CLASSICS The Complete Poems of Marianne Moore

Marianne Moore

Along with poets Ezra Pound and H.D., Marianne Moore was an influential member of the Imagist movement.

The Complete Poems of Marianne Moore

O to be a Dragon

These notes, in turn, point readers to narrative accounts of Moore's associations with her early publishers that offer a range of historical, contextual, biographical, and bibliographic information about the publication events of Moore's poems and explore her attempts to shape her literary career in concert with some of her most famous modernist peers - Richard Aldington, H. D., Harriet Monroe, Ezra Pound, and William Carlos Williams."--BOOK JACKET.
Puss in Boots, The Sleeping Beauty, & Cinderella

Collected Poems of Howes (p)

Becoming Marianne Moore

This book provides a full-scale interpretation of Marianne Moore's poetry and prose, starting with her early experiments and exploring the range and variety of her artistic achievement. It portrays the self-discipline and the fidelity to experience that were the source of her originality. Laurence Stapleton's study of unpublished manuscripts, including notebooks, drafts of poems, and correspondence, supports her account of Marianne Moore's progress in the mastery of form. Her methods of work in the early satires, in the more openly constructed poems of the 1930s, and in the major ones of World War II, emerge in the context of her life as a professional writer. The spontaneity and inventiveness of her later books resulted from her La Fontaine translation and her response to music, to painting, and to the changing American scene. Constantly in view are Marianne Moore's literary relationships with Ezra Pound, T. S. Eliot, Wallace Stevens, and William Carlos Williams, as well as her appeal to a large circle of readers that made her become "New York's laureate." The insight that may be gained from this book should bring a better understanding of her accomplishment and of her place in American literature. Originally published in 1978. 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.

Illusion Is More Precise Than Precision

Poems covering a wide range of topics, from images of animals to meditations on human nature, are accompanied by the author's notes revealing the inspiration for many of the poems

The Poems of Marianne Moore
Poems deal with myth, nature, envy, freedom, individuality, art, and love

The Complete Prose of Marianne Moore

Brings together nearly three hundred essays and reviews, ten short stories, and more than one hundred short book reviews, notices, and highly crafted one-sentence "blurbs."

Life Supports

Marianne Moore

A landmark definitive edition of one of our most innovative and beloved poets The landmark oeuvre of Marianne Moore, one of the major inventors of poetic modernism, has had no straight path from beginning to end; until now, there has been no good vantage point from which to see the body of her remarkable work as a whole. Throughout her life Moore arranged and rearranged, visited and revisited, a large majority of her existing poetry, always adding new work interspersed among revised poems. This makes sorting out the complex textual history that she left behind a pressing task if we mean to represent her work as a poet in a way that gives us a complete picture. New Collected Poems offers an answer to the question of how to represent the work of a poet so skillful and singular, giving a portrait of the range of her voice and of the modernist culture she helped create. William Carlos Williams, remarking on the impeccable precision of Moore’s poems, praised “the aesthetic pleasure engendered when pure craftsmanship joins hard surfaces skillfully.” It is only in New Collected Poems that we can understand her later achievements, see how she refashioned her earlier work, and get a more complete understanding of her consummate craftsmanship, innovation, and attention to detail. Presented and collected by Heather Cass White, the foremost scholar of Moore’s work, this new collection at last allows readers to experience the untamed force of these dazzling poems as the author first envisioned them.

Marianne Moore, Imaginary Possessions

A Penguin Classic This complete collection of Moore’s poetry, lovingly edited by prize-winning poet Grace Schulman, for the first time
gathers together all of Moore's poems, including more than a hundred that were previously uncollected and unpublished. This long-awaited volume will reveal to Moore’s admirers the scope of her poetic voice and will introduce new generations of readers to her extraordinary achievement. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Complete Poems

Marianne Moore's Observations stands with T. S. Eliot's The Waste Land, Ezra Pound's early Cantos, and Wallace Stevens's Harmonium as a landmark of modern poetry. But to the chagrin of many admirers, Moore eliminated a third of its contents from her subsequent poetry collections while radically revising some of the poems she retained. This groundbreaking book has been unavailable to the general reader since its original publication in the 1920s. Presented with a new introduction by Linda Leavell, the author of the award-winning biography Holding On Upside Down: The Life and Work of Marianne Moore, this reissue of Observations at last allows readers to experience the untamed force of Moore's most dazzling innovations. Her fellow modernists were thrilled by her originality, her "clear, flawless" language--to them she was "a rafter holding up... our uncompleted building." Equally forceful for subsequent generations, Observations was an "eye-opener" to the young Elizabeth Bishop, its poems "miracles of language and construction." John Ashbery has called "An Octopus" the finest poem of "our greatest modern poet." Moore's heroic open-mindedness and prescient views on multiculturalism, biodiversity, and individual liberty make her work uniquely suited to our times. Impeccably precise yet playfully elusive, emotionally complex but stripped of all sentiment, the poems in Observations show us one of America's greatest poets at the height of her powers.

Marianne Moore

Not confessional or autobiographical, not openly political or gender-conscious: all that Marianne Moore's poetry is not has masked what it actually is. Cristanne Miller's aim is to lift this mask and reveal the radically oppositional, aesthetic, and political nature of the poet's work. A new Moore emerges from Miller's persuasive book--one whose political engagement and artistic experiments, though not cut to the fashion of her time, point the way to an ambitious new poetic. Miller locates Moore within the historical, literary, and family environments that shaped her life and work, particularly her sense and deployment of poetic authority. She shows how feminist notions of gender prevalent during Moore's youth are reflected in her early poetry, and tracks a shift in later poems when Moore becomes more openly didactic, more
personal, and more willing to experiment with language typically regarded as feminine. Distinguishing the lack of explicit focus on gender from a lack of gender-consciousness, Miller identifies Moore as distinctly feminist in her own conception of her work, and as significantly expanding the possibilities for indirect political discourse in the lyric poem. Miller's readings also reveal Moore's frequent and pointed critiques of culturally determined power relationships, those involving race and nationality as well as gender. Making new use of unpublished correspondence and employing close interpretive readings of important poems, Miller revises and expands our understanding of Marianne Moore. And her work links Moore--in her radically innovative reactions to dominant constructions of authority--with a surprisingly wide range of late twentieth-century women poets.

Marianne Moore, a Reference Guide

A celebrated study of Elizabeth Bishop's genius, as revealed through her literary friendships

Selected Poems

The Collected Poems of Marianne Moore

Seminar paper from the year 2008 in the subject English - Literature, Works, grade: 2,0, RWTH Aachen University, language: English, abstract: “Poetry has “a place for the genuine,” and Moore’s favoring of animals as poetic subjects is a tribute to their genuineness.” (Allen 1939, 112) In my term paper I want to deal with her special interest in animals. I want to find out why she uses animals in her poems and what function they fulfil. In order to do so, I will first have a look at her poems in general to discover what kind of animals she uses and with which frequency. I will also look at her life outside of the poet’s world in order to understand where her influences came from. I will then pick out two of her animal poems to make a more specific analysis on them in order to see what the different functions of animals are and how they are presented. The first example will be Marianne Moore’s poem To a giraffe which will then be compared to a second poem The arctic ox (or goat). In a next step I want to give an overview over the other functions of animals used in Marianne Moore’s poetry. To understand the quantity and frequency of animal use in her works I will consider another by Marianne Moore which is called The Jerboa. Because of its length I will not analyze this poem in detail, but I will present the most important aspects in regard to the functions of animals given in this frequently cited and interpreted poem.
Fairy Tales

Twenty-First Century Marianne Moore

William Bronk was born in 1918 and lives now in Hudson Falls, New York. Acclaimed by The Nation as "our most significant poet," he is the author of nearly two dozen celebrated books of poetry. Winner of the American Book Award for his collected poems, LIFE SUPPORTS, he is also the author of a collection of prose works, VECTORS AND SMOOTHABLE CURVES, which is widely considered a landmark in contemporary literature.

Not for Specialists

Until the late 1970s, W. D. Snodgrass was known primarily as a confessional poet and a key player in the emergence of that mode of poetry in the late 1950s and early 1960s. Snodgrass makes poetry out of the daily neuroses and everyday failures of a man—a husband, father, and teacher. This domestic suffering occurs against a backdrop of more universal suffering which Snodgrass believes is inherent in the human experience. Not for Specialistes includes 35 new poems complemented by the superb work he wrote in the Pulitzer Prize winning collection, Heart's Needle, along with poetry from seven other distinguished collections. from "Nocturnes" Seen from higher up, it makes its first move in the low creekbed, the marshlands down the valley, spreading across the open hayfields, the hedgerows with their tops still lit, laps the roadbed, flows over lawns and gardens, past the house and up the wooded hillside back behind us till only some few rays still scythe between the treetrunks from the far horizon and are gone. W. D. Snodgrass, born in Pennsylvania in 1926, is the author of more than 20 books of poetry, including The Fuehrer Bunker: The Complete Cycle (BOA, 1995); Each in His Season (BOA, 1993); and Heart's Needle (1959), which won the Pulitzer Prize for Poetry. His other books include To Sound Like Yourself: Essays on Poetry (BOA, 2002), After-Images: Autobiographical Sketches (BOA, 1999) and six volumes of translation, including Selected Translations (BOA Editions, 1998), which won the Harold Morton Landon Translation Award.

Selected Poems

A wily cat, a strange romance, detestable daughters: the great American poet Marianne Moore retells three stories originally written by
Charles Perrault to amuse the niece of Louis XIV. Modern readers may be surprised to find that the prince does not wake Sleeping Beauty with a kiss - the more he cares, the less willing he is to intrude - and that his mother is descended from ogres. Characterised by vivid imagery, uncluttered prose, inventive alliteration and a sly sceptic's wit, Moore's versions do more than tell a tale: 'Having seen a problem solved,' she writes, each one leaves 'a pattern of order in the mind.'

Marianne Moore, Woman and Poet

Marianne Moore (1887-1972) has been heralded as America's greatest poet of the modernist movement. Her volume Collected Poems won the National Book Award and the Pulitzer Prize in 1952 and the Bollingen Prize in 1953. Born in St. Louis, Missouri, Moore eventually found her way to New York with her mother whom she continued to live with until her mother passed, a familial devotion so intense that William Carlos Williams complained that it was 'pathological' and prevented her from marrying any 'literary guys'. Moore never married. Linda Leavall is the first biographer to be granted access and freedom to quote from Moore's archives. More than just a standard biography, Leavall re-examines Moore's body of work to complement and enlighten the biography. Through Moore's poems and letters from T. S. Eliot, William Carlos Williams, and many others, Leavall has written what is sure to be the definitive biography of Moore.

Marianne Moore

This collection represents a new range of critical awareness and marks the burgeoning of what is a twenty-first-century Marianne Moore renaissance. The essays explore Moore's participation in modernist movements and communities, her impact on subsequent generations of artists, and the dynamics of her largely disregarded post-World War II career. At the same time, they track the intersection of the evolution of her poetics with cultural politics across her career. Drawing on fresh perspectives from previously unknown biographical material and new editions and archives of Moore’s work, the essays offer particularly interesting insights on Moore's relationships and her late career role as a culture icon.

Holding On Upside Down

Selected Letters of Marianne Moore
One hundred and fifty-six poems, grouped by theme, are accompanied by drawings, oils, and watercolors by the poet

**Becoming a Poet**

A reissue of the 1935 Selected Poems, which, with an Introduction by T. S. Eliot, brought Moore's work to the attention of a wider public. This beautifully designed edition forms part of a series of ten key titles celebrating Faber's publishing over the decades.

**Complete Poems**

**Weeds and Wild Flowers**

Analyzes the stages in Moore's development from purely imagist style to her preoccupations with the visual arts, with the question of form in relation to message and with the conflict between tension and fluency. Contains readings of individual poems, shedding light on their meaning and tone, under such headings as "Images of Sweetened Combat" and "Images of Luminosity, Iridescence, and Metamorphosis".

**The Complete Poems**

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.
Marianne Moore

The Complete Poems of Marianne Moore

Selected Poems


This definitive edition brings together all the works that Pulitzer Prize-winning Marianne Moore wished to preserve, covering more than sixty years of writing, and incorporating the final revisions she made to the texts. The poems demonstrate Moore’s wide range of interests, moving from witty images of animals, sporting events, and social institutions, to thoughtful meditations on human nature. In entertaining informative notes, Moore reveals the inspiration for complete poems and individual lines within them. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Complete Poems of Marianne Moore

Three favorite fairy tales are retold by the author from her translations of the original French versions of Charles Perrault in order "to recapture for children - and their parents - the elegant and classical spirit of storylore at its finest hour."--Excerpted from inside front jacket cover.

The Hatred of Poetry

Marianne Moore's correspondence makes up the largest and most broadly significant collection of any modern poet. It documents the first two-thirds of this century, reflecting shifts from Victorian to modernist culture, the experience of the two world wars, the Depression and
postwar prosperity, and the changing face of the arts in America and Europe. Moore wrote letters daily for most of her life—long, intense letters to friends and family; shorter, but always distinctive letters to an ever-widening circle of acquaintances and fans. At the height of her celebrity, she would occasionally write as many as fifty letters a day. Both Moore and her correspondents appreciated the value of their exchange, so that an extraordinary number of letters, approximately thirty thousand, have been preserved. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

New Collected Poems

Erickson examines the work of Marianne Moore in order to provide some consistently successful strategies for understanding her poetry. In 1935, T.S. Eliot wrote that Marianne Moore's poems "form part of the small body of durable poetry written in our time." In this comprehensive critical study of the American poet Marianne Moore (1887-1972) and her work, Erickson amply justifies Eliot's praise, demonstrating the poet's ability to combine close observation with a worldview presentation that is at once intuitive, kaleidoscopic, and optimistic. Unfortunately, over the years the excellence and originality of Moore's work has been overshadowed by its apparent inscrutability. Erickson examines the work of Marianne Moore in order to provide some consistently successful strategies for understanding her poetry. The thesis is centered in a line from Moore's poem, "Armor's Undermining Modesty" " What is more precise than precision? Illusion." Erickson argues that Moore came to see herself humorously as "Imagnifico, a Wizard in Words," a magician who used her conjuries to express a truth beyond reason, a truth described by the philosopher Henri Bergson as intuition, the highest stage of the evolution of human understanding. Is Erickson's contention that Moore's sense of magic is inextricably bound up in her own uniquely feminine epistemology, the tendency to place great value on intuition, and to find one's own voice among collections of many voices. Illusion Is More Precise Than Precision demonstrates that Moore's voice is arguably the strongest female voice in twentieth century American literature and that Moore's poetic voice could hold its own in the company of the best of the other modernists. Unlike many current scholars, Erickson examines closely the texts of Moore's poems themselves, allowing the poet's own voice to speak clearly. The study explores Moore's obsession with time, her preoccupation with the visual, her interest in the forms of Hebrew verse and her "susceptibility to happiness," an outlook at some odds with the twentieth century's fascination with the "romance of failure." While the book is scholarly in its intent and carefully documented, it is eminently readable and will be of interest of anyone fascinated by the mind of a brilliant twentieth century woman.
The Use of Animals in Marianne Moore's Poetry

Examines the life of the American poet and presents some of her poems.

Observations

Weeds and Wild Flowers is a magical meeting of the poems of Alice Oswald and the etchings of Jessica Greenman. Within its pages everyday flora take on an extraordinary life, jostling tragically at times, at times comically, for a foothold in a busying world. Stunningly visualised and skilfully animated, this imaginative collaboration beckons us toward a landscape of botanical characters, and invites us to see ourselves among them.

Collected Poems

The Death of King Arthur

The Alliterative Morte Arthure - the title given to a four-thousand line poem written sometime around 1400 - was part of a medieval Arthurian revival which produced such masterpieces as Sir Gawain and the Green Knight and Sir Thomas Malory's prose Morte D'Arthur. Like Gawain, the Alliterative Morte Arthure is a unique manuscript (held in the library of Lincoln Cathedral) by an anonymous author, and written in alliterating lines which harked back to Anglo-Saxon poetic composition. Unlike Gawain, whose plot hinges around one moment of jaw-dropping magic, The Death of King Arthur deals in the cut-and-thrust of warfare and politics: the ever-topical matter of Britain's relationship with continental Europe, and of its military interests overseas. Simon Armitage is already the master of this alliterative music, as his earlier version of Sir Gawain and the Green Knight (2006) so resourcefully and exuberantly showed. His new translation restores a neglected masterpiece of story-telling, by bringing vividly to life its entirely medieval mix of ruthlessness and restraint.

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