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Image Text Contemporary French And  
Francophone Cultures

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***Text and Image in Modern European Culture is a collection of essays that are transnational and interdisciplinary in scope. Employing a range of innovative comparative approaches to reassess and undermine traditional boundaries between art forms and national cultures, the contributors shed new light on***

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***the relations between literature and the visual arts in Europe after 1850. Following tenets of comparative cultural studies, work presented in this volume explores international creative dialogues between writers and visual artists, ekphrasis in literature, literature and design (fashion, architecture), hybrid texts (visual poetry, surrealist pocket museums, poetic photo-texts), and text and image relations under the impact of modern technologies (avant-garde experiments, digital poetry). The discussion***

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***encompasses pivotal fin de siècle, modernist, and postmodernist works and movements in Britain, France, Germany, Italy, Poland, Russia, and Spain. A selected bibliography of work published in the field is also included. The volume will appeal to scholars of comparative literature, art history, and visual studies, and it includes contributions appropriate for supplementary reading in senior undergraduate and graduate seminars. Beginning with a deceptively simple question—What do we mean when we***

***designate behaviors, values, or forms of expression as “black”?—Evie Shockley’s Renegade Poetics separates what we think we know about black aesthetics from the more complex and nuanced possibilities the concept has long encompassed. The study reminds us, first, that even among the radicalized young poets and theorists who associated themselves with the Black Arts Movement that began in the mid-1960s, the contours of black aesthetics were deeply contested and, second, that debates about the***

***relationship between aesthetics and politics for African American artists continue into the twenty-first century. Shockley argues that a rigid notion of black aesthetics commonly circulates that is little more than a caricature of the concept. She sees the Black Aesthetic as influencing not only African American poets and their poetic production, but also, through its shaping of criteria and values, the reception of their work. Taking as its starting point the young BAM artists' and activists' insistence upon the interconnectedness of***

***culture and politics, this study delineates how African American poets—in particular, Gwendolyn Brooks, Sonia Sanchez, Harryette Mullen, Anne Spencer, Ed Roberson, and Will Alexander—generate formally innovative responses to their various historical and cultural contexts. Out of her readings, Shockley eloquently builds a case for redefining black aesthetics descriptively, to account for nearly a century of efforts by African American poets and critics to name and tackle issues of racial identity and self-***

***determination. In the process, she resituates innovative poetry that has been dismissed, marginalized, or misread because its experiments were not “recognizably black”—or, in relation to the avant-garde tradition, because they were.***

***Taking seriously Guillaume Apollinaire's wager that twentieth-century poets would one day "mechanize" poetry as modern industry has mechanized the world, Carrie Noland explores poetic attempts to redefine the relationship between subjective expression***

***and mechanical reproduction, high art and the world of things. Noland builds upon close readings to construct a tradition of diverse lyricists--from Arthur Rimbaud, Blaise Cendrars, and René Char to contemporary performance artists Laurie Anderson and Patti Smith--allied in their concern with the nature of subjectivity in an age of mechanical reproduction.***

***A comprehensive descriptive bibliography of the works of Allen Ginsberg, identifying all first editions and every published work by the***



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**author.**

***An Ethnography of Palestinian Resistance***

***Poetic Poverty***

***The Poetic Character of Human Activity***

***A Concise Companion to Twentieth-Century***

***American Poetry***

***The Conservative Attack on Modern Poetry,  
1945-1960***

***Renegade Poetics***

***The Works of Allen Ginsberg, 1941-1994***

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Liverpool  
University Press

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This wonderful new edition of Poems on the Underground is published to celebrate the 150th anniversary of the Underground in 2013. Here 230 poems old and new, romantic, comic and sublime explore such diverse topics as love, London, exile, families, dreams, war, music and the seasons, and feature poets from Sappho to Carol Ann Duffy and Wendy Cope, including Chaucer and Shakespeare, Milton, Blake and Shelley, Whitman and Dickinson, Yeats and Auden, Seamus Heaney and Derek Walcott and a host of younger poets. It includes a new foreword and over two dozen poems not included in previous anthologies.

Through a dizzying array of references to subjects ranging from engineering to poetry, on-the-job experiences in academia and industry, conflicts between working-class and

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intellectual labor, the privatization of universities, and the contradictions of the modern environment, Joe Amato ' s Industrial Poetics mounts a boisterous call for poetry communities to be less invested in artistic self-absorption and more concerned about social responsibility. s Amato focuses on the challenges faced by American poets in creating a poetry that speaks to a public engineered into complacency by those industrial technologies, practices, and patterns of thought that we cannot seem to do without, he brings readers face to face with the conflicting realities of U.S. intellectual, academic, and poetic culture. Formally adventurous and rhetorically lively, Industrial Poetics is best compared with the intellectually exploratory, speculative, risky, polemical work of other contemporary poet-critics including Kathleen Fraser,

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Joan Retallack, Bruce Andrews, Susan Howe, and Allen Grossman. Amato uses an exhilarating range of structural and rhetorical strategies: conventionally developed argument, abruptly juxtaposed aphorisms, personal narrative, manifesto-like polemic, and documentary reportage. With a critic ' s sharply analytical mind, a poet ' s verve, and a working-class intellectual ' s sense of social justice, Amato addresses the many nonliterary institutions and environments in which poetry is inextricably embedded. By connecting poetry to industry in a lively demonstration against the platitudes and habitudes of the twentieth century, Amato argues for a reenergized and socially forceful poetics---an industrial poetics, rough edges and all. Jed Rasula writes, “ I can ' t say I pay much attention to talk radio, but this is what I imagine it

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might be like if the deejay were really smart, enviably well read, yet somehow retained the snarling moxie of the am format. ”

This book is a study of voice in poetry, beginning in the 1920s when modernism rose to the surface of poetry and other arts, and when radio expanded suddenly in the United States.

Film Poetry, Videopoetry, Lyric Voice, Reflection

Poster for Poetry Live at The Globe

The Poetics of the Avant-garde in Literature, Arts, and Philosophy

A New Edition

Posters

Poetry of the Poster

Poets, Poems and Poetics

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Studies Asian American, Asian Canadian, and Asian Australian writing to establish what 'diasporic poetics' might be held in common.

In this, the only full-length study of the visual poetry of the early twentieth century, Willard Bohn expertly illuminates the works of Apollinaire, Josep-Maria Junow, Guillermo de Torre, and others. His fascinating aesthetic insights bring to life this elusive and often misunderstood genre. "An important contribution. Highly sophisticated, the study tends to raise its reader's impression of visual poetry in the twentieth century from trivial pastime to serious preoccupation."—Eric Sellin, *Journal of Modern Literature* "With his definitive analyses full of quotable observations and sharp critical insights, Bohn has provided a model, pioneering study, one from which current and future studies of visual poetry will most certainly

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benefit."—Gerald J. Janacek, *Romance Quarterly* "Bohn substantiates his thesis with thoughtful and often ingenious explications of texts both well known and hard to find. . . .

*Aesthetics of Visual Poetry* is a thoroughly researched, beautifully written and fascinating introduction to an infinitely intriguing genre."—Mechthild Cranston, *French Review*

This Concise Companion gives readers a rich sense of how the poetry produced in the United States during the twentieth century is connected to the country's intellectual life more broadly. Helps readers to fully appreciate the poetry of the period by tracing its historical and cultural contexts. Written by prominent specialists in the field. Places the poetry of the period within contexts such as: war; feminism and the female poet; poetics of immigration and migration; communism and anti-communism; philosophy

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and theory. Each chapter ranges across the entire century, comparing poets from one part of the century to those of another. New syntheses make the volume of interest to scholars as well as students and general readers.

The unique collaborative relationship between text and image has allowed the once-humble poster to evolve distinctive strategies of persuasion that have transformed modern advertising. Closely related to contemporary developments in the visual arts—in particular Futurism and Art Deco—these advances also reflect the contemporary confluence between art and graphic design. Focusing on the innovative visual equivalents of conventional textual ways of communicating meaning—metaphor, metonymy, and rebus—Poetics of the Poster looks at how modern-day signage—from airline logos to tourism advertisements to boxing match announcements—wields



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maximum persuasive power over viewers.

A Vietnam Veteran's Journey from a Communication Perspective  
Fourth Edition

Brecht's Poetry of Political Exile

Romantic Consumerism and the Exotic

Voicing American Poetry

Diasporic Poetics

*This collection of original essays focuses on new and continuing movements in British Poetry. It offers a wide ranging look at feminist, working class, and other poets of diverse cultural backgrounds.*

*This 2000 book explores the literary and*

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*cultural significance of spice, and the spice trade, in Romantic literature.*

*This book is the definitive guide to Victorian poetry, which its author approaches in the light of modern critical concerns and contemporary contexts. Valentine Cunningham exhibits encyclopedic knowledge of the poetry produced in this period and offers dazzling close readings of a number of well-known poems Draws on the work of major Victorian poets and their works as well as many of the less well-known poets and poems Reads poems and poets in the light of both Victorian and modern critical concerns Places poetry in its*

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*personal, aesthetic, historical, and ideological context Organized in terms of the Victorian anxieties of self, body, and melancholy Argues that rhyming/repetition is the major formal feature of Victorian poetry Highlights the Victorian obsession with small subjects in small poems Shows how Victorian poetry attempts to engage with the modern subject and how its modernity segues into modernism and postmodernism*

*POETIC POVERTY by Andrew K. About Book: A collection of poetry and poetic prose, sketches, notes and doodles, written in the past ten to fifteen years. Concepts include*

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*getting lost in your room, time, and your  
mind, American houses, the edge between  
society and the woods, madness and  
imagination, rules for writing and the  
history contained within a number two pencil.*

*Counter-revolution of the Word*

*The Princeton Encyclopedia of Poetry and  
Poetics*

*Poetics of Being*

*Collected Essays on the Thought of Michael  
Oakeshott*

*Art, Advertising, Design, and Collecting,  
1860s-1900s*

*A Descriptive Bibliography*

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*The Poetic World of Classic Korean Women  
Writers*

*Randal Forbes is born on 1st January 1958 to a close family of high professional distinction. He stands out from the crowd and is recognised as a genius from a very early age but there is something extremely daunting about his remarkable abilities. He calls his demonic leanings 'the gift' and sees himself as its main instrument, using his unholy talents to defend his followers or destroy his enemies. He is fiercely telepathic and will dispose of any adversary who suspects his*

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*benefaction. From a distance through a photographic image, or on the actual spot, he will enter his victim's minds and take over their thought processes, delivering hypnotic demands resulting in their demise or ruin. In this first book of a planned series, it follows his life from a baby up to his teenage years. Randal's burning ambition is to become a successful author of great works. He will use his gift to achieve this, removing any human obstacles in his path who suspect his dark side. Paranormal crime is his speciality. He is exceptionally attractive in appearance and can be*

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*malevolent or benevolent, depending on his twisted sense of poetic justice. Although he has loyalty and affection for his family and others, deep down he lets nothing get in the way of his vocation. He weaves his hypnotic spell over anyone in order to climb his odious ladder of advancement. Fran Raya currently lives in Manchester. Her career has been predominantly in music since the 1970s, both in the UK and abroad, originally as a singer-songwriter but now in later years purely as a songwriter who places original songs with other artists. Fran is a member of The Guild of*

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*International Songwriters and Composers and has performed throughout Europe as she used to live in Denmark. Fran was the support act for Eric Clapton on his Scandinavian tours in the 1980s. She has also published poetry in numerous anthologies and as a result was awarded her own book, Thoughts of the Poet.*

*Set to generate and influence discussions in the field for years to come, this is an encyclopaedic work on the ever-evolving genre of poetry film. It will set the benchmark for all subsequent works on the subject. As well as being the first book of its*



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*kind, this will be a multi-platform project, with users to view the poetry films on a related website and an app planned to accompany the book. Poetry films are a genre of short film, usually combining the three main elements: the poem as verbal message; the moving film image and diegetic sounds; and additional non-diegetic sounds or music, which create a soundscape. This book examines the formal characteristics of the poetic in poetry film, film poetry and video poetry, particularly in relation to lyric voice and time. Provides an introduction to the emergence and*

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*history of poetry film in a global context, defining and debating terms both philosophically and materially. Examines the formal characteristics of the poetic in poetry film, particularly in relation to lyric voice and time. Includes interviews, analysis and a rigorous and thorough investigation of the poetry film from its origins to the present. This is a very important, groundbreaking work on film poetry. The ideas discussed here are of great importance, and the diversity and breadth of the volume is especially impressive and very useful. This book brings together in one place crucial ideas*

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*and information for practitioners, students and academics, and is clearly and accessibly written. Including over 40 contributors and showcasing the work of an international array of practitioners, this will be an industry bible for anyone interested in poetry, digital media, filmmaking, art and creative writing, as well as poetry filmmakers. It explores working practices, processes of collaboration and the mechanisms which make these possible. It also reveals the network of festivals disseminating and theorizing poetry film and presents a compelling bibliography. This is the most incisive and complete*

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*analysis of filmic poetry to date. It is poised to become a major text in the field. Essential reading for academics teaching poetry filmmaking, moving image, film, media and media poetry, writing and art. Undergraduate and postgraduate students in those fields. Great potential for textbook adoption. Also relevant to poets, filmmakers, visual artists, graphic artists and theorists, filmmakers, screenwriters, art historians, philosophers, cultural commentators, arts journalists.*

*The Poetic Character of Human Activity: Collected Essays on the Thought of Michael Oakshott is a*

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*collection of nine essays by two Oakeshott scholars, most of which explore the meaning of Oakeshott's pregnant phrase, "the poetic character of human activity" by comparing and contrasting this central idea with similar and opposing ones, in particular those of the Chinese thinkers, Zhuangzi and Confucius, but also of Western thinkers such as Plato, Leo Strauss and Eric Voegelin. Common themes addressed include the poetic or non-instrumental aspects of philosophizing, teaching and learning, morality and governance. The most important poetry reference for more than*

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*four decades—now fully updated for the twenty-first century Through three editions over more than four decades, The Princeton Encyclopedia of Poetry and Poetics has built an unrivaled reputation as the most comprehensive and authoritative reference for students, scholars, and poets on all aspects of its subject: history, movements, genres, prosody, rhetorical devices, critical terms, and more. Now this landmark work has been thoroughly revised and updated for the twenty-first century. Compiled by an entirely new team of editors, the fourth edition—the first new edition in almost twenty*

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*years—reflects recent changes in literary and cultural studies, providing up-to-date coverage and giving greater attention to the international aspects of poetry, all while preserving the best of the previous volumes. At well over a million words and more than 1,000 entries, the Encyclopedia has unparalleled breadth and depth. Entries range in length from brief paragraphs to major essays of 15,000 words, offering a more thorough treatment—including expert synthesis and indispensable bibliographies—than conventional handbooks or dictionaries. This is a book that no*

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*reader or writer of poetry will want to be without. Thoroughly revised and updated by a new editorial team for twenty-first-century students, scholars, and poets More than 250 new entries cover recent terms, movements, and related topics Broader international coverage includes articles on the poetries of more than 110 nations, regions, and languages Expanded coverage of poetries of the non-Western and developing worlds Updated bibliographies and cross-references New, easier-to-use page design Fully indexed for the first time*

*Liverpool University Press Autumn 2010 Catalogue*



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*American and British Poetry*

*Myth and Metaphor in the Work of Nelu Wolfensohn*

*A Companion to Poetic Genre*

*By Ralph Bernabei, Poems by Buzz McCall*

*[invitation Poster].*

*Contemporary British Poetry*

*The Making of a Human Bomb*

*Description: Poster for Poetry Live at The Globe with  
information about who will be reading.*

*The book is based on ethnographic fieldwork which was  
carried out between 2012 and 2014, within the framework  
of the selected sample in the domestic spaces of different*

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*social strata in the Pakistani province of Punjab. The study focuses on the objects of material culture and artifacts kept for decoration as memorabilia, or presented as gifts for religious or other purposes in these domestic spaces.*

*Dissertation (Series: Art History / Kunstgeschichte, Vol. 104)*

*[Subject: Middle East Studies, Religious Studies, Art History]*

*From band posters stapled to telephone poles to the advertisements hanging at bus shelters to the inspirational prints that adorn office walls, posters surround us everywhere—but do we know how they began? Telling the story of this ephemeral art form, Elizabeth E. Guffey reexamines the poster's roots in the nineteenth century and*

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*explores the relevance they still possess in the age of digital media. Even in our world of social media and electronic devices, she argues, few forms of graphic design can rival posters for sheer spatial presence, and they provide new opportunities to communicate across public spaces in cities around the globe. Guffey charts the rise of the poster from the revolutionary lithographs that papered nineteenth-century London and Paris to twentieth-century works of propaganda, advertising, pop culture, and protest. Examining contemporary examples, she discusses Palestinian martyr posters and West African posters that describe voodoo activities or Internet con men, stopping*

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*along the way to uncover a rich variety of posters from the Soviet Union, China, the United States, and more. Featuring 150 stunning images, this illuminating book delivers a fresh look at the poster and offers revealing insights into the designs and practices of our twenty-first-century world. Bertolt Brecht, one of the most influential European playwrights of the twentieth century, was also a poet of distinction. This volume is the first comprehensive study devoted to his most important collection of political poetry, the Svendborg Poems. The contributors analyse Brecht's work critically and historically, discussing it in relation to questions of poetics, political commitment, exile,*

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*propaganda, rhetoric, and the scope and limitations of political poetry. Links are also drawn with the work of German, Soviet and English poets of the period, and with later Germany poets.*

*Poetry at Stake*

*The Poetics of Poetry Film*

*Demo Tracks for a Mobile Culture*

*The Dawning*

*Lyric Aesthetics and the Challenge of Technology*

*Industrial Poetics*

*The Poster*

***Dr. Roper describes the mode of many of Dryden's***

***original poems by redefining the royalism that provides the matter of some works and the metaphoric vocabulary of others. Dryden's royalism is seen both as an identifiable political attitude and a way of apprehending public life that again and again relates superficially non-political matters to the standards and assumptions of politics in order to determine their public significance. Dryden's Poetic Kingdoms, first published in 1965, principally through readings of ten poems, comes to the conclusion that Dryden's poems are most successful when they work to create a meaningful analogy between such topics as literature and***

***politics or between the constitution of England and the constitution of Rome, the Garden of Eden, or Israel under David.***

***The Poster: Art, Advertising, Design, and Collecting, 1860s–1900s is a cultural history that situates the poster at the crossroads of art, design, advertising, and collecting. Though international in scope, the book focuses especially on France and England.***

***Ruth E. Iskin argues that the avant-garde poster and the original art print played an important role in the development of a modernist language of art in the 1890s, as well as in the adaptation of art to an era of mass media. She moreover contends that this new***

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***form of visual communication fundamentally redefined relations between word and image: poster designers embedded words within the graphic, rather than using images to illustrate a text. Posters had to function as effective advertising in the hectic environment of the urban street. Even though initially commissioned as advertisements, they were soon coveted by collectors. Iskin introduces readers to the late nineteenth-century *Õiconophile*—a new type of collector/curator/archivist who discovered in poster collecting an ephemeral archaeology of modernity. Bridging the separation between the fields of art, design, advertising, and collecting,***



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***Iskin's insightful study proposes that the poster played a constitutive role in the modern culture of spectacle. This stunningly illustrated book will appeal to art historians and students of visual culture, as well as social and cultural history, media, design, and advertising.***

***In The Making of a Human Bomb, Nasser Abufarha, a Palestinian anthropologist, explains the cultural logic underlying Palestinian martyrdom operations (suicide attacks) launched against Israel during the Al-Aqsa Intifada (2000–06). In so doing, he sheds much-needed light on how Palestinians have experienced and perceived the broader conflict.***

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***During the Intifada, many of the martyrdom operations against Israeli targets were initiated in the West Bank town of Jenin and surrounding villages. Abufarha was born and raised in Jenin. His personal connections to the area enabled him to conduct ethnographic research there during the Intifada, while he was a student at a U.S. university. Abufarha draws on the life histories of martyrs, interviews he conducted with their families and members of the groups that sponsored their operations, and examinations of Palestinian literature, art, performance, news stories, and political commentaries. He also assesses data—about the***

***bombers, targets, and fatalities caused—from more than two hundred martyrdom operations carried out by Palestinian groups between 2001 and 2004. Some involved the use of explosive belts or the detonation of cars; others entailed armed attacks against Israeli targets (military and civilian) undertaken with the intent of fighting until death. In addition, he scrutinized suicide attacks executed by Hamas and Islamic Jihad between 1994 and 2000. In his analysis of Palestinian political violence, Abufarha takes into account Palestinians' understanding of the history of the conflict with Israel, the effects of containment on Palestinians' everyday lives, the disillusionment***

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***created by the Oslo peace process, and reactions to specific forms of Israeli state violence. The Making of a Human Bomb illuminates the Palestinians' perspective on the conflict with Israel and provides a model for ethnographers seeking to make sense of political violence.***

***There is value in taking poetry to work, and finding the poetry that's already there. Publications like "Harvard Business Review" and "FastCompany" are starting to write about the power of poetry-noting poetry's effectiveness in building creative thinkers and problem solvers. Yet there is no single source to guide those who are \*at work\* every day, with little***

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***direction for how to explore the power of poetry in the workplace. Glynn Young's "Poetry at Work" is that guide. From discussions about how poetry is built into the very fabric of work, to practical suggestions on how to be a poet at work, this is a book that meets a very real need. Altogether-a landmark book that moves beyond David Whyte's seminal book on poetry and the corporate world. More than just philosophy, this book brings the hope of practice and surprising discovery, the benefits of stress relief and increased accomplishment. \*\*\* The Masters in Fine Living Series is designed to help people live a whole life through the power of reading,***

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**writing, and just plain living. Look for titles with the tabs "read, write, live, play, learn, " or "grow"-and join a culture of individuals interested in living deeply, richly.**

***A Guide to the Criticism, 1925-1978***

***My Poetic Licence***

***Poetics of the Poster***

***Black Aesthetics and Formal Innovation in African American Poetry***

***Design in Airline Travel Posters 1920-1970***

***Text and Image in Modern European Culture***

***Joan Brossa Or the Poetic Revolt***

Recounts the poetic healing of a Vietnam veteran with

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poetry and plays. Describes the five phases of healing through commentary and explores intrapersonal and interpersonal conflict, dialectic, and metaphysics, as well as suicide and anti-relational and relational communication.

During the Cold War an unlikely coalition of poets, editors, and politicians converged in an attempt to discredit--if not destroy--the American modernist avant-garde. Ideologically diverse yet willing to bespeak their hatred of modern poetry through the rhetoric of anticommunism, these "anticommunist antimodernists," as Alan Filreis dubs them, joined associations such as the

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League for Sanity in Poetry to decry the modernist "conspiracy" against form and language. In *Counter-revolution of the Word* Filreis narrates the story of this movement and assesses its effect on American poetry and poetics. Although the antimodernists expressed their disapproval through ideological language, their hatred of experimental poetry was ultimately not political but aesthetic, Filreis argues. By analyzing correspondence, decoding pseudonyms, drawing new connections through the archives, and conducting interviews, Filreis shows that an informal network of antimodernists was effective in suppressing or distorting the postwar careers of many



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poets whose work had appeared regularly in the 1930s. Insofar as modernism had consorted with radicalism in the Red Decade, antimodernists in the 1950s worked to sever those connections, fantasized a formal and unpolitical pre-Depression High Modern moment, and assiduously sought to de-radicalize the remnant avant-garde. Filreis's analysis provides new insight into why experimental poetry has aroused such fear and alarm among American conservatives.

This book studies design in airline travel posters of the 1920-1970 period. It is both a semiology and a socio-cultural cultural history that explores the way advertising

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posters combine information and fantasy to create seductive images/texts. The book is lavishly illustrated in colour, the images constituting part of the overall argument.

In this, the first sustained feminist analysis of Yeats, Elizabeth Butler Cullingford resituates his love poems in their cultural and historical context. Yeats himself said that when he started to write verse, "no matter how I begin, it becomes love poetry." Cullingford argues that the politics of sexuality are at the heart of his creative enterprise. From the early lyrics prompted by his frustrated love for Maud Gonne through later works such

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as "Leda and the Swan," "Among School Children," and the Crazy Jane sequence, she traces the complex intersections between history, aesthetics, and desire. Cullingford shows how women's demand for emancipation brought pressure to bear on the conventions of love poetry, which idealize woman as an aesthetic object; and how Yeats's revision of these formal conventions modifies his idea of the Irish nation, which has traditionally been represented as female. Yeats described himself as "a man of my time, through my poetical faculty living its history": his love poetry bears the impress of the shifting balance of sexual power and

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the struggle to define a postcolonial Irish identity.

Gender and History in Yeats's Love Poetry

Dryden's Poetic Kingdoms (Routledge Revivals)

The Sacred and the Secular

Poetic Justice

Essays in Theory and Criticism

Aesthetics in Domestic Spaces of Pakistan/Punjab

A Global History

A COMPANION TO POETIC GENRE

The Poetics of the Avant-garde in Literature, Arts, and  
Philosophy presents a range of chapters written by a  
highly international group of scholars from disciplines

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such as literary studies, arts, theatre, and philosophy to analyze the ambitions of avant-garde artists. Together, these essays highlight the interdisciplinary scope of the historic avant-garde and the interconnectedness of its artists. Contributors analyze topics such as abstraction and estrangement across the arts, the imaginary dialogue between Lev Yakubinsky and Mikhail Bakhtin, the problem of the “masculine ethos” in the Russian avant-garde, the transformation of barefoot dancing, Kazimir Malevich’s avant-garde poetic experimentations, the ecological imagination of the Polish avant-garde, science-fiction in the Russian avant-garde cinema, and the almost forgotten history of the

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