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The Collected Poems of Lucille Clifton 1965-2010 - Lucille Clifton
 2015-06-20
 Winner of the 2013 Hurston/Wright Legacy Award for Poetry "The Collected Poems of Lucille Clifton 1965-2010 may be the most important book of poetry to appear in years."--Publishers Weekly "All poetry readers will want to own this book; almost everything is in it."-- Publishers Weekly "If you only read one poetry book in 2012, The

Collected Poems of Lucille Clifton ought to be it."—NPR "The 'Collected Clifton' is a gift, not just for her fans...but for all of us."--The Washington Post "The love readers feel for Lucille Clifton—both the woman and her poetry—is constant and deeply felt. The lines that surface most frequently in praise of her work and her person are moving declarations of racial pride, courage, steadfastness."—Toni Morrison, from the Foreword The Collected Poems of Lucille Clifton 1965–2010 combines all

eleven of Lucille Clifton's published collections with more than fifty previously unpublished poems. The unpublished poems feature early poems from 1965–1969, a collection-in-progress titled the book of days (2008), and a poignant selection of final poems. An insightful foreword by Nobel Prize-winning author Toni Morrison and comprehensive afterword by noted poet Kevin Young frames Clifton's lifetime body of work, providing the definitive statement about this major America poet's career. On February 13, 2010, the poetry world lost one of its most distinguished members with the passing of Lucille Clifton. In the last year of her life, she was named the first African American woman to receive the \$100,000 Ruth Lilly Poetry Prize honoring a US poet whose "lifetime accomplishments warrant extraordinary recognition," and was posthumously awarded the Robert Frost Medal for lifetime achievement from the Poetry Society of America. "mother-tongue: to man-kind" (from the unpublished the book of days): all that I am asking is that you see me as something more than a common occurrence, more than a woman in her ordinary skin.

The New Pagans: An Anthology of American Free Verse, 1895-1922 - Peter Nelson-King

An Introduction to Language - Kirk Hazen 2014-08-25

An Introduction to Language offers an engaging guide to the nature of language, focusing on how language works - its sounds, words, structures, and phrases - all investigated through wide-ranging examples from Old English to contemporary pop culture. Explores the idea of a scientific approach to language, inviting students to consider what qualities of language comprise everyday skills for us, be they sounds, words, phrases, or conversation Helps shape our understanding of what language is, how it works, and why it is both elegantly complex and essential to who we are Includes exercises within each chapter to help readers explore key concepts and directly observe the patterns that are part of all human language Examines linguistic variation and change to illustrate social nuances and language-in-use, drawing primarily on examples from English Avoids linguistic jargon, focusing instead on a

broader and more general approach to the study of language, and making it ideal for those coming to the subject for the first time Supported by additional web resources - available upon publication at www.wiley.com/go/hazen/introlanguage - including student study aids and testbank and notes for instructors

The International Story - Ruth Spack 1998-07-28

The International Story is an anthology with guidelines for reading and writing about fiction. Unique to this text is the integration of literary works with detailed guidelines for reading and writing, and for writing an interpretive essay. The Student's Book fosters reflection, creativity, and critical thinking through interactive discussion activities. It emphasizes the connection between reading and writing and between literature and composition.

Metre, Rhythm and Verse Form - Philip Hobsbaum 2006-12-05

Poetry criticism is a subject central to the study of literature. However, it is laden with technical terms that, to the beginning student, can be both intimidating and confusing. Philip Hobsbaum provides a welcome remedy, illuminating terms ranging from the iambus to the bob-wheel stanza, and forms from the Spenserian sonnet to modern 'rap', with clarity and comprehensiveness. It is an essential guide through the terminology which will be invaluable reading for undergraduates new to the subject.

Adelaide Crapsey - Cinquains & Other Verse - Adelaide Crapsey 2022-08-04

Adelaide Crapsey - Cinquains & Other Verse Public Domain Poets #6 Cinquains & Other Verse contains a generous selection of Adelaide Crapsey's cinquains, and various other poems, originally published in her posthumous volume of poetry, *Verse* (1915), with a preface by Jean Webster, and William Stanley Braithwaite. New edition designed, edited, and selected by Dick Whyte. *The Sun-Dial Every day, Every day, Tell the hours By their shadows, By their shadows.* Adelaide Crapsey (1878-1914) was born and raised in Brooklyn, New York, and attended Vassar College, where she was class poet three years in a row. After graduating, Crapsey taught history & literature at Kemper Hall in Wisconsin, and

then studied at the School of Archaeology in Rome. I know Not these my hands And I think there was A woman like me once had hands Like these. Around this time, she began writing 'free verse', drawing inspiration from the French 'vers libre', Japanese hokku and tanka, and the work of Yone Noguchi, among other things. This led to Crapsey developing an English-language 5-line poetic form called the 'cinquain', modeled in part on tanka, which led to some of her most memorable verses (written between 1911 and 1913). Listen . . . With faint dry sound, Like steps of passing ghosts, The leaves, frost-crisp'd, break from the trees, And fall. Unfortunately, Crapsey's life was plagued with illness, and she died in 1914 at the age of 36. While leaving behind a single slim volume of poetry, Crapsey's terse, unrhymed poems would go on to inspire a number of poets central to the post-1913 'new verse' movement, including Marianne Moore, Lola Ridge, Yvor Winters, and Carl Sandburg (et al.). These be Three silent things: The falling snow . . . the hour Before the dawn . . . the mouth of one Just dead. Public Domain Press is dedicated to producing contemporary editions of out-of-print poets and poetry collections, particularly with regard to compressed and fragmented "free" verse from the late-1800s and early-1900s. All poems start as facsimiles - to preserve the original fonts - which are then cleaned up, edited for consistency, and spaciouly laid-out, adorned with borders, illustrations, and ornaments from the books and magazines they originally appeared in. These are not "reprints" of previously existing books, but newly crafted collection, lovingly edited from public domain material, for the serious poetry lover.

Alone in the Dawn - Karen Alkalay-Gut 2008-09-01

Alone in the Dawn is the first full-length study of life and work of Adelaide Crapsey, an American poet who lived at the same time and often in the same places as Gertrude Stein, H.D. (Hilda Doolittle), Ezra Pound, W.B. Yeats, and Virginia Woolf, but whose artistic goals were antithetical to those of her literary contemporaries. Dedicated to understanding the scientific basis of literature, Crapsey invented the cinquain, a poetic form based on principles of stress and meter, and conducted an intensive critical study of prosody. Placing Crapsey's work

within its critical and historical context, Karen Alkalay-Gut's biography presents an inventive poet who worked outside the mainstream of twentieth-century poetry. The daughter of an Episcopal priest, Crapsey was raised in a liberal environment that encouraged great expectations for women. She excelled in her studies at a private girls' school in Wisconsin and then at Vassar College. Described as a bewitching, wraithlike figure, Crapsey captivated teachers and peers alike with her innocence, wit, and mischievous irreverence, seeming to embody the very ideal of the 1900s "new woman." Her college roommate, novelist Jean Webster, later used Crapsey as a model for some of the progressive and spirited female protagonists in her fiction. Crapsey never fulfilled the promise of her early success. Before succumbing to tuberculosis at age thirty-six, she had to sacrifice years of her life in search of health rather than the pursuit of truth. Her completion of a major article on her research and interpretation of metrics was followed by a devastating physical collapse. In a last, desperate attempt to find a cure, Crapsey was sent to a famous sanatorium at Saranac Lake in upper New York state. Though required to remain immobile and completely isolated, she managed, in the months before her death, to collect her poems in a volume she called her "funeral urn." When Crapsey's posthumous book of selected poems appeared in 1914, readers were unable to separate the work from her death, associating Crapsey with the popular literary stereotype of the beautiful young writer consumed by her fiery artist's soul. Yet Crapsey's life was not romantic drama but a grim, never-ending encounter with illness, grief, and impecunity, a losing struggle between ambition and death. In *Alone in the Dawn*, Alkalay-Gut reveals within the lines of Crapsey's poetry the tragic, truncated eloquence of her life.

The Cambridge Guide to Women's Writing in English - Lorna Sage 1999-09-30

This Guide aims to consolidate and epitomise the re-reading of women's writing that has gone on in the last twenty-five years. This is an opportunity for stock-taking - a timely project, when so much writing has been rediscovered, reclaimed and republished. There are entries on writers, on individual texts, and on general terms, genres and

movements, all printed in a single alphabetical sequence. The earliest written documents in medieval English (the visionary writings of Julian of Norwich and Margery Kempe) are covered in an historical - and geographical - sweep that takes us up to the present day. The book reflects the spread of literacy, the history of colonisation and the development of post-colonial cultures using and changing the English language. The entries are written by contributors from all the countries covered. The result is a work of reference with a unique feeling for the vitality, wealth and diversity of women's writing.

The Oxford Book of American Poetry - David Lehman 2006

Redefines the great canon of American poetry from its origins in the 17th century right up to the present.

The Evergreen - 1840

Household Words - 1850

The Columbia Anthology of Modern Chinese Literature - Joseph S. M. Lau 2007

An anthology of Chinese fiction, poetry, and essays written during the twentieth and twenty-first centuries.

Household Words : - Charles Dickens 1850

Complete Poems and Collected Letters of Adelaide Crapsey - Susan Sutton Smith 1977-01-01

This book presents the poetry and letters of the American writer Adelaide Crapsey (1878-1914). Her best poetry deserves to be enjoyed by a larger audience, and her letters and newly discovered biographical materials reveal new charm and meaning in an intriguingly elusive character. Crapsey did not live to see any of her mature poetry published: she received notice that her first poem had been accepted for publication only a week before she died. Posthumous editions of her Verse (in 1915, 1922, and 1934), however, brought her recognition and respect. Carl Sandburg paid her a poetic tribute. American critic Yvor Winters praised her as "a minor poet of great distinction" and felt that

her poems remained "in their way honest and acutely perceptive." Her best work is compressed, terse, related in this respect to the work of another American poet who won posthumous recognition, Emily Dickinson. Crapsey is best known as the inventor of the cinquain, a poem of five short lines of unequal length: one-stress, two-stress, three-stress, four-stress, and one-stress. The cinquain is one of the few modern verse forms developed in English, and its brevity and characteristic thought pattern seem to have been influenced by Japanese forms. Crapsey's indebtedness to Japanese poetry and her relation to Imagism have long been subjects for debate. As Winters notes, the work of Crapsey "achieves more effectively than did almost any of the Imagists the aims of Imagism." The critical introduction by Professor Susan Sutton Smith examines these problems. Much of Crapsey's poetry is reticent, withdrawn, and private, and she believed strongly in the individual's right to privacy. Whatever new biographical materials reveal of her and of her relations with family and friends, however, shows a charming and courageous woman. Her courage and humor show especially well in her correspondence with her friend Esther Lowenthal and in the letters with her friend Jean Webster McKinney, author of Daddy Long-Legs, who died soon after Crapsey.

Ladies Night at the Dreamland - Sonja Livingston 2016

In this lyrical collection, Sonja Livingston weaves together strands of research and imagination to conjure figures from history, literature, legend, and personal memory. The result is a series of essays that highlight lives as varied, troubled, and spirited as America itself.

Resting among Us - Steven Huff 2023-10-15

Too often, the lives and works of authors who called Upstate New York home are overshadowed by the icons of New York City. Resting among Us uncovers the region's rich literary heritage through Steven Huff's journeys to the graves of writers both famous and celebrated as well as those that have been forgotten. While most Upstate residents are aware that Mark Twain's grave is in Elmira and that James Fenimore Cooper's is in Cooperstown, many people don't realize a noted author may be buried in their local cemetery. For instance, Paul Bowles is buried in

Lakemont, John Gardner in Batavia, Rod Serling in Interlaken, John Burroughs in Roxbury, and Adelaide Crapsey in Rochester. Interwoven with these remarkable literary lives are the connected stories of the region's history and Huff's own encounters and friendships with some of the writers included in the book. With directions to each author's grave, as well as photographs of the graves and authors themselves, *Resting among Us* is the perfect companion for your own enlightening literary pilgrimage.

Modernist Women Poets - Robert Hass 2014-04-05

The 20th century was a time of great change, particularly in the arts, but seldom explored were the female poets of that time. Robert Hass and Paul Ebenkamp have put together a comprehensive anthology of poetry featuring the poems of Gertrude Stein, Lola Ridge, Amy Lowell, Elsa Von Freytag-Loringhoven, Adelaide Crapsey, Angelina Weld Grimke, Anne Spencer, Mina Loy, Hazel Hall, Hilda Doolittle, Marianne Moore, Djuna Barnes, and Hildegard Flanner. With an introduction from Hass and Ebenkamp, as well as detailed annotation throughout to guide the reader, this wonderful collection of poems will bring together the great female writers of the modernist period as well as deconstruct the language and writing that surfaced during that period.

Crafting Poems and Stories - Ethel Rackin 2022-06-17

Crafting Poems and Stories is an inspiring new guide to creative writing. Comprehensive in its treatment of poetry and fiction, this book offers the features that students most often request, including concise definitions of basic terms of poetry and short fiction, focused discussion of craft, exciting literary models, and engaging hands-on exercises. It is an accessible guide that renders the material of introductory creative-writing courses more readily engaging, so that beginning writers can see greater progress reflected in their poems and short stories over the course of a single semester. Features: • Includes 60 poems and 9 complete stories, ranging from classic to contemporary • Each chapter includes craft-focused discussion questions and writing prompts and

exercises • Includes appendices on workshopping poetry and fiction and on resources for writers seeking publication

Learning the Secrets of English Verse - David J. Rothman 2022-08-09

This textbook teaches the writing of poetry by examining all the major verse forms and repeating stanza forms in English. It provides students with the tools to compose successful lines of poetry and focuses on meter (including free verse), rhythm, rhyme, and the many other tools a poet needs to create both music and meaningfulness in an artful poem.

Presenting copious examples from strong poets of the past and present along with many recent student examples, all of which are scanned, each chapter offers lessons in poetic history and the practice of writing verse, along with giving students a structured opportunity to experiment writing in all the forms discussed. In Part 1, Rothman and Spear begin at the beginning, with Anglo-Saxon Strong Stress Alliterative Meter and examine every major meter in English, up to and including the free verse forms of modern and contemporary poetry. Part 2 presents a close examination of stanza forms that moves from the simple to the complex, beginning with couplets and ending with the 14-line Eugene Onegin stanza. The goal of the book is to give students the essential skills to understand how any line of poetry in English may have been composed, the better to enjoy them and then also write their own: the keys to the treasure chest. Rothman and Spear present a rigorous curriculum that teaches the craft of poetry through a systematic examination and practice of the major English meters and verse forms. Under their guidance, students hone their craft while studying the rich traditions and innovations of poets writing in English. Suitable for high school students and beyond. I studied with Rothman in graduate school and went through this course with additional scholarly material. This book will help students develop a keen ear for the music of the English language.—Teow Lim Goh, author of *Islanders*
Woman in the Mountain, The - Kate H. Winter
Examines the works of seven Adirondack writers.

A Woman Like Me Once Had Hands:

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