

Hart Crane S The Bridge An Annotated Edition

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The Brooklyn Bridge Richard Haw 2005 "Bringing together more than sixty images of the bridge that, over the years, have graced postcards, magazine covers, and book jackets and appeared in advertisements, cartoons, films, and photographs, Haw traces the diverse and sometimes jarring ways in which this majestic structure has been received, adopted, and interpreted as an American idea. Haw's account is not a history of how the bridge was made, but rather of what people have made of the Brooklyn Bridge - in film, music, literature, art, and politics - from its opening ceremonies to the blackout of 2003."--BOOK JACKET.

Voyager John Unterecker 1987-04-01 A biography of the American poet which attempts to reveal the true artist

Hart Crane and the Modernist Epic D. Gabriel 2016-05-24 This study examines Hart Crane's canonical ambitions in *The Bridge* and argues for a new species of epic, 'the modernist epic,' which also includes Pound's *The Cantos*, Eliot's *The Waste Land*, and Williams's *Paterson*. It offers a close reading of *The Bridge* as a hybrid of lyric and epic modes. Crane's sublime and history converge in a complex synthesis of form and ideas. The study reconceives Crane's achievement by locating him in an intertextual system of production while also recognizing his poetic making of self. Yet in this work Crane assumes a greater political presence than much commentary has entertained.

Hart Crane Paul Giles 1986 When Hart Crane's epic poem *The Bridge* was published in 1930, it was generally judged a failure. Critics said the poet had unwisely attempted to create a mystical synthesis of modern America out of inadequate materials. Crane himself, who committed suicide in 1932, did little to correct this impression, and many people still find the poem unsatisfactory. In this startling and exhaustive analysis of *The Bridge* Paul Giles shows that Crane was consciously constructing his poem out of a huge number of puns and paradoxes, most of which have until now never been noticed. He also shows how. Crane was directly influenced by James Joyce (the composition of *The Bridge* ran parallel to the first serialisation of *Finnegans Wake*) and he suggests a number of other contexts which illuminate the poem: Einstein and relativity, Freud and psychoanalysis, bootlegging, burlesque theatre, Hollywood cinema.

American Obscurantism Peter Lurie 2018 American Obscurantism argues for a salutary indirection in U.S. culture. From its earliest canonical literary works through late twentieth and early twenty-first century film, the most compelling manifestations of America's troubled history have articulated this content through a unique formal and tonal obscurity. Envisioning the formidable darkness attending racial history at nearly every stage of the republic's founding and ongoing development, writers such as William Faulkner and Hart Crane or directors like the Coen brothers and Stanley Kubrick present a powerful critique of American conquest, southern plantation culture, and western frontier ideology. The book traces this arc from one of visual history's notoriously troubled texts: D.W. Griffith's *The Birth of a Nation* (1915). American Obscurantism engages the basis of these explorations in Poe and Melville, each of whom present notable occlusions in characters' racial understanding, an obtuseness or naïveté that is expressed by a corresponding formal opacity. Such oblique historicity as the book describes allows a method at odds with - and implicitly critical of - the historicizing trend that marked literary studies in the wake of the theoretical turn. Citing critiques such as those of Tim Dean and others of efforts to politicize literary and cultural studies, this book restores an emphasis on aesthetic and medium-specific features to argue for a formalist historicity. Working through challenges to an implicitly white-, bourgeois, heteronormative polity, American Obscurantism posits an insistent, vital racial otherness at the heart of American literature and cinema. It examines this pattern across a canon that shows more self-doubt than assuredness, arguing for the value of openness and questioning in place of epistemological or critical certainty. Following the insistence on a lamenting historical look back in the cases of Faulkner, Kubrick, and the Coens, the book ends by linking Crane's famous optimism in *The Bridge*, one rooted in an ecstatic celebrating of the body and an optimism attending America as both concept and nation-state, to the contemporary digital turn and the hope for a more inclusive visual culture as well as racial vision.

Transmemberment of Song Lee Edelman 1987

Brooklyn Bridge Alan Trachtenberg 1979-07-15 Investigates the continuing impact of the Brooklyn Bridge upon the American imagination, exploring both its symbolic significance as reflected in the works of Hart Crane and others and its importance as an engineering accomplishment

Hart Crane's Poetry John T. Irwin 2011-11-17 In one of his letters Hart Crane wrote, "Appollinaire lived in Paris, I live in Cleveland, Ohio," comparing—misspelling and all—the great French poet's cosmopolitan roots to his own more modest ones in the midwestern United States. Rebelling against the notion that his work should relate to some European school of thought, Crane defiantly asserted his freedom to be himself, a true American writer. John T. Irwin, long a passionate and brilliant critic of Crane, gives readers the first major interpretation of the poet's work in decades. Irwin aims to show that Hart Crane's epic *The Bridge* is the best twentieth-century long poem in English. Irwin convincingly argues that, compared to other long poems of the century, *The Bridge* is the richest and most wide-ranging in its mythic and historical resonances, the most inventive in its combination of literary and visual structures, the most subtle and compelling in its psychological underpinnings. Irwin brings a wealth of new and varied scholarship to bear on his critical reading of the work—from art history to biography to classical literature to philosophy—revealing *The Bridge* to be the near-perfect synthesis of American myth and history that Crane intended. Irwin contends that the most successful

entryway to Crane's notoriously difficult shorter poems is through a close reading of *The Bridge*. Having admirably accomplished this, Irwin analyzes Crane's poems in *White Buildings* and his last poem, "The Broken Tower," through the larger context of his epic, showing how Crane, in the best of these, worked out the structures and images that were fully developed in *The Bridge*. Thoughtful, deliberate, and extraordinarily learned, this is the most complete and careful reading of Crane's poetry available. Hart Crane may have lived in Cleveland, Ohio, but, as Irwin masterfully shows, his poems stand among the greatest written in the English language.

Elizabeth Bishop in Context Angus Cleghorn 2021-07-31 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.

Orbital Poetics Philip Leonard 2019-01-10 This book is open access and available on www.bloomsburycollections.com. It is funded by Nottingham Trent University. What do we mean when we talk of 'world' literature? What does a global, even a planetary view reveal to us about literature, culture and being? In *Orbital Poetics* Philip Leonard explores conceptions of the world through the history of writing, theory and culture from an orbital perspective. Starting with literary and theoretical writing on satellites, orbit and terrestrial ground from the ancient world to the 21st century, the book casts a revealing new light on what it means to consider literature and culture on a global scale. Along the way, Leonard draws on a wide range of thinkers, writers and texts: from Dante and Goethe to contemporary electronic literature; Haruki Murakami and Tom McCarthy by way of philosophers and theorists including Agamben, Derrida and Heidegger; as well as astronaut photography and popular culture texts, such as novels by Buzz Aldrin and Tess Gerritsen and Alfonso Cuarón's film *Gravity*.

God and the Imagination Paul L. Mariani 2002 Poet, critic, biographer, and Catholic intellectual Paul Mariani delivers huge armfuls of experience and knowledge in this wide-ranging collection of twenty-four essays. As a man of faith in a secular world, Mariani brings to light issues surrounding spirituality and poetry through discussions of the Gnostics, Roman history, the Bible, John of the Cross, Rilke, Robert Pack, Galway Kinnell, Philip Levine, and the poets he most admires--Gerard Manley Hopkins, William Carlos Williams, Hart Crane, John Berryman, and Robert Lowell. Charged with spiritual and intellectual awe, Mariani fully engages with his subjects, from their lives to their works to their grand impact on Mariani's own life as a poet. His prose flows easily from anecdote to analysis, from Paterson, the setting of Williams's great tribute poem, to Manhattan, where Mariani haunts old neighborhoods and the Brooklyn Bridge, searching for traces of Hart

Crane. By infusing scholarly criticism with a personal voice, Mariani allows us to see the relationship between poetry and a sublime presence in the universe. Serious reading for anyone interested in modern and contemporary poetry, *God and the Imagination* offers elegant and original insights into a wide variety of poetic concerns. But it is most extraordinary for its celebration of the lives of the poets, which allow us, in Mariani's words, "to recover what would otherwise be lost to time and silence."

A Bridge to Justice Enid Gort 2022-10-04 Documents the life of a gifted African American leader whose contributions were pivotal to the movement for social justice and racial equality Franklin Hall Williams was a visionary and trailblazer who devoted his life to the pursuit of civil rights—not through acrimony and violence and hatred but through reason and example. *A Bridge to Justice* sheds new light on this practical, pragmatic bridge-builder and brilliant, complex individual whose life reflected the opportunities and constraints of an intellectually elite Black man in the twentieth century. Franklin H. Williams was considered a “bridge” figure, someone whose position outside the limelight allowed him to navigate both Black and white circles, span the more turbulent racial waters below, and persuade people to see the world in a new way. During his prolific lifetime, he was a civil rights leader, lawyer, diplomat, organizer of the Peace Corps, United Nations representative, foundation president, and associate of Thurgood Marshall on some of the seminal civil liberties cases of the past hundred years, though their relationship was so fraught with tension that Marshall had Williams sent to California. He worked in the Kennedy and Johnson administrations, served as a diplomat, and became an exceptionally persuasive advocate for civil rights. Even after enduring the segregated Army, suffering cruel discrimination, and barely escaping a murderous lynch mob eager to make him pay for zealously representing three innocent Black men falsely accused of rape, Franklin was not a hater. He believed that Americans, in general, were good people who were open to reason and, in their hearts, sympathetic to fairness and justice. Dr. Enid Gort, an anthropologist and Africanist who conducted hundreds of hours of exclusive interviews with Williams, his family, friends, colleagues, and compatriots, and John M. Caher, a professional writer and legal journalist, have co-written an exhaustively researched and scrupulously documented account of this civil rights champion's life and impact. His story is an object lesson to help this nation heal and advance through unity rather than tribalism.

Our America Waldo David Frank 1919

Hart Crane Maurice Riordan 2010-12-22 Harold Hart Crane was born in Ohio in 1899. In 1923 he became a copy-writer in New York. *White Buildings*, his first collection, appeared in 1926, and in 1930 his most famous work, *The Bridge*, was published. A reaction against the pessimism in T. S. Eliot's *The Waste Land*, *The Bridge* was a love song to the myth of America and its optimism a much needed boon to post-Wall Street Crash America. Hart Crane committed suicide in 1932.

Hart Crane's *The Bridge* Hart Crane 2011 "Hart Crane's long poem *The Bridge* has steadily grown in stature since it was published in 1930. This book is a guide to the poem. It's detailed and far-reaching annotations make [the poem] fully accessible, for the first time, to its readers"--Jacket flap.

Sixteen Modern American Authors Jackson R. Bryer 1990 Provides brief updated portraits of eminent poets, novelists, and playwrights, accompanied by summaries of recent critical scholarship and data on the manuscripts, editions, and bibliographies of their works

Reading American Photographs Alan Trachtenberg 1990-11 Considers five documentary sequences or narratives: the antebellum portraits of Mathew Brady and others; the Civil War albums of Alexander Gardner, George Barnard and A.J. Russell; the Western survey and landscape photographs of Timothy O'Sullivan, A.J. Russell, and Carleton Watkins; and social photographs and texts by Alfred Stieglitz and Lewis Hine; as well as documentaries inspired by the Depression, esp. Walker Evans's *American Photographs*.

Cathay Ezra Pound 2018-12-04 Ezra Pound's *Cathay* (1915) is a masterpiece both of modernism and of world literature. The muscular precision of images that mark Pound's translations helped establish a modern style for American literature, at the same time creating a thirst for classical Chinese poetry in English. Pound's dynamic free-verse translations in a modern idiom formed the basis for T.S. Eliot's famous claim that Pound was the "inventor of Chinese poetry for our time." Yet Pound achieved this feat without knowing any Chinese, relying instead on word-for-word "cribs" left by the Orientalist Ernest Fenollosa, whose notebooks reveal a remarkable story of sustained cultural exchange. This fully annotated critical edition focuses on Pound's astonishing translations without forgetting that the original Chinese poems are masterpieces in their own right. On the one hand, the presentation of all that went into the final *Cathay* makes it possible for the first time to appreciate the magnitude and the nuances of Pound's poetic art. At the same time, by bringing the final text together with the Chinese and Old English poems it claims to translate, as well as the manuscript traces of Pound's Japanese and American interlocutors, the volume also recovers practices of poetic circulation, resituating a Modernist classic as a work of world literature. The Pound text and its intertexts are presented with care, clarity, and visual elegance. By providing the first accurate and unabridged transcriptions of Fenollosa's notebooks, along with carefully edited Chinese texts, the volume makes it possible to trace the movements of poetic ideas and poetic expression as they veer toward and away from Pound's creations. In supplying the full Fenollosa texts, the volume overturns decades of scholarship that has mystified Pound's translation process as a kind of "clairvoyance," displaying instead the impressive amount of sinological learning preserved in Fenollosa's hard-to-read notebooks and by detailing every deviation from the probable sense of the originals. The edition also supplies exhaustive historical, critical, and textual notes, clarifying points that have sometimes lent obscurity to Pound's poems and making the process of translation visible even for readers with no knowledge of Chinese. *Cathay: A Critical Edition* includes the original fourteen Chinese translations as well as Pound's unique version of "The Seafarer," which is fully annotated alongside its Anglo-Saxon source. Also included are Pound's fifteen additional Chinese translations from *Lustra* and other contemporary publications, his essay "Chinese Poetry" (1919), a substantial textual Introduction, and original essays by Christopher Bush and Haun Saussy on international modernism, the mediation of Japan, and translation. The meticulous treatment and analysis of the texts for this landmark edition will forever change how readers view Pound's "Chinese" poems. In addition to discoveries that permanently alter the scholarly record and force us to revise a number of critical commonplaces, the critical apparatus allows readers to make fresh discoveries by making available the specific networks through which poetic expression moved among hands, languages, and

media. Ultimately, this edition not only enables us more fully to appreciate a canonical work of Modernism but also resituates the art of Pound's translations by recovering the historical circulations that went into the making of a multiply authored and intrinsically hybrid masterpiece.

New Formalist Criticism F. Bogel 2013-11-19 New Formalist Criticism defines and theorizes a mode of formalist criticism that is theoretically compatible with current thinking about literature and theory. New formalism anticipates a move in literary studies back towards the text and, in so doing, establishes itself as one of the most exciting areas of contemporary critical theory.

The Government of the Tongue Seamus Heaney 2014-01-13 In his volume of critical essays *The Government of the Tongue*, Seamus Heaney scrutinizes the poetry of many masterful poets. Throughout the collection, Heaney's gifts as a wise and genial reader are exercised with characteristic exactness, and we are reminded, above all, of the essentially gratifying nature of poetry itself.

The Bridge Hart Crane 1970 Like Whitman, Hart Crane strove in his poetry to embrace America, to distill an image of America.

The Ghetto, and Other Poems Lola Ridge 2023-01-17 At last recovered in this enriching annotated edition, this important but neglected work of American modernism offers a unique poetic encounter with the Jewish communities in New York's Lower East Side. Long forgotten on account of her gender and left-wing politics, Lola Ridge is finally being rediscovered and read alongside such celebrated contemporaries as Hart Crane, William Carlos Williams, and Marianne Moore—all of whom knew her and admired her work. In her time Ridge was considered one of America's leading poets, but after her death in 1941 she and her work effectively disappeared for the next seventy-five years. Her book *The Ghetto and Other Poems*, is a key work of American modernism, yet it has long, and unjustly, been neglected. When it was first published in 1918—in an abbreviated version in *The New Republic*, then in full by B. W. Huebsch five months later—*The Ghetto and Other Poems* was a literary sensation. The poet Alfred Kreymbourg, in a *Poetry Magazine* review, praised "The Ghetto" for its "sheer passion, deadly accuracy of versatile images, beauty, richness, and incisiveness of epithet, unfolding of adventures, portraiture of emotion and thought, pageantry of pushcarts—the whole lifting, falling, stumbling, mounting to a broad, symphonic rhythm." Louis Untermeyer, writing in *The New York Evening Post*, found "The Ghetto" "at once personal in its piercing sympathy and epic in its sweep. It is studded with images that are surprising and yet never strained or irrelevant; it glows with a color that is barbaric, exotic, and as local as Grand Street." The long title poem is a detailed and sympathetic account of life in the Jewish Ghetto of New York's Lower East Side, with particular emphasis on the struggles and resilience of women. The subsequent section, "Manhattan Lights," delves further into city life and immigrant experience, illuminating life in the Bowery. Other poems stem from Ridge's lifelong support of the American labor movement, and from her own experience as an immigrant. This critical edition seeks to recover the attention *The Ghetto, and Other Poems*, and in particular the title poem, lost after Ridge's death. The poems in the volume are as aesthetically strong as they are historically revealing. Their language combines strength and directness with startling metaphors, and their form embraces both panoramic sweep and lyrical intensity.

Expertly edited and annotated by Lawrence Kramer, this first modern edition to reproduce the full 1918 publication of *The Ghetto and Other Stories* offers all the background and context needed for a rich, informed reading of Lola Ridge's masterpiece.

Revisiting Modernism Maria-Ana Tupan By shifting the centre of gravity from author to reader, Roland Barthes had certainly prepared us for a Copernican turn in aesthetics, yet Michael J. Pearce's *Art in the Age of Emergence* still sounds unfamiliar two years after its publication. While acknowledging the existence of homologies among the art objects of a cultural phase, the Californian academic also launches an explanatory hypothesis: "I realized that in order to understand art, instead of looking for the similarities between the paintings and the sculptures we have to look at the similarities between the people looking at them. Art is better explained by looking at how the mind works than by looking at the products of mind." (XV). The substitution of the phenomenology of mind for the phenomenology of the work of art can only have a partial contribution to the understanding of period terms, yet not devoid of relevance. The numerous studies in modernism published of late, for instance, are revisionary, the changing views being motivated by the new historical context rather than by a new assessment of forms. The mind turns out to be working according to the critical theory it has been exposed to or which it has freely embraced. Relegated to the status of socio-political movement without aesthetic significance since 1939, when Clement Greenberg associated it with kitsch, to Renato Poggioli, Peter Bürger or Christopher Butler (*Early Modernism: Literature, Music, and Painting in Europe, 1900-1916*, 1994), the avant-garde came to be enshrined as the weightiest artistic phenomenon and "the last post of modernism" by Richard Sheppard in *Modernism-Dada-Postmodernism* (2000), who joined thus a new party of postmodern critics, among whom, Linda Hutcheon, who see the historical avant-garde as the generative matrix of the post-war literature in the 50s and the 60s, stretching the term to include the French nouveau roman or the *Tel Quel*. Quoted by Sheppard on Marx's *Communist Manifesto* being "the first great modernist work of art", Marshall Berman (*All That Is Solid Melts into Air*, 1982) too welcomes modernism into the sixties and seventies. Titles, such as *Avant Garde and After: Rethinking Art Now*, by Brandon Taylor, have tilted the scales measuring modernism against the avant-garde into a more balanced position, even if also the leads of the earlier twentieth century have been the object of New-Historicist and culturalist approaches that corrected the Axel Castle icon of egocentric aloofness through readings that evinced the substantial presence of history in the writings of Woolf, Joyce or D. H. Lawrence. With interdisciplinarity the latest buzz word in the academic world, lots of studies have been dedicated to the influence of Non-Euclidian Geometry, relativity and quantum physics on modernist art, for instance, *Surrealism, Art and Modern Science. Relativity, Quantum Mechanics, Epistemology* by Gavin Parkinson (2008). The most spectacular renovation has probably been undergone by no other than Charles Baudelaire, the founding father, who has been removed from his site with transcendent flavours and symbolic correspondences and inserted into the phantasmagoric pre-cinematic media world : Marit Grotta: *Baudelaire's Media Aesthetics (The Gaze of the Flâneur and 19-th Century Media)*. If we travel back in time to get a feeling of what modernists saw in each other and compare their vision with such contemporary framing, we realize to what extent the history of reception modifies the history of composition. Mina Loy's ekphrasis of sculptor Brancusi's *Golden Bird*, for instance, conveys the modernist artist's infatuation with archetypes, tropes of immaculate conception, "breast of revelation" or hyperaesthesia – the alchemy whereby the senses projected a secondary reality of mixed perceptions. Is there

a possibility to negotiate meanings when talking to the dead, as Stephen Greenblatt has put it in the opening of *Shakespearean Negotiations*? Used also by Ayendy Bonifacio in his essay on Hart Crane, "interliterariness" is a middle-European term for what Russian semioticians or French and American social critics or American New Historicists had already attempted to achieve: an archeology of meaning, a history and a philosophy of culture that help the visitor of past ages assess meaning and value. The more elements of a culture's codes are absorbed into an art object, the more representative and valuable is its testimony in the history of the spirit.

Understanding such "serious and heavy" codes, as Pound dubbed them, takes longer, studies of a work's genealogy bringing it to light in all its complexity. The history of literature is replete with such novae, Irish Flann O'Brien, whose works are an ark of his time's literary, aesthetic, scientific or political ideas, is the revelation of the last decade, emerging almost out of anonymity thanks to systematic research initiated by a team coordinated by Professor Werner Huber from the University of Vienna. Whether the Virgilian guide be New Historicist Greenblatt, or, as suggested by Professor Sachin C. Ketkar in his essay, Lotman's semiotics or Dionyz Durisin's study of the discursive exchanges of semantic energy across national boundaries, it becomes possible, for instance, to read Mardhekar in the context of the international modernist movements and in light of "interliterary 'genetic-contactual relations' instead of the idea of 'influence' which invariably brings in normative hierarchy between the influencer and the influenced, placing the latter on a lower or secondary position." In the beginning, building international communities was indeed a matter of hierarchies of power. Japan or China were forced to open their harbours to international trade, coming out of their ancestral isolation, while the Macaulay law forced Indians into chimeric native bodies and English minds. Merchants or colonizers, however, opened the way to enlightened politicians, scientists or artists. In his *History of Romanian Civilization*, Eugen Lovinescu, critic and editor of the earlier twentieth century, distinguishes between evolutionary and revolutionary models of culture. The major cultures know a continuous and organic growth, whereas minor ones, lured by centres of influence, break off abruptly from their traditions borrowing foreign models. That is why it is easy to date period terms in the latter, whereas the former have very discreet lines of demarcation. Ezra Pound's manifesto of imagism, for instance, is heavily indebted to Alfred Binet's model of reasoning through associations of images instead of syllogisms, but ahead of Binet there was Herbart, and before Herbart, Kant, who had borrowed ideas for his *Anthropology* from David Hume ... It is again the constitution of homologies across disciplinary spheres and reciprocal loans that allow an observer to identify a territorialization, as Deleuze calls it, that is, a distinct type of culture. Politically speaking, modernism begins with Baudelaire's declaration of war on the bourgeois: "Vous êtes la majorité, – nombre et intelligence ; – donc vous êtes la force, – qui est la justice." (You are the majority - in number and intelligence; therefore you are the force – which is justice – Salon de 1846). With its nomination of the working class as being entitled to lead the other social classes – which they did when they had the chance – Marx's *Capital* meant even less democracy than the bourgeois republic. The modernist political discourse was one of individualism and human rights, built on Jefferson's model. It is this fascinating rebel against hypocritical social conventions that still appeals to the nonconformist youth cultures, Shweta Basu undertaking a study in the translation of "Flowers of Evil" across cultures and media in a Japanese manga series. Modernism saw the collapse of dynasties, and the foundation of international leagues of nations enjoying equal rights or of clubs of the intellectual elites of all nations (PEN CLUB). E. M. Forster was writing in 1938: "I believe in aristocracy . . . Not an aristocracy of power, based upon rank and influence, but an aristocracy of the sensitive, the considerate and the plucky." Under the

circumstances of huge differences in point of civilization – Bipin Balachandran mentions the case of Poland and other middle and East-European countries – but capitalizing on the widely circulated narrative of the superiority of culture over civilization, which was considered to be rapidly changing into a soulless machinery, individual contacts of scholars or artists contributed to the emergence of a truly international spirit and a cosmopolitan culture. By contrast, the eighteenth century had thrived on models of justified hierarchies (the best of all possible worlds), colonizing missions, histories of empires to learn from them the rise to international power. The systematic oppositions we can establish between the Enlightenment and modernism prevent us from merging them into “a singular modernity” (Frederic Jameson). The culture of modernism is a hybrid one, with metropolitan cultures fascinated by the new nations they were put in contact with, open to the foreigners who sought them out to study or pursue a career. Japanese art was studied and imitated, while the interest in India, aroused by the discovery of the common origin of Indo-European languages, by Schopenhauer’s philosophy or by Madame Balavatsky’s esoteric pursuits, emulated by the British and the Americans alike, reached such proportions that references to India almost became a sign of recognition. Even quantum physics pioneers, Heisenber and Schrödinger, owned a debt to Hindu mythology and the Indian logic of the included third. Naturally possessed of this mindset, physicist Satyendra Nath Bose initiated calculations of a new state of condensed matter, where atoms lose their identity reaching the peace of a frozen quantum state of superimposed waves. The experiment is known as the Bhoose-Einstein condensate. A very fashionable topic of research nowadays, the search for native forms of modernism outside the centrality of Paris, London or New York is usually successful. Paraphrasing, scratch a national culture and you will find traces of modernism. It was not difficult for Rindon Kundu and Saswati Saha to spot out a Wagner in Latin America in the person of Rubén Darío, and even an aesthetic contest between him and Enrique González Martínez, similar to the Wyndham Lewis-Marinetti duel in Europe. For T.S. Eliot, India was a myth of origin from The Love Song of Alfred Prufrock to The Waste Land. As he confessed in a speech in memory of Rudyard Kipling, the former was inspired by The Love Song of Har Dyal. Eliot’s protagonist is spiritually impoverished, frustrated by lack, not of love affairs but of strong feelings, like those that give lovers the courage to risk their lives in the Indian story. Anindita Mukherjee chooses another contextualization, out of many possible, as is the case with the erudite modernists, and that is Rilke’s thoughts on love disclosed to a young poet who had asked him for advice. In that letter, Rilke says that dragons are but princesses who want to see their lovers courageous. Prufrock is acutely aware of his inferiority in relation to bright, cultivated women, who comment on his weakness, while the imagery surrounding them suggests the strength of warrior-women (And I have known the arms already, known them all— /Arms that are braceleted). The essayist notices though the redemption of the protagonist, his final capacity to dismiss his daily routine as rubbish and reach for transcendence. Sumi Bora looks into textual traces of the relationship between the poet and his rhetorical masks, interrogating the status of the authorial figure and biography in the modernist text. The web of mythic allusions in The Waste Land is a familiar feature of the modernist agenda “to seek reality and justice in a single vision (Yeats). Nisarga Bhattacharjee and Ananya Chatterjee write on the modernists’ use of myth as part of the mythopoetic tradition, blooming into extended metaphors of life or of the human condition, while Susan Haris is plumbing into the symbolism of unconscious drives and identification with elementary nature in D.H. Lawrence’s personal version of psychoanalysis. The figural psyche of modernist fiction and the gendered landscape of female isolation is Lava Asaad’s focus on the early modernist career of Jean Rhys, better known for her

postcolonial rewriting of Jane Eyre. Is there an aesthetic continuity between the historical avant-garde and the Beat Generation or the abstract expressionism in the 50s and 60s? Allen Ginsberg, John Ashbery or Lawrence Ferlinghetti engage often in dialogue with precedent canonical texts, their intertexts sinning on the side of courteous attitudes to tradition, which does not fit into the context of Marinetti's dismissal of libraries, academies and museums (The Futurist Manifesto). Abstract art is, obviously, something different from found objects, while, in critical theory, the fifties and the sixties saw the rise of semiotics, psychoanalysis, deconstruction, feminism, that is, of the very practice of interdisciplinarity in literary criticism, something at the other pole from New Criticism and other formalisms in which ended up structuralism. Although not irrelevant in point of aesthetic achievement, Ayendy Bonifacio writing persuasively on Hart Crane's constructivist rhetoric, the avant-garde is still perceived as a self-standing chapter in the cultural history of modernism. The exchange of cultural narratives and traditions, fostered by historical circumstances but also by Worringer's aesthetics that praised primitive art for its tendencies towards abstraction in flight from a threatening and alien nature, that could provide a spiritual cure to a materialistic civilization, was defining for the poetics of art at the turn of the last century. Modernism was humanity's first coming together.

How to Read Literature Like a Professor Revised Thomas C. Foster 2014-02-25 A thoroughly revised and updated edition of Thomas C. Foster's classic guide—a lively and entertaining introduction to literature and literary basics, including symbols, themes, and contexts—that shows you how to make your everyday reading experience more rewarding and enjoyable. While many books can be enjoyed for their basic stories, there are often deeper literary meanings interwoven in these texts. *How to Read Literature Like a Professor* helps us to discover those hidden truths by looking at literature with the eyes—and the literary codes—of the ultimate professional reader: the college professor. What does it mean when a literary hero travels along a dusty road? When he hands a drink to his companion? When he's drenched in a sudden rain shower? Ranging from major themes to literary models, narrative devices, and form, Thomas C. Foster provides us with a broad overview of literature—a world where a road leads to a quest, a shared meal may signify a communion, and rain, whether cleansing or destructive, is never just a shower—and shows us how to make our reading experience more enriching, satisfying, and fun. This revised edition includes new chapters, a new preface, and a new epilogue, and incorporates updated teaching points that Foster has developed over the past decade.

The Complete Poems Hart Crane 1958

The Red Wheelbarrow & Other Poems William Carlos Williams 2018-05-29 Here is a perfect little gift: the most beloved poems by the most essential American poet of the last century. Gathered here are the gems of William Carlos Williams's astonishing achievements in poetry. Dramatic, energetic, beautiful, and true, this slim selection will delight any reader—*The Red Wheelbarrow & Other Poems* is a book to be treasured.

Hart Crane's Queer Modernist Aesthetic N. Munro 2015-03-30 *Hart Crane's Queer Modernist Aesthetic* argues that the aspects of experience which modernists sought to interrogate – time, space, and material things – were challenged further by Crane's queer poetics. Reading Crane alongside contemporary queer theory shows how he creates an alternative form of modernism.

Hart Crane Brian M. Reed 2006-04-02 "This volume studies the relation between globalization and inequalities in emerging societies by linking Area and Global Studies, aiming at a new theory of inequality beyond the nation state and beyond Eurocentrism"--

The Hatred of Poetry Ben Lerner 2016-06-07 No art has been denounced as often as poetry. It's even bemoaned by poets: "I, too, dislike it," wrote Marianne Moore. "Many more people agree they hate poetry," Ben Lerner writes, "than can agree what poetry is. I, too, dislike it and have largely organized my life around it and do not experience that as a contradiction because poetry and the hatred of poetry are inextricable in ways it is my purpose to explore." In this inventive and lucid essay, Lerner takes the hatred of poetry as the starting point of his defense of the art. He examines poetry's greatest haters (beginning with Plato's famous claim that an ideal city had no place for poets, who would only corrupt and mislead the young) and both its greatest and worst practitioners, providing inspired close readings of Keats, Dickinson, McGonagall, Whitman, and others. Throughout, he attempts to explain the noble failure at the heart of every truly great and truly horrible poem: the impulse to launch the experience of an individual into a timeless communal existence. In *The Hatred of Poetry*, Lerner has crafted an entertaining, personal, and entirely original examination of a vocation no less essential for being impossible.

When Brooklyn Was Queer Hugh Ryan 2019-03-05 The never-before-told story of Brooklyn's vibrant and forgotten queer history, from the mid-1850s up to the present day. ***An ALA GLBT Round Table Over the Rainbow 2019 Top Ten Selection*** ***NAMED ONE OF THE BEST LGBTQ BOOKS OF 2019 by Harper's Bazaar*** "A romantic, exquisite history of gay culture." —Kirkus Reviews, starred "[A] boisterous, motley new history...entertaining and insightful." —The New York Times Book Review Hugh Ryan's *When Brooklyn Was Queer* is a groundbreaking exploration of the LGBT history of Brooklyn, from the early days of Walt Whitman in the 1850s up through the queer women who worked at the Brooklyn Navy Yard during World War II, and beyond. No other book, movie, or exhibition has ever told this sweeping story. Not only has Brooklyn always lived in the shadow of queer Manhattan neighborhoods like Greenwich Village and Harlem, but there has also been a systematic erasure of its queer history—a great forgetting. Ryan is here to unearth that history for the first time. In intimate, evocative, moving prose he discusses in new light the fundamental questions of what history is, who tells it, and how we can only make sense of ourselves through its retelling; and shows how the formation of the Brooklyn we know today is inextricably linked to the stories of the incredible people who created its diverse neighborhoods and cultures. Through them, *When Brooklyn Was Queer* brings Brooklyn's queer past to life, and claims its place as a modern classic.

Literary Brooklyn Evan Hughes 2011-08-16 For the first time, here is Brooklyn's story through the eyes of its greatest storytellers. Like Paris in the twenties or postwar Greenwich Village, Brooklyn today is experiencing an extraordinary cultural boom. In recent years, writers of all stripes—from Jhumpa Lahiri, Jennifer Egan, and Colson Whitehead to Nicole Krauss and Jonathan Safran Foer—have flocked to its patchwork of distinctive neighborhoods. But as literary critic and journalist Evan Hughes reveals, the rich literary life now flourishing in Brooklyn is part of a larger, fascinating history. With a dynamic mix of literary biography and urban history, Hughes takes us on a tour of Brooklyn past and present and reveals that hiding in Walt Whitman's

Fort Greene Park, Hart Crane's Brooklyn Bridge, the raw Williamsburg of Henry Miller's youth, Truman Capote's famed house on Willow Street, and the contested streets of Jonathan Lethem's Boerum Hill is the story of more than a century of life in America's cities. Literary Brooklyn is a prismatic investigation into a rich literary inheritance, but most of all it's a deep look into the beloved borough, a place as diverse and captivating as the people who walk its streets and write its stories.

White Buildings Hart Crane 1926

Floater's Poems Martín Espada 2021-01-19 Winner of the 2021 National Book Award for Poetry From the winner of the Ruth Lilly Poetry Prize come masterfully crafted narratives of protest, grief and love. Martín Espada is a poet who "stirs in us an undeniable social consciousness," says Richard Blanco. *Floater's* offers exuberant odes and defiant elegies, songs of protest and songs of love from one of the essential voices in American poetry. *Floater's* takes its title from a term used by certain Border Patrol agents to describe migrants who drown trying to cross over. The title poem responds to the viral photograph of Óscar and Valeria, a Salvadoran father and daughter who drowned in the Río Grande, and allegations posted in the "I'm 10-15" Border Patrol Facebook group that the photo was faked. Espada bears eloquent witness to confrontations with anti-immigrant bigotry as a tenant lawyer years ago, and now sings the praises of Central American adolescents kicking soccer balls over a barbed wire fence in an internment camp founded on that same bigotry. He also knows that times of hate call for poems of love—even in the voice of a cantankerous Galápagos tortoise. The collection ranges from historical epic to achingly personal lyrics about growing up, the baseball that drops from the sky and smacks Espada in the eye as he contemplates a girl's gently racist question. Whether celebrating the visionaries—the fallen dreamers, rebels and poets—or condemning the outrageous governmental neglect of his father's Puerto Rico in the wake of Hurricane María, Espada invokes ferocious, incandescent spirits.

Modernism and the Anthropocene Jon Hegglund 2021-09-27 Bringing together work from twelve leading scholars in the field of ecocriticism, *Modernism and the Anthropocene* explores the diverse ways that early twentieth-century literature initiated far-reaching conversations about the material and non-human world.

Hart Crane Harold Bloom 2009 Provides insight into five of Hart Crane's most influential works along with a short biography of the poet.

The Poetry of Hart Crane Richard Warrington Baldwin Lewis 2015-12-08 One of the leading critics of our time, R.W.B. Lewis, charts the career of Hart Crane's imagination-of his vision, his rhetoric, and his craft. Crane, who has heretofore been assigned a relatively minor place in American letters, emerges from this rich, dense book as one of the finest poets in our language. Mr. Lewis traces the development of the theme which runs through all of Crane's poetry-the need for the visionary and loving transfiguration of the actual world-and claims that it is this theme which gives Crane's poetry its extraordinary consistency. Mr. Lewis also relates Crane's development as poet to the Anglo-American Romantic tradition and argues that Blake, Wordsworth, Keats, and Emerson are vital to an understanding of Crane's work. Originally published in 1967. The Princeton

Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

A Companion to Modernist Poetry David E. Chinitz 2014-06-23 A COMPANION TO MODERNIST POETRY
A Companion to Modernist Poetry A Companion to Modernist Poetry presents contemporary approaches to modernist poetry in a uniquely in-depth and accessible text. The first section of the volume reflects the attention to historical and cultural context that has been especially fruitful in recent scholarship. The second section focuses on various movements and groupings of poets, placing writers in literary history and indicating the currents and countercurrents whose interaction generated the category of modernism as it is now broadly conceived. The third section traces the arcs of twenty-one poets' careers, illustrated by analyses of key works. The Companion thus offers breadth in its presentation of historical and literary contexts and depth in its attention to individual poets; it brings recent scholarship to bear on the subject of modernist poetry while also providing guidance on poets who are historically important and who are likely to appear on syllabi and to attract critical interest for many years to come. Edited by two highly respected and notable critics in the field, A Companion to Modernist Poetry boasts a varied list of contributors who have produced an intense, focused study of modernist poetry.

Hart Crane, a Re-introduction Warner Berthoff 1989 Hart Crane was first published in 1989. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. More than half a century after his death, the work of Hart Crane (1899–1932) remains central to our understanding of twentieth-century American poetry. During his short life, Crane's contemporaries had difficulty seeing past the "roaring boy" who drank too much and hurled typewriters from windows; in recent years, he has come to be seen as a kind of "last poet" whose only theme is self-destruction, and who himself exemplifies the breakdown of poetry in the modern age. Taking as a point of departure Robert Lowell's 1961 valuation of Crane and his power to speak from "the center of things," Warner Berthoff in this book reappraises the essential character and force of Crane's still problematic achievement. Though he takes into account the substantial body of commentary on Crane's work, his primary intent is to look afresh at the poems themselves, and at the poet's clear-eyed (and brilliant) letters. This approach enables Berthoff, first, to track the emergence and development of Crane's lyric style—an art that recreates, in compact form, the turbulence of the modern city. He then explores the background and historical community that nourished Crane's creative imagination, and he evaluates Crane's conception of the ideal modern poetic: a poetry of ecstasy created with architectural craft. His final chapter is devoted to *The Bridge*, the ambitious lyric suite that proved to be the climax and terminus of Crane's work. Berthoff's emphasis throughout is on the beauty and power of individual poems, and on the sanity, shrewdness, and sense of purpose that informed Crane's working intelligence.

Hart Crane Joseph Schwartz 1970

Of Bridges Thomas Harrison 2021-04-01 “Always,” wrote Philip Larkin, “it is by bridges that we live.” Bridges represent our aspirations to connect, to soar across divides. And it is the unfinished business of these aspirations that makes bridges such stirring sights, especially when they are marvels of ingenuity. A rich compendium of myths, superstitions, literary and ideological figurations, as well as architectural and musical illustrations, *Of Bridges* organizes a poetic and philosophical history of bridges into nine thematic clusters. Leaping in lucid prose between seemingly unrelated times and places, Thomas Harrison gives a panoramic account of the diverse meanings and valences of human bridges, questioning why they are built and where they lead. He investigates bridges as flashpoints in war and the mega-bridges of our globalized world. He probes links forged by religion between life’s transience and eternity and the consolidating ties of music, illustrated in a case study of the blues. He illuminates the real and symbolic crossings facing migrants each day and the affective connections that make persons and societies cohere. In fine and intricate readings of literature, philosophy, art, and geography, Harrison engages in a profound reflection on how bridges form and transform cultural communities. Interdisciplinary and deeply lyrical, *Of Bridges* is a mesmerizing, vertiginous tale of bridges both visible and invisible, both lived and imagined.