
Read PDF Elizabeth Bishops World War II Cold War View

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KEY=WORLD - BALDWIN WELCH

Elizabeth Bishop's World War II - Cold War View

Springer Elizabeth Bishop's World War II-Cold War View offers the first comprehensive portrayal of the poet in mid-century America. The elusive story of Bishop's national, cultural, and literary politics during the World War II-Cold War period is finally brought into sharp focus as the book traces her life and writing from the war years spent in Key West through her tenure as the 1949-1950 national poet laureate. Our understanding of Bishop is completely reshaped by this study's unique ability to easily move back and forth between a wide-ranging cultural critique of mid-twentieth-century America and a careful, close, and chronological reading of the poet. Roman's study is ideal for students of American poetry, contemporary poetry, and American literature.

Elizabeth Bishop's World War II-Cold War View

Palgrave Macmillan This book offers the first comprehensive portrayal of the poet in mid-20th century America.

The Cambridge Companion to

Elizabeth Bishop

Cambridge University Press Elizabeth Bishop is increasingly recognized as one of the twentieth century's most important and original poets. Initially celebrated for the minute detail of her descriptions, what John Ashbery memorably called her 'thinginess', Bishop's reputation has risen dramatically since her death, in part due to the publication of new work, including letters, stories, and visual art, as well as a controversial volume of uncollected poems, drafts, and fragments. This Companion engages with key debates surrounding the interpretation and reception of Bishop's writing in relation to questions of biography, the natural world and politics. Individual chapters focus on texts such as North and South, Questions of Travel, and Geography III, while offering fresh readings of the significance of Nova Scotia, Massachusetts, and Brazil to Bishop's life and work. This volume explores the full range of Bishop's artistic achievements and the extent to which the posthumous publications have contributed to her enduring popularity.

Literary Theory

An Anthology

John Wiley & Sons The new edition of this bestselling literary theory anthology has been thoroughly updated to include influential texts from innovative new areas, including disability studies, eco-criticism, and ethics. Covers all the major schools and methods that make up the dynamic field of literary theory, from Formalism to Postcolonialism Expanded to include work from Stuart Hall, Sara Ahmed, and Lauren Berlant. Pedagogically enhanced with detailed editorial introductions and a comprehensive glossary of terms

Elizabeth Bishop in Context

Cambridge University Press Elizabeth Bishop is increasingly recognised as one of the twentieth century's most original writers. Consisting of thirty-five ground-breaking essays by an international team of authors, including biographers, literary critics, poets and translators, this volume addresses the biographical and literary inception of Bishop's originality, from her formative upbringing in New England and Nova Scotia to long residences in New York, France, Florida and Brazil. Her poetry, prose, letters, translations and visual art are analysed in turn, followed by detailed studies of literary movements such as surrealism and modernism that influenced her artistic development. Bishop's encounters with nature, music, psychoanalysis and religion receive extended treatment, likewise her interest in dreams and humour. Essays also investigate the impact of twentieth-century history and politics on Bishop's life writing, and what it means to read Bishop via eco-criticism, postcolonial theory and queer studies.

Elizabeth Bishop in the 21st Century

Reading the New Editions

University of Virginia Press In recent years, a series of major collections of posthumous writings by Elizabeth Bishop--one of the most widely read and discussed poets of the twentieth century--have been published, profoundly affecting how we look at her life and work. The hundreds of letters, poems, and other writings in these volumes have expanded Bishop's published work by well over a thousand pages and placed before the public a "new" Bishop whose complexity was previously familiar to only a small circle of scholars and devoted readers. This collection of essays by many of the leading figures in Bishop studies provides a deep and multifaceted account of the impact of these new editions and how they both enlarge and complicate our understanding of Bishop as a cultural icon. Contributors: Charles Berger, Southern Illinois University, Edwardsville * Jacqueline Vaught Brogan, University of Notre Dame * Angus Cleghorn, Seneca College * Jonathan Ellis, University of Sheffield * Richard Flynn, Georgia Southern University * Lorrie Goldensohn * Jeffrey Gray, Seton Hall University * Bethany Hicok, Westminster College * George Lensing, University of North Carolina * Carmen L. Oliveira * Barbara Page, Vassar College * Christina Pugh, University of Illinois at Chicago * Francesco Rognoni, Catholic University in Milan * Peggy Samuels, Drew University * Lloyd Schwartz, University of Massachusetts, Boston * Thomas Travisano, Hartwick College * Heather Treseler, Worcester State University * Gillian White, University of Michigan

Lyric and Liberalism in the Age of American Empire

Oxford University Press 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.

Elizabeth Bishop

A Miracle for Breakfast

Houghton Mifflin Harcourt A biography of the brilliant, award-winning poet by one of her former students, the Pulitzer Prize-winning author of *Margaret Fuller*. Since her death in 1979, Elizabeth Bishop, who published only one hundred poems in her lifetime, has become one of America's most revered poets. And yet she has never been fully understood as a woman and artist. Megan Marshall makes incisive and moving use of a newly discovered cache of Bishop's letters to reveal a much darker childhood than has been known, a secret affair, and the last chapter of her passionate romance with Brazilian modernist designer Lota de Macedo Soares. By alternating the narrative line of biography with brief passages of memoir, Megan Marshall, who studied with Bishop in her storied 1970s poetry workshop at Harvard, offers the reader an original and compelling glimpse of the ways poetry and biography, subject and biographer, are entwined. "A shapely experiment, mixing memoir with biography...[Elizabeth Bishop] fuses sympathy with intelligence, sending us back to Bishop's marvelous poems."—*The Wall Street Journal* "Marshall is a skilled reader who points out the telling echoes between Bishop's published and private writing. Her account is enriched by a cache of revelatory, recently discovered documents...Marshall's narrative is smooth and brisk: an impressive feat."—*The New York Times Book Review*

Reading Elizabeth Bishop

An Edinburgh Companion

Edinburgh University Press A comprehensive and original guide to Elizabeth Bishop's poetry and other writing, including literary criticism and prose fiction Celebrating Elizabeth Bishop as an international writer with allegiances to various countries and national traditions, this collection of essays explores how Bishop moves between literal geographies like Nova Scotia, New England, Key West and Brazil and more philosophical categories like home and elsewhere, human and animal, insider and outsider. The book covers all aspects and periods of the author's career, from her early writing in the 1930s to the late poems finished after *Geography III* and those works published after her death. It also examines how Bishop's work has been read and reinterpreted by contemporary writers. Key Features Provides a companion to Bishop's entire artistic oeuvre, including letter writing, literary criticism and short story writing Offers a sustained consideration of Bishop's identity politics, including the role of race Studies Bishop's influence on

contemporary culture

Elizabeth Bishop's Poetics of Description

McGill-Queen's Press - MQUP Many readers are struck by Elizabeth Bishop's use of clear, striking descriptions of the physical world, and no scholar has ever asked how Bishop's commitment to description shapes her writing and thinking.

Midcentury Suspension

Literature and Feeling in the Wake of World War II

Columbia University Press How did literary artists confront the middle of a century already defined by two global wars and newly faced with a nuclear future? Midcentury Suspension argues that a sense of suspension—a feeling of being between beginnings and endings, recent horrors and opaque horizons—shaped transatlantic literary forms and cultural expression in this singular moment. Rooted in extensive archival research in literary, print, and public cultures of the Anglophone North Atlantic, Claire Seiler's account of midcentury suspension ranges across key works of the late 1940s and early 1950s by authors such as W. H. Auden, Samuel Beckett, Elizabeth Bishop, Elizabeth Bowen, Ralph Ellison, and Frank O'Hara. Seiler reveals how these writers cultivated modes of suspension that spoke to the felt texture of life at midcentury. Running counter to the tendency to frame midcentury literature in the terms of modernism or of our contemporary, Midcentury Suspension reorients twentieth-century literary study around the epoch's fraught middle.

American Literature and Culture in an Age of Cold War

A Critical Reassessment

University of Iowa Press A collection of the work of some of the best cultural critics writing about the period, American Literature and Culture in an Age of Cold War reveals a broad range of ways that American cultural production from the late 1940s to the present might be understood in relation to the Cold War. Critically engaging the reigning paradigms that equate postwar U.S. culture with containment culture, the authors present suggestive revisionist claims. Their essays draw on a literary archive—including the works of John Updike, Joan Didion, Richard E. Kim, Allen Ginsberg, Edwin Denby, Alice Childress, Frank Herbert, and others—strikingly

different from the one typically presented in accounts of the period.

Elizabeth Bishop and the Literary Archive

Lever Press In a life full of chaos and travel, Elizabeth Bishop managed to preserve and even partially catalog, a large collection—more than 3,500 pages of drafts of poems and prose, notebooks, memorabilia, artwork, hundreds of letters to major poets and writers, and thousands of books—now housed at Vassar College. Informed by archival theory and practice, as well as a deep appreciation of Bishop’s poetics, the collection charts new territory for teaching and reading American poetry at the intersection of the institutional archive, literary study, the liberal arts college, and the digital humanities. The fifteen essays in this collection use this archive as a subject, and, for the first time, argue for the critical importance of working with and describing original documents in order to understand the relationship between this most archival of poets and her own archive. This collection features a unique set of interdisciplinary scholars, archivists, translators, and poets, who approach the archive collaboratively and from multiple perspectives. The contributions explore remarkable new acquisitions, such as Bishop’s letters to her psychoanalyst, one of the most detailed psychosexual memoirs of any twentieth century poet and the exuberant correspondence with her final partner, Alice Methfessel, an important series of queer love letters of the 20th century. Lever Press’s digital environment allows the contributors to present some of the visual experience of the archive, such as Bishop’s extraordinary “multi-medial” and “multimodal” notebooks, in order to reveal aspects of the poet’s complex composition process.

Reading the Middle Generation Anew

Culture, Community, and Form in Twentieth-Century American Poetry

University of Iowa Press Ten original essays by advanced scholars and well-published poets address the middle generation of American poets, including the familiar---Robert Lowell, Elizabeth Bishop, Randall Jarrell, and John Berryman---and various important contemporaries: Delmore Schwartz, Theodore Roethke, Robert Hayden, and Lorine Niedecker. This was a famously troubled cohort of writers, for reasons both personal and cultural, and collectively their poems give us powerful, moving insights into American social life in the transforming decades of the 1940s through the 1960s. In addition to having worked during the broad middle of the last century, these poets constitute the center of twentieth-century American poetry in

the larger sense, refuting invidious connotations of “middle” as coming after the great moderns and being superseded by a proliferating postmodern experimentation. This middle generation mediates the so-called American century and its prodigious body of poetry, even as it complicates historical and aesthetic categorizations. Taking diverse formal and thematic angles on these poets---biographical-historical, deconstructionist, and more formalist accounts---this book re-examines their between-ness and ambivalence: their various positionings and repositionings in aesthetic, political, and personal matters. The essays study the interplay between these writers and such shifting formations as religious discourse, consumerism, militarism and war, the ideology of America as “nature's nation,” and U.S. race relations and ethnic conflicts. Reading the Middle Generation Anew also shows the legacy of the middle generation, the ways in which their lives and writings continue to be a shaping force in American poetry. This fresh and invigorating collection will be of great interest to literary scholars and poets.

Elizabeth Bishop and Translation

Rowman & Littlefield This book offers a discussion of Elizabeth Bishop's translations through close-readings of a selection of poems, with particular attention to the features that relate them to translation, and suggests that translation can be seen as a poetic principle that can be related to the poet's original works.

The Bloomsbury Handbook to Cold War Literary Cultures

Bloomsbury Publishing Adopting a unique historical approach to its subject and with a particular focus on the institutions involved in the creation, dissemination, and reception of literature, this handbook surveys the way in which the Cold War shaped literature and literary production, and how literature affected the course of the Cold War. To do so, in addition to more 'traditional' sources it uses institutions like MFA programs, university literature departments, book-review sections of newspapers, publishing houses, non-governmental cultural agencies, libraries, and literary magazines as a way to understand works of the period differently. Broad in both their geographical range and the range of writers they cover, the book's essays examine works of mainstream American literary fiction from writers such as Roth, Updike and Faulkner, as well as moving beyond the U.S. and the U.K. to detail how writers and readers from countries including, but not limited to, Taiwan, Japan, Uganda, South Africa, India, Cuba, the USSR, and the Czech Republic engaged with and contributed to Anglo-American literary texts and institutions.

Elizabeth Bishop in Brazil and After

A Poetic Career Transformed

McFarland The life and career of American poet and writer Elizabeth Bishop falls into two distinct segments: the pre-Brazil years and the Brazil years and beyond. A creature of displacement from childhood, Bishop traveled to Brazil at the age of 40 for a two-week trip and unexpectedly stayed for most of the next two decades, a sojourn that marked her work indelibly. This study explores how Bishop's personal and literary experience in Brazil influenced her work culturally, historically, and linguistically, while she was in Brazil and following her return to the United States. Focusing on the "Brazilian" characteristics of Bishop's work as well as some of the major poems she composed before settling in Brazil, this volume offers fresh perspective on one of the 20th century's most celebrated writers.

Elizabeth Bishop

Lines of Connection

Edinburgh University Press Linda Anderson explores Elizabeth Bishop's poetry, from her early days at Vassar College to her last great poems in *Geography III* and the later uncollected poems. Drawing generously on Bishop's notebooks and letters, the book situates Bishop both in her historical and cultural context and in terms of her own writing process, where the years between beginning a poem and completing it, for which Bishop is legendary, are seen as a necessary part of their composition. The book begins by offering a new reading of Bishop's relationship with Marianne Moore and with modernism. Through her journeys to Europe Bishop, it is also argued, learned a great deal from visual artists and from surrealism. However the book also follows the way Bishop came back to memories of her childhood, developing ideas about narrative, in order to explore time, both the losses it demands and the connections it makes possible. The lines of connections are both those between Bishop and her contemporaries and her context and those she inscribed through her own work, suggesting how her poems incorporate a process of arrival and create new possibilities of meaning

Elizabeth Bishop: A Very Short Introduction

Oxford University Press *Very Short Introductions: Brilliant, Sharp, Inspiring* Elizabeth Bishop has been described as the 'best-loved' poet in English of the second half of the twentieth century. This Very Short Introduction explores the 90 or so published poems that are at the core of her remarkable canon of verse. Drawing on biographical and critical material, Jonathan Post also makes frequent use of Bishop's letters and commentary by fellow poets, including Marianne Moore, Robert Lowell, and James Merrill to illuminate her writing and contemporary literary landscape.

Throughout, Post places Bishop's lyric poetry within the context of her life and aesthetic values, showing how these shaped her work. The book covers a wide range of core themes present in her poetry, including her powerful use of description, the environment, balance, and ideas of love and loss, as well as looking at Bishop's interest in the visual arts. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

The Poetry of the Americas

From Good Neighbors to Countercultures

Oxford University Press 'The Poetry of the Americas' provides an expansive history of relations between poets in the US and Latin America over three decades, from the Good Neighbor diplomacy of World War II to 1960s Cold War cultural policy

Edinburgh Companion to Anthony Trollope

Edinburgh University Press Explores the many ways in which Anthony Trollope is being read in the twenty-first century Since the turn of the century, the Victorian novelist Anthony Trollope has become a central figure in the critical understanding of Victorian literature. By bringing together leading Victorianists with a wide range of interests, this innovative collection of essays involves the reader in new approaches to Trollope's work. The contributors to this volume highlight dimensions that have hitherto received only scant attention and in doing so they aim to draw on the aesthetic capabilities of Trollope's twenty-first-century readers. Instead of reading Trollope's novels as manifestations of social theory, they aim to foster an engagement with a far more broadly theorised literary culture. Key Features: The most innovative collection of original essays on Anthony Trollope to date Enables the reader to see the direction of Trollope studies and Victorian studies in the twenty-first century Situates Trollope's work in newly emerging critical contexts, such as media networks and economics Makes use of pioneering developments in stylistics, ethics, epistemology, and reception history

Poetics of the Body

Edna St. Vincent Millay, Elizabeth Bishop, Marilyn Chin, and Marilyn Hacker

Springer Poetics of the Body examines representations of the body in the work of four important twentieth-century poets: Edna St. Vincent Millay, Elizabeth Bishop, Marilyn Chin, and Marilyn Hacker. Drawing on both past and present discussions regarding the place of the body in relation to Western philosophy, gender, sexuality, desire, creative production, and narrative, this study reveals how the poetic bodies in the poetry of these women negotiate the intersecting ideologies that attempt to regulate the body, its characteristics, and its behaviors. Ultimately, this dynamic book considers what it means to possess a body.

God and Elizabeth Bishop Meditations on Religion and Poetry

Springer In God and Elizabeth Bishop Cheryl Walker takes the bold step of looking at the work of Elizabeth Bishop as though it might have something fresh to say about religion and poetry. Going wholly against the tide of recent academic practice, especially as applied to Bishop, she delights in presenting herself as an engaged Christian who nevertheless believes that a skeptical modern poet might feed our spiritual hungers. This is a book that reminds us of the rich tradition of religious poetry written in English, at the same time taking delicious detours into realms of humour, social responsibility, and mysticism.

Circle of Ancients

Circle of Ancients When Greg Maclean steps into the British Museum one day, it heralds unimaginable changes in his life. The supernatural comes knocking on his door in this gripping story about the quest for love and enlightenment.

In the Frame

Women's Ekphrastic Poetry from Marianne Moore to Susan Wheeler

University of Delaware Press The subject of In the Frame is poetic ekphrasis: poems whose starting point or source of inspiration is a work of visual art. The authors of these sixteen essays, several of whom are poets as well as critics, have a

twofold purpose: calling attention to the contribution women poets have made to this important genre of poetic writing and re-thinking ekphrastic poetry's motives and purposes. From Marianne Moore and Elizabeth Bishop to Mary Jo Salter, C. D. Wright, and Susan Wheeler, many of our best women poets have done important work in this genre, and when they describe, confront, or speak for an image that is itself wordless, their motives are not only formal but aesthetic. Their poems also raise important questions, from a perspective that is often, but not always, gender-inflected about how art is made and displayed, experienced and valued, celebrated and commodified. Jane Hedley is K. Laurence Stapleton Professor of English at Bryn Mawr College. Willard Spiegelman is the Hughes Professor of English at Southern Methodist University, and editor-in-chief of the Southwest Review. Nick Halpem is an associate professor in the English Department at North Carolina State University.

The New Anthology of American Poetry

Postmodernisms 1950-Present

Rutgers University Press Steven Gould Axelrod, Camille Roman, and Thomas Travisano continue the standard of excellence set in Volumes I and II of this extraordinary anthology. Volume III provides the most compelling and wide-ranging selection available of American poetry from 1950 to the present. Its contents are just as diverse and multifaceted as America itself and invite readers to explore the world of poetry in the larger historical context of American culture. Nearly three hundred poems allow readers to explore canonical works by such poets as Elizabeth Bishop, Robert Lowell, and Sylvia Plath, as well as song lyrics from such popular musicians as Bob Dylan and Queen Latifah. Because contemporary American culture transcends the borders of the continental United States, the anthology also includes numerous transnational poets, from Julia de Burgos to Derek Walcott. Whether they are the works of oblique avant-gardists like John Ashbery or direct, populist poets like Allen Ginsberg, all of the selections are accompanied by extensive introductions and footnotes, making the great poetry of the period fully accessible to readers for the first time.

Midcentury Quartet

Bishop, Lowell, Jarrell, Berryman, and the Making of a Postmodern

Aesthetic

University of Virginia Press In a February 1966 letter to her artistic confidant, Robert Lowell, Elizabeth Bishop tellingly grouped four midcentury poets: Lowell, Randall Jarrell, John Berryman, and herself. For Bishop--always wary of being pigeonholed and therefore reticent about naming her favorite contemporaries--it was a rare explicit acknowledgment of an informal but enduring artistic circle that has evaded the notice of literary journalists for more than forty years. Despite the private nature of their dialogue, the group's members--Bishop, Lowell, Jarrell, and Berryman--left a compelling record of their mutual interchange and influence. Drawing on an extensive range of published and archival sources, Thomas Travisano traces these poets' creation of a surprisingly coherent postmodern aesthetic and defines its continuing influence on American poetry. The refusal of this "midcentury quartet," as Travisano calls them, to voice a formalized doctrine, coupled with their intuitive way of working, has caused critics to miss the coherence of their project. Travisano argues that these poets are not only successors to Pound, Auden, Stevens, and Eliot but postmodern explorers in their own right. In forging their own aesthetic, characterized here as a postmodern mode of elegy, they encountered significant resistance from their immediate modernist mentors Allen Tate, John Crowe Ransom, and Marianne Moore. Jarrell, whom others of the group regarded as a critic of particular genius, was first described as a post-modernist in a 1941 review by Ransom that Travisano cites as the earliest known use of the term. In Jarrell's review of Lowell's *Lord Weary's Castle* six years later, he named Lowell a postmodernist and identified traits, among them the use of pastiche, that are now considered by theorists such as Fredric Jameson as specifically postmodern. And Bishop's inventiveness allowed her to adapt a self-exploratory mode often, but imprecisely, termed confessional to challenging forms such as the double sonnet, villanelle, and sestina. Each of these poets suffered a devastating loss during childhood and lived through the twentieth-century disasters of the Great Depression, World War II and the Holocaust, and the cold war. The continual tension in their poetry between subjectivity and form, claims Travisano, reflects the plight of the fractured individual in a postmodern world. By arguing so sharply for the importance of this circle, *Midcentury Quartet* is certain to redraw the map of postwar American poetry.

With Robert Lowell and His Circle Sylvia Plath, Anne Sexton, Elizabeth Bishop, Stanley Kunitz, and Others

UPNE In 1959 Kathleen Spivack won a fellowship to study at Boston University with Robert Lowell. Her fellow students were Sylvia Plath and Anne Sexton, among others. Thus began a relationship with the famous poet and his circle that would last to the

end of his life in 1977 and beyond. Spivack presents a lovingly rendered story of her time among some of the most esteemed artists of a generation. Part memoir, part loose collection of anecdotes, artistic considerations, and soulful yet clear-eyed reminiscences of a lost time and place, hers is an intimate portrait of the often suffering Lowell, the great and near great artists he attracted, his teaching methods, his private world, and the significant legacy he left to his students. Through the story of a youthful artist finding her poetic voice among literary giants, Spivack thoughtfully considers how poets work. She looks at friendships, addiction, despair, perseverance and survival, and how social changes altered lives and circumstances. This is a beautifully written portrait of friends who loved and lived words, and made great beauty together. A touching and deeply revealing look into the lives and thoughts of some of the most influential artists of the twentieth century, *With Robert Lowell and His Circle* will appeal to writers, students, and thoughtful literary readers, as well as to scholars.

Modernist Women Writers and American Social Engagement

Rowman & Littlefield *Modernist Women Writers and American Social Engagement* explores the role of social and political engagement by women writers in the development of American modernism through an examination of a diverse array of genres by both canonical modernists and underrepresented writers.

Deep Skin

Elizabeth Bishop and Visual Art

Cornell University Press Elizabeth Bishop, who constructed poems of crystalline visual accuracy, is often regarded as the most painterly of twentieth-century American poets. In *Deep Skin*, Peggy Samuels explores Bishop's attraction to painters who experimented with dynamic interactions between surface and depth. She tells the story of the development of Bishop's poetics in relation to her engagement with mid-century art, particularly the work of Paul Klee, Kurt Schwitters, and Alexander Calder. Contemporary conversations about the visual arts circulating among art historians and reviewers shaped Bishop's experience and illuminated aesthetic problems for which she needed to find solutions. The book explores in particular the closest intellectual context for Bishop, her friend Margaret Miller, who worked as a research associate and later associate curator at the Museum of Modern Art. Samuels traces a complex and rich four-way metaphor in her portrait of Bishop's methods: surface of verse, surface of painting, skin, and interface between mind and world. The visual arts helped Bishop to develop a new model for lyric: the surface of verse becomes a threshold that opens in two directions—to nature and to the interior of the poet. Bishop's poetics is very much about the touch of the materials of the mind and world inside the materiality of verse. Translating and revising some of the

concepts from the visual arts in her own linguistic medium, she begins to experiment with modulation, absorption, and incorporation across multiple registers of experience.

Guys Like Us

Citing Masculinity in Cold War Poetics

University of Chicago Press Guys Like Us considers how writers of the 1950s and '60s struggled to craft literature that countered the politics of consensus and anticommunist hysteria in America, and how notions of masculinity figured in their effort. Michael Davidson examines a wide range of postwar literature, from the fiction of Jack Kerouac to the poetry of Gwendolyn Brooks, Frank O'Hara, Elizabeth Bishop, and Sylvia Plath. He also explores the connection between masculinity and sexuality in films such as *Chinatown* and *The Lady from Shanghai*, as well as television shows, plays, and magazines from the period. What results is a virtuoso work that looks at American poetic and artistic innovation through the revealing lenses of gender and history.

Desegregating Desire

Race and Sexuality in Cold War American Literature

Univ. Press of Mississippi A study of race and sexuality and their interdependencies in American literature from 1945 to 1955, Desegregating Desire examines the varied strategies used by eight American poets and novelists to integrate sexuality into their respective depictions of desegregated places and emergent identities in the aftermath of World War II. Focusing on both progressive and conventional forms of cross-race writing and interracial intimacy, the book is organized around four pairs of writers. Chapter one examines reimagined domestic places, and the ambivalent desires that define them, in the southern writing of Elizabeth Bishop and Zora Neale Hurston. The second chapter; focused on poets Gwendolyn Brooks and Edwin Denby, analyzes their representations of the postwar American city, representations which often transpose private desires into a public imaginary. Chapter three explores how insular racial communities in the novels of Ann Petry and William Demby were related to non-normative sexualities emerging in the early Cold War. The final chapter, focused on damaged desires, considers the ways that novelists Jo Sinclair and Carl Offord, relocate the public traumas of desegregation with the private spheres of homes and psyches. Aligning close textual readings with the segregated histories and interracial artistic circles that informed

these Cold War writers, this project defines desegregation as both a racial and sexual phenomenon, one both public and private. In analyzing more intimate spaces of desegregation shaped by regional, familial, and psychological upheavals after World War II, Tyler T. Schmidt argues that "queer" desire--understood as same-sex and interracial desire--redirected American writing and helped shape the Cold War era's integrationist politics.

Living Genres in Late Modernity

American Music of the Long 1970s

Univ of California Press Living Genres in Late Modernity rehearses the American 1970s through the workings of its musical genres. Exploring stylistic developments from the late 1960s through the early 1980s, including soul, funk, disco, pop, the nocturne, and the concerto, Charles Kronengold treats genres as unstable constellations of works, people, practices, institutions, technologies, money, conventions, forms, ideas, and multisensory experiences. What these genres share is a significant cultural moment: they arrive just after "the sixties" and are haunted by a sense of belatedness, loss, or doubt, even as they embrace narratives of progress or abundance. These genres give us reasons—and means—to examine our culture's self-understandings. Through close readings and large-scale mappings of cultural and stylistic patterns, the book's five linked studies reveal how genres help construct personal and cultural identities that are both partial and overlapping, that exist in tension with one another, and that we experience in ebbs and flows.

The American Landscape in the Poetry of Frost, Bishop, and Ashbery

The House Abandoned

Springer Robert Frost, Elizabeth Bishop, and John Ashbery stand out among major American poets - all three shaped the direction and pushed the boundaries of contemporary poetry on an international scale. Drawing on biography, cultural history, and original archival research, MacArthur shows us that these distinctive poets share one surprisingly central trope in their oeuvres: the Romantic scene of the abandoned house. This book scrutinizes the popular notion of Frost as a deeply rooted New Englander, demonstrates that Frost had an underestimated influence on Bishop - whose preoccupation with houses and dwelling is the obverse of her obsession with travel - and questions dominant, anti-biographical readings of Ashbery as an urban-identified poet. As she reads poems that evoke particular landscapes and houses lost and abandoned by these poets, MacArthur also sketches

relevant cultural trends, including patterns of rural de-settlement, the transformation of rural economies from agriculture to tourism, and modern American s increasing mobility and rootlessness.

American Night

The Literary Left in the Era of the Cold War

Univ of North Carolina Press American Night, the final volume of an unprecedented trilogy, brings Alan Wald's multigenerational history of Communist writers to a poignant climax. Using new research to explore the intimate lives of novelists, poets, and critics during the Cold War, Wa

Our Emily Dickinsons

American Women Poets and the Intimacies of Difference

University of Pennsylvania Press Our Emily Dickinsons situates Dickinson's life and work within larger debates about gender, sexuality, and literary authority in America. Examining Dickinson's influence on Marianne Moore, Sylvia Plath, Elizabeth Bishop and others, Vivian R. Pollak complicates the connection between authorial biography and poetry that endures.

History, Memory, and the Literary Left

Modern American Poetry, 1935-1968

University of Iowa Press In this nuanced revisionist history of modern American poetry, John Lowney investigates the Depression era's impact on late modernist American poetry from the socioeconomic crisis of the 1930s through the emergence of the new social movements of the 1960s. Informed by an ongoing scholarly reconsideration of 1930s American culture and concentrating on Left writers whose historical consciousness was profoundly shaped by the Depression, World War II, and the Cold War, Lowney articulates the Left's challenges to national collective memory and redefines the importance of late modernism in American literary history. The

late modernist writers Lowney studies most closely---Muriel Rukeyser, Elizabeth Bishop, Langston Hughes, Gwendolyn Brooks, Thomas McGrath, and George Oppen--are not all customarily associated with the 1930s, nor are they commonly seen as literary peers. By examining these late modernist writers comparatively, Lowney foregrounds differences of gender and sexuality, race and ethnicity, and social class and region while emphasizing how each writer developed poetic forms that responded to the cultural politics and socioaesthetic debates of the 1930s. In so doing he calls into question the boundaries that have limited the scholarly dialogue about modern poetry. No other study of American poetry has considered the particular gathering of careers that Lowney considers. As poets whose collective historical consciousness was profoundly shaped by the turmoil of the Depression and war years and the Cold War's repression or rewriting of history, their diverse talents represent a distinct generational impact on U.S. and international literary history.

Planets on Tables

Poetry, Still Life, and the Turning World

Cornell University Press "By exploring literary works of still life by Wallace Stevens, William Carlos Williams, Elizabeth Bishop, and Richard Wilbur - as well as the art of Joseph Cornell - the eminent critic Bonnie Costello considers how exchanges between the arts help to establish vital thresholds between the personal and public realms. In her view, Stevens and Williams bring the turmoil of history into their struggle for local aesthetic order; Bishop "studies history" in the intimate objects and arrangements she finds in her travels; Cornell, an artist inspired by poetry and loved by poets, links his dream boxes to contemporary events; and Richard Wilbur seeks to mend a broken postwar world within the hospitable spheres of art and home.

Professing Sincerity

Modern Lyric Poetry, Commercial Culture, and the Crisis in Reading

University of Virginia Press Sincerity—the claim that the voice, figure, and experience of a first-person speaker is that of the author—has dominated both the reading and the writing of Anglo-American poetry since the romantic era. Most critical studies have upheld an opposition between sincerity and the literary marketplace, contributing to the widespread understanding of the lyric poem as a moral refuge from the taint of commercial culture. Guided by the question of why we expect poetry to be sincere, Susan Rosenbaum reveals in *Professing Sincerity*:

Modern Lyric Poetry, Commercial Culture, and the Crisis in Reading that, in fact, sincerity in the modern lyric was in many ways a product of commercial culture. As she demonstrates, poets who made a living from their writing both sold the moral promise that their lyrics were sincere and commented on this conflict in their work. Juxtaposing the poetry of Wordsworth and Frank O'Hara, Charlotte Smith and Sylvia Plath, and Anna Laetitia Barbauld and Elizabeth Bishop, Rosenbaum shows how on the one hand, through textual claims to sincerity poets addressed moral anxieties about the authenticity, autonomy, and transparency of literature written in and for a market. On the other hand, by performing their "private" lives and feelings in public, she argues, poets marketed the self, cultivated celebrity, and advanced professional careers. Not only a moral practice, professing sincerity was also good business. The author focuses on the history of this conflict in both British romantic and American post-1945 poetry. Professing Sincerity will appeal to students and scholars of Anglo-American lyric poetry, of the history of authorship, and of gender studies and commercial culture.

Wallace Stevens among Others

Diva-Dames, Deleuze, and American Culture

McGill-Queen's Press - MQUP In *Wallace Stevens among Others*, David Jarraway explores the extraordinary achievement of Wallace Stevens, but in contexts that are not usually thought about in connection with Stevens's work - gay literature, contemporary fiction, Hollywood film, and avant-garde architecture, among others. By viewing the poet among these "other" contexts, Jarraway considers the nature of self-reflection and pays special attention to the discrediting of self-presence as the principle of identity in American writing - a theme that reflects American authors' abiding concern for subjectivities that engage the world from spaces of distance and difference. By returning to the work of Stevens, Jarraway seeks to refurbish this preoccupation by linking it to the literary theory of French philosopher Gilles Deleuze, whose work applies to American writers from Melville and Whitman to Fitzgerald and Cummings. Jarraway forges the link between Deleuze and Stevens by drawing out the female subjectivity found in each writer's work to rethink the more static masculinist premises of being. Informed by a deep knowledge of and fluency with the work of Stevens and Deleuze, Jarraway uses these writers as a means of entry into American literature and culture, *Wallace Stevens among Others* is a sophisticated analysis that will open new directions for future scholarship.