

RANDALL JARRELL
Kipling, Auden & Co.

ESSAYS AND REVIEWS 1925-1944



Kipling Auden And Co Essays And Reviews 1935 1964

Michael Sims



Kipling Auden And Co Essays And Reviews 1935 1964:

Kipling, Auden & Co Randall Jarrell, 1981 **Something We Have That They Don't** Steve & Mark Clark & Ford, Steven H. Clark, 2004-04 There is some connexion I like the way the English spell it They're so clever about some things Probably smarter generally than we are Although there is supposed to be something We have that they don't don't ask me What it is John Ashbery *Tenth Symphony Something We Have That They Don't* presents a variety of essays on the relationship between British and American poetry since 1925 The essays collected here all explore some aspect of the rich and complex history of Anglo American poetic relations of the last seventy years Since the dawn of Modernism poets either side of the Atlantic have frequently inspired each other's developments from Frost's galvanizing advice to Edward Thomas to rearrange his prose as verse to Eliot's and Auden's enormous influence on the poetry of their adopted nations whichever Auden is Eliot once replied when asked if he were a British or an American poet I suppose I must be the other from the impact of Charles Olson and other Black Mountain poets on J H Prynne and the Cambridge School to the widespread influence of Frank O'Hara and Robert Lowell on a diverse range of contemporary British poets Clark and Ford's study aims to chart some of the currents of these ever shifting relations Poets discussed in these essays include John Ashbery W H Auden Elizabeth Bishop T S Eliot Mark Ford Robert Graves Thom Gunn Lee Harwood Geoffrey Hill Michael Hofmann Susan Howe Robert Lowell and W B Yeats Poetry and sovereignty Philip Larkin remarked in an interview of 1982 are very primitive things these essays consider the ways in which even seemingly very unprimitive poetries can be seen as reflecting and engaging with issues of national sovereignty and self interest and in the process they pose a series of fascinating questions about the national narratives that currently dominate definitions of the British and American poetic traditions This innovative and exciting new collection will be of great interest to students and scholars of British and American poetry and comparative literature *John Ashbery and Anglo-American Exchange* Oli Hazzard, 2018-06-13 In 1966 John Ashbery wrote The English language is constantly trying to stave off invasion by the American language it lives in a state of alert which is reflected to some degree in English poetry This book shows how the work of a major post war American poet has been centrally concerned with questions of national identity and intercultural poetic exchange by reading crucial episodes in Ashbery's oeuvre in the context of an other tradition of modern English poets he himself has defined This line runs from the editor of Ashbery's recent *Collected Poems* Mark Ford through Lee Harwood in the late 1960s F T Prince in the 1950s to chronologically the first and therefore most important influence on his own work W H Auden Through detailed close readings of the poetry of Ashbery and these English poets original interviews and extensive archival research a new account of Ashbery's aesthetic and a significant re mapping of post war English poetry is presented The biographical slant of the book is highly significant as it reads these writers poetry and correspondence together for the first time suggesting how major poetic innovations arose from specific social contexts from the particulars of relations between poets and also from a broader

climate of Anglo American exchange as registered by each poet The book's presentation of the process of poetic influence is attentive to actual exchanges between contemporaries as evidenced in correspondence as opposed to speculative relationships with dominant figures and as such represents a departure from many other studies of Ashbery's work Key themes include Englishness as a national imaginary the concept of the minor reciprocal influence and the poetry of coteries The result is that both Ashbery himself and the landscape of post war English poetry are presented in significantly new lights

The Letters of Robert Lowell Robert Lowell, 2007-03-20 These letters document the evolution of Lowell's work and illuminate another side of his life his deep friendships with other writers his manic depression his marriages to three prose writers and his involvement with the antiwar movement of the 1960s

Granular Modernism Beci Carver, 2014-11-27 Granular Modernism understands the way that some Modernist texts put themselves together as a way of pulling themselves apart In this volume Beci Carver offers a new way of reading Modernist novels and poems by drawing attention to the anomalies that make them difficult to summarise or simplify Carver proposes that rather than trying to find the shapes of narrative or argument in their writing the Granular Modernists namely Joseph Conrad William Gerhardie Evelyn Waugh Henry Green T S Eliot W H Auden and Samuel Beckett experiment in certain of their works in finding the shapelessness of a moment in history that increasingly confidently called itself modern which was to call itself shapeless The project of Modernism in the late nineteenth and the first half of the twentieth century was to find a story to tell about an era full of beginnings The project of Granular Modernism was to find a way of turning the inchoateness of the modern moment into art Granular Modernism takes from the Naturalist movements of the nineteenth and early twentieth century its attentiveness to the process of mundane experiences like eating or waiting But where Naturalism sets out to offer a complete picture of a way of life Granular Modernism's eating and waiting fail to amount to anything more to paraphrase Evelyn Waugh The most they can hope for is a cumulative futility Frank Norris once described one of Stephen Crane's narrators as a locust in a grain elevator attempting to empty the silo by carrying off one grain at a time Norris is being dismissive But his image of pointless meticulous indefinite manoeuvre potentially defines the ambition of the Granular Modernists

Elizabeth Bishop's Poetics of Description Zachariah Pickard, 2009 This volume contains a long overdue account of how Elizabeth Bishop's commitment to scrutiny and description shapes her poetry

Reading the Middle Generation Anew Eric Haralson, 2006-04 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

What Became of Wystan Alan

Jacobs,1998 In this lucid and balanced treatise Alan Jacobs reveals the true parameters of Auden s change after the poet s move to America in 1939 By carefully examining poems that represent transitional moments in Auden s thinking Jacobs identifies the points at which the tectonic plates of the poet s intellect clashed and the buckles and rifts created in Auden s work Surveying Auden s growth over time Jacobs explores the idea of personal and moral change Chapters outline Auden s rejection of Romanticism and his adoption of Horatianism and his altered views of political psychological and sexual matters Lastly Jacobs demonstrates the consistent qualities of thought and expression found throughout Auden s poetry and shows how in great art as in great minds change and continuity may powerfully coexist

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

The Phantom Coach Michael Sims,2014-08-26

Ghost stories date back centuries but those written in the Victorian era have a unique atmosphere and dark beauty Michael Sims whose previous Victorian collections Dracula s

Guest vampires and The Dead Witness detectives have been widely praised has gathered twelve of the best stories about humanity's oldest supernatural obsession The Phantom Coach includes tales by a surprising often legendary cast from Charles Dickens and Margaret Oliphant to Henry James Rudyard Kipling and Arthur Conan Doyle as well as well as lost gems by forgotten masters such as Mary E Wilkins Freeman and W F Harvey Amelia Edwards chilling story gives the collection its title while Ambrose Bierce The Moonlit Road Elizabeth Gaskell The Old Nurse's Story and W W Jacobs The Monkey's Paw will turn you white as a sheet With a skillful introduction to the genre and notes on each story by Michael Sims The Phantom Coach is a spectacular collection of ghostly Victorian thrills *Mary Barnard, American Imagist* Sarah Barnsley, 2013-12-01 Uncovers a new chapter in the story of American modernist poetry Perhaps best known for her outstanding translation of Sappho poet Mary Barnard 1909-2001 has until recently received little attention for her own work In this book Sarah Barnsley examines Barnard's poetry and poetics in the light of her plentiful correspondence with Ezra Pound William Carlos Williams and others Presenting Barnard as a late Imagist Barnsley links Barnard's search for a poetry grounded in native speech to efforts within American modernism for new forms in the American grain Barnsley finds that where Pound and Williams began the campaign for a modern poetry liberated from the heave of the iambic pentameter Barnard completed it through a spare but musical aesthetic derived from her studies of Greek metric and American speech rhythms channeled through materials drawn direct from the American local The first book on Barnard and the first to draw on the Barnard archives at Yale's Beinecke Library *Mary Barnard American Imagist* unearths a fascinating and previously untold chapter of twentieth century American poetry Clearly structured and elegantly written *Mary Barnard American Imagist* far exceeds any act of routine scholarly recovery In addition to giving full recognition to Barnard's superb skills as a translator of Sappho Sarah Barnsley also makes a convincing case for her original poetic output and for her contribution to the evolution of American free verse Peter Nicholls author of *Modernisms A Literary Guide* Second Edition **Memoirs** Robert Lowell, 2022-08-02 A complete collection of Robert Lowell's autobiographical prose from unpublished writings about his youth to reflections on the triumphs and confusions of his adult life Robert Lowell's *Memoirs* is an unprecedented literary discovery the manuscript of Lowell's lyrical evocation of his childhood which was written in the 1950s and has remained unpublished until now Meticulously edited by Steven Gould Axelrod and Grzegorz Kosciuszko it serves as a precursor or companion to his groundbreaking book of poems *Life Studies* which signaled a radically new prose inflected direction in his work and indeed in American poetry *Memoirs* also includes intense depictions of Lowell's mental illness and his determined efforts to recover It concludes with Lowell's reminiscences of other writers among them T S Eliot Robert Frost Ezra Pound John Berryman Anne Sexton Hannah Arendt and Sylvia Plath *Memoirs* demonstrates Lowell's expansive gifts as a prose stylist and his powers of introspection and observation It provides striking new evidence of the range and brilliance of Lowell's achievement Includes black and white photographs **WLA**, 2009 **Men and Women Writers of the 1930s** Janet

Montefiore, 2003-09-02 This book examines in detail the contribution of women writers through their memoirs fiction and poetry to the literature of the 1930s The author challenges the traditional literary analyses of this dynamic and politically charged decade

News of War Rachel Judith Galvin, 2018 A new work of scholarship that considers several of the most prominent poets writing from the outbreak of the Spanish Civil War to the end of World War II

Writers on Writing Bloomsbury Publishing, 2021-09-30 Writers on Writing brings together a plethora of phrases quotable lines quips and putdowns about the writing process Arranged in themes that follow the stages from idea to final publication and beyond this little book of quotations brings together words of wisdom and withering wit from famous and infamous writers across the ages about their own work and that of fellow writers Themes on the publishing process include getting started first drafts agents editing publication day book tours and on different genres forms and writing styles such as plot character dialogue Other topics covered are rivals censorship writer's block spelling fame money plagiarism and alcohol The quotations are accompanied by their original source where known date and a short writer biographical note A writer is a person who writes

John Braine Our book is found to be a drug no man needs it or heeds it In the space of a year our publisher has disposed but of two copies Charlotte Brontë How rare how precious is frivolity How few writers can prostitute all their powers They are always implying I am capable of higher things E M Forster

I Will Tell No War Stories Howard Mansfield, 2024-04-16 When Howard Mansfield grew up World War II was omnipresent and hidden This was also true of his father's time in the Air Force Like most of his generation it was a rule not to talk about what he'd experienced in war You're not getting any war stories from me he'd say Cleaning up the old family house the year before his father's death Mansfield was surprised to find a short diary of the bombing missions he had flown Some of the missions were harrowing Mansfield began to fill in the details and to be surprised again this time by a history he thought he knew I Will Tell No War Stories is about undoing the forgetting in a family and in a society that has hidden the horrors and cataclysm of a world at war Some part of that forgetting was necessary for the veterans otherwise how could they come home how could they find peace I Will Tell No War Stories is also about learning to live with history a theme Mansfield explored in earlier books like In the Memory House which The New York Times called a wise and beautiful book and The Same As Twice said by the Times to be filled with insight and eloquence a brilliant book

Elements Casey Clabough, 2002 Elements The Novels of James Dickey draws upon previously undiscussed manuscripts and notes to articulate Dickey's fictional vision as it appears in his three published novels while also examining his early unpublished fiction and post-deliverance screenplays The book's thesis follows Dickey's philosophical and verbal theory for his published fiction the practice of merging illustrating the multifaceted and layered manner in which it functions encompassing protagonist and environment and reader and text Just as Ed Gentry Joel Cahill and Muldrow assume the essence of their respective environments the reader is subtly asked to become a part of the text while retaining cognitive independence to blend in the place you're in but with a mind to do something To the White Sea 273 Having explored the

connective qualities of Dickey's published novels the book's final chapter turns to a summary of Dickey's unpublished and largely unknown fiction. Discussing a novel manuscript, four short stories, three screenplays, and five screenplay prospects, the chapter seeks to summarize these heretofore undiscussed works while also tracing their similarities with the published texts.

The One Voice of James Dickey James Dickey, 2003. In The One Voice of James Dickey Gordon Van Ness skillfully documents James Dickey's growth from a callow teen interested primarily in sports to a mature poet who possessed literary genius and who deliberately advanced himself and his career. The letters from 1942 through 1969 depict Dickey gradually establishing a self-identity, deciding to write, struggling to determine a subject matter and style, working determinedly to gain initial recognition, and eventually seeking out the literary establishment to promote himself and his views on poetry. The letters also portray a complex personality with broad interests, acute intelligence, and heightened imagination, as well as a deep need to re-create his past and assume various roles in the present. From Dickey's extensive correspondence, Van Ness has selected not only those letters that best reveal the chronological development of Dickey's career and his conscious efforts to chart its course but also those that portray his other interests and depict the various features of his personality. The letters are grouped by decade, with each period placed in perspective by a critical introduction. The introductory sections offer a psychological understanding of Dickey's personality by identifying the needs and fears that affected his actions. They also explain the American literary and cultural scene that Dickey confronted as he matured. Together, the letters and commentary yield a sense of Dickey's complex personality, both the man as a writer and the writer as a man, while arguing that he remained one voice. Because how a writer writes, the appearance of a writer's words on a page, makes a statement, the letters are reproduced here without alterations. There are no silent deletions or revisions; the original spelling and punctuation have been preserved. Dickey's letters, gathered in The One Voice of James Dickey, portray a poet's consciousness chronicling its growth and revealing its breadth. They do not contain the whole truth, but they are what we have. Jacket.

Deafening Modernism Rebecca Sanchez, 2015-10-02. Deafening Modernism tells the story of modernism from the perspective of Deaf critical insight. Working to develop a critical Deaf theory independent of identity-based discourse, Rebecca Sanchez excavates the intersections between Deaf and modernist studies. She traces the ways that Deaf culture, history, linguistics, and literature provide a vital and largely untapped resource for understanding the history of American language politics and the impact that history has had on modernist aesthetic production. Discussing Deaf and disability studies in these unexpected contexts, highlights the contributions the field can make to broader discussions of the intersections between images, bodies, and text. Drawing on a range of methodological approaches, including literary analysis and history, linguistics, ethics, and queer cultural and film studies, Sanchez sheds new light on texts by T. S. Eliot, Ezra Pound, Gertrude Stein, William Carlos Williams, Charlie Chaplin, and many others. By approaching modernism through the perspective of Deaf and disability studies, Deafening Modernism reconceptualizes deafness as a critical modality, enabling us to freshly engage topics we thought we knew.

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