of friendship, art, and love, the poetry of Kenneth Koch has been dazzling readers for fifty years. Charter member--along with
Frank O’Hara, John Ashbery, and James Schuyler—of the New York School of poets, avant-garde playwright and fiction writer, pioneer teacher of writing to children, Koch gave us some of the most exciting and aesthetically daring poems of his generation. These poems take sensuous delight in the life of the mind and the heart, often at the same time: “O what a physical effect it has on me / To dive forever into the light blue sea / Of your acquaintance!” (“In Love with You”). Here is Koch’s early work: love poems like “The Circus” and “To Marina” and such well-remembered comic masterpieces as “Fresh Air,” “Some General Instructions,” and “The Boiling Water” (“A serious moment for the water is when it boils”). And here are the brilliant later poems—“One Train May Hide Another,” the deliciously autobiographical address in New Addresses, and the stately elegy “Bel Canto”—poems that, beneath a surface of lightness and wit, speak with passion, depth, and seriousness to all the most important moments in one’s existence. Charles Simic wrote in The New York Review of Books that, for Koch, poetry “has to be constantly saved from itself. The idea is to do something with language that has never been done before.” In the ten exuberant, hilarious, and heartbreaking books of poems collected here, Kenneth Koch does exactly that.

The fabulous beauty of Helen of Troy is legendary. But some say that Helen was never in Troy, that she had been conveyed by Zeus to Egypt, and that Greeks and Trojans alike fought for an illusion. A fifty-line fragment by the poet Stesichorus of Sicily (c. 640-555 B.C.), what survives of his Pallinode, tells us almost all we know of this other Helen, and from it H. D. wove her book-length poem. Yet Helen in Egypt is not a simple retelling of the Egyptian legend but a recreation of the many myths surrounding Helen, Paris, Achilles, Theseus, and other figures of Greek tradition, fused with the mysteries of Egyptian hermeticism.

Dark, cutting, and coursed through with bright flashes of humour, crystalline imagery, and razor-sharp detail, I Become a Delight to My Enemies is a gut-wrenchingly powerful, breathtakingly beautiful meditation on the violence and shame inflicted on the female body and psyche. An experimental fiction, I Become a Delight to My Enemies uses many different voices and forms to tell the stories of the women who live in an uncanny Town, uncovering their experiences of shame, fear, cruelty, and transcendence. Sara Peters combines poetry and short prose vignettes to create a singular, unflinching portrait of a Town in which the lives of girls and women are shaped by the brutality meted upon them and by their acts of defiance and yearning towards places of safety and belonging. Through lucid detail, sparkling imagery and illumination, Peters' individual characters and the collective of The Town leap vividly, fully formed off the page. A hybrid in form, I Become a Delight to My Enemies is an awe-inspiring example of the exquisite force of words to shock and to move, from a writer of exceptional talent and potential.

A collection of poems addresses the topics of the political turbulence, the American character, womanhood, love, and aging Selected poems from a visionary feminist poet. A leading journalist on Pakistan outlines America's options with Pakistan and Afghanistan in the post-bin Laden years, identifying long-term possibilities and hazards while examining the Taliban's current activities. By the author of Descent into Chaos. 40,000 first printing. Poet, Zen Buddhist priest, renowned thinker, and seller of tea — Baisao was all of these things, as well as being a bit of an eccentric. Known to carry large wicker baskets filled with tea utensils through the streets and surrounding hills of Japan’s capital, Baisao set up shop wherever he ended up and brewed tea for those who came to enjoy the scenery with him. Establishing a quiet, simple life, Baisao spent his final years composing poetry, brewing tea, and teaching Zen, in the
The process becoming a well-loved figure. These poems, memoirs, and letters tell us more about this endearing person and trace his long life's profound spiritual journey. This comprehensive translation includes nearly all of Baisao's writings, giving us a deep look at this remarkable man.

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.

A major new book-length visionary poem from a writer "whose poems are among the major astonishments of contemporary poetry" (Robert Polito, the Poetry Foundation) Alice Notley has become one of the most highly regarded figures in American poetry, a master of the visionary mode acclaimed for genre-bending, book-length poems of great ambition and adventurousness. Her newest book, For the Ride, is another such work. The protagonist, "One," is suddenly within the glyph, whose walls project scenes One can enter, and One does so. Other beings begin to materialize, and it seems like they (and One) are all survivors of a global disaster. They board a ship to flee to another dimension; they decide what they must save on this Ark are words, and they gather together as many as are deemed fit to save. They "sail" and meanwhile begin to change the language they are speaking, before disembarking at an abandoned future city.

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Women's Studies. Concrete Poetry. "Combine Apollinaire with Pam Grier and you might come close to Montana Ray's ferocious debut, (GUNS & BUTTER). Each concrete poem is shaped like a gun and its poetic interiors are bracingly brutal and gorgeous. Capsuled in parentheticals, each magnetic phrase is locked and loaded as Ray burns holes into subjects ranging from interracial love, single motherhood, to America's unrelenting addiction to gun violence. Her voice is mesmerizing, tender, vicious, chimeric, as she veers between role-playing a warrior glock-wielding Annie Oakley to 'warm, new mother.' I love (GUNS & BUTTER) and cannot sing it enough praises. It's the kind of rare first collection that is startling, necessary, and is truly like no other book."—Cathy Park Hong "honest, sparse writing that is brazen and piercing as a bullet."—Publishers Weekly "With cohesive intelligence, not to mention pained hilarity, Ray recasts what is not only possible but endlessly delightful in Poetry."—Cate Marvin "Is she getting off on this? It's uncomfortable to read."—Joy Katz, American Poetry Review "This work reminds me that it's point of view that gives motherhood, violence, race, desire meaning beyond language. Nothing in things, except how held, by whom."—Simone White

Perhaps Bernadette Mayer's greatest work, Midwinter Day was written on December 22, 1978, at 100 Main Street, in Lenox, Massachusetts. "Midwinter Day", as Alice Notley notes, "is an epic poem about a daily routine". In six parts, Midwinter Day takes us from awakening and emerging from dreams through the whole day -- morning, afternoon, evening, night -- to dreams again: "a plain introduction to modes of love and reason, / Then to end I guess with love, a method to this winter season / Now I've said this love it's all I can remember / Of Midwinter Day the twenty-second of December".

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