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Book Of Verse A Facsimile 1st Edition Thus Limit

Donald H. Reiman, Neil Fraistat



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Phenomenology, Modernism and Beyond Carole Bourne-Taylor, Ariane Mildenberg, 2010 From the first stirrings of modernism to contemporary poetics the modernist aesthetic project could be described as a form of phenomenological reduction that attempts to return to the invisible and unsayable foundations of human perception and expression prior to objective points of view and scientific notions It is this aspect of modernism that this book brings to the fore The essays presented here bring into focus the contemporary face of ongoing debates about phenomenology and modernism The contributors forcefully underline the intertwining of modernism and phenomenology and the extent to which the latter offers a clue to the former The book presents the viewpoints of a range of internationally distinguished critics and scholars with diverse but closely related essays covering a wide range of fields including literature architecture philosophy and musicology The collection addresses critical questions regarding the relationship between phenomenology and modernism with reference to thinkers such as Edmund Husserl Maurice Merleau Ponty Martin Heidegger Michel Henry and Paul Ricoeur By examining the contemporary philosophical debates this cross disciplinary body of research reveals the pervasive and far reaching influence of phenomenology which emerges as a heuristic method to articulate modernist aesthetic concerns At the Limits of Romanticism Mary A. Favret, Nicola J. Watson, 1994 Examines the feminine the domestic the local collective sentimental and novelistic in the Romantic literary canon This book questions romanticism suppression of the feminine the material and the collective and its opposition to readings centering on these concerns **Book Catalogues**, 1860

Wallace Stevens and the Limits of Reading and Writing Bart Eeckhout, 2002 Often considered America's greatest twentieth century poet Wallace Stevens is without a doubt the Anglo modernist poet whose work has been most scrutinized from a philosophical perspective Wallace Stevens and the Limits of Reading and Writing both synthesizes and extends the critical understanding of Stevens's poetry in this respect Arguing that a concern with the establishment and transgression of limits goes to the heart of this poet's work Bart Eeckhout traces both the limits of Stevens's poetry and the limits of writing as they are explored by that poetry Stevens's work has been interpreted so variously and contradictorily that critics must first address the question of limits to the poetry's signifying potential before they can attempt to deepen our appreciation of it In the first half of this book the limits of appropriating and contextualizing Stevens's *The Snow Man* in particular are investigated Eeckhout does not undertake this reading with the negative purpose of disputing earlier interpretations but with the more positive intention of identifying the intrinsic qualities of the poetry that have been responsible for the remarkable amount of critical attention it has received New York Herald Tribune Books, 1934 Thomas Bird Mosher Philip R. Bishop, 1998 This study describes the books produced by one of America's most controversial publishers Thomas Bird Mosher whose editions helped disseminate British literature and design to the American public Various descriptions of Mosher as literary pirate by some yet praised as prince of publishers by others Mosher's passion for literary texts led him to reprint books without the

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Reading Old English Biblical Poetry Janet Schrank Ericksen, 2020-11-19 Reading Old English Biblical Poetry considers the Junius 11 manuscript the only surviving illustrated book of Old English poetry in terms of its earliest readers and their multiple strategies of reading and making meaning Junius 11 begins with the creation story and ends with the final vanquishing of Satan by Jesus The manuscript is both a continuous whole and a collection with discontinuities and functionally independent pieces The chapters of Reading Old English Biblical Poetry propose multiple models for reader engagement with the texts in this manuscript including selective and sequential reading reading in juxtaposition and reading in contexts within and outside of the pages of Junius 11 The study is framed by particular attention to the materiality of the manuscript and how that might have informed its early reception and it broadens considerations of reading beyond those of the manuscript's compiler and possible patron As a book Junius 11 reflects a rich and varied culture of reading that existed in and beyond houses of God in England in the tenth and eleventh centuries and it points to readers who had enough experience to select and find wisdom narrative pleasure and a diversity of other things within this or any book's contents

Elizabeth Bishop in the Twenty-First Century Angus Cleghorn, Bethany Hicok, Thomas Travisano, 2012-05-22 In recent years a series of major collections of posthumous writings by Elizabeth Bishop one of the most widely read and discussed poets of the twentieth century have been published profoundly affecting how we look at her life and work The hundreds of letters poems and other writings in these volumes have expanded Bishop's published work by well over a thousand pages and placed before the public a new Bishop whose complexity was previously familiar to only a small circle of scholars and devoted readers This collection of essays by many of the leading figures in Bishop studies provides a deep and multifaceted account of the impact of these new editions and how they both enlarge and complicate our understanding of Bishop as a cultural icon Contributors Charles Berger Southern Illinois University Edwardsville Jacqueline Vaught Brogan University of Notre Dame Angus Cleghorn Seneca College Jonathan Ellis University of Sheffield Richard Flynn Georgia Southern University Lorrie Goldensohn Jeffrey Gray Seton Hall University Bethany Hicok Westminster College George Lensing University of North Carolina Carmen L Oliveira Barbara Page Vassar College Christina Pugh University of Illinois at Chicago Francesco Rognoni Catholic University in Milan Peggy Samuels Drew University Lloyd Schwartz University of Massachusetts Boston Thomas Travisano Hartwick College Heather Treseler Worcester State University Gillian White University of Michigan

A Catalogue of Old and Rare Books Pickering & Chatto, firm, booksellers, London, Pickering & Chatto, 1894

The Complete Poetry of Percy Bysshe Shelley Donald H. Reiman, Neil

Fraistat, 2003-05-07 The first American edition of Shelley's complete poetry since 1892 with more poems, fragments and collations than any previous collective edition. Winner of the Richard J. Finneran Award of the Society for Textual Scholarship. CHOICE Outstanding Academic Title of the Choice ACRL. A milestone in literary scholarship: the publication of the Johns Hopkins edition of *The Complete Poetry of Percy Bysshe Shelley* makes available for the first time critically edited, clear texts of all poems and translations that Shelley published or circulated among friends as well as diplomatic texts of his significant incomplete poetic drafts and fragments. Edited upon historical principles by Donald H. Reiman and Neil Fraistat, the multi-volume edition will offer more poems and fragments than any previous collective edition arranged in the order of their first circulation. These texts are followed by the most extensive collations hitherto available and detailed commentaries that describe their contextual origins and subsequent reception. Rejected passages of released poems appear as supplements to those poems, while other poetic drafts that Shelley rejected or left incomplete at his death will be grouped according to either their publication histories or the notebooks in which they survive. Volume One includes Shelley's first four works containing poetry all prepared for publication before his expulsion from Oxford as well as *The Devil's Walk*, circulated in August 1812, and a series of short poems that he sent to friends between 1809 and 1814, including a bawdy satire on his parents and *Oh wretched mortal*, a poem never before published. An appendix discusses poems lost or erroneously attributed to the young Shelley. These early poems are important not only biographically but also aesthetically for they provide detailed evidence of how Shelley went about learning his craft as a poet and the differences between their tone and that of his mature short poetry. Index. A radical change in his self-image. The poems in Volume I then demonstrate Shelley's capacity to write verse in a range of stylistic registers. This early verse, even in its most abandoned forays into Sensibility, the Gothic, political satire, and vulgarity, perhaps especially in these most apparently idiosyncratic gestures, provides telling access to its own cultural moment as well as to Shelley's art and thought in general. From the Editorial Overview. *A Catalogue of Old and Rare Books Offered for Sale*, Pickering & Chatto, 1894. **Antiquarian Book Monthly Review**, 1986. **Of Women, Poetry, and Power**. Zofia Burr, 2002. The haunting legacy of Emily Dickinson's life and work has shaped a romantic conception of poetry as private, personal, and expressive that has governed the reception of subsequent American women poets. *Of Women, Poetry, and Power* demonstrates how the canonization of Dickinson has consolidated limiting assumptions about women's poetry in twentieth-century America and models an alternative reading practice that allows for deeper engagement with the political work of modern poetry. Analyzing the reception of poems by Josephine Miles, Gwendolyn Brooks, Audre Lorde, and Maya Angelou, Zofia Burr shows the persistence of these critical outlooks and dispels the belief that we have long since moved beyond such limiting gendered expectations. Turning away from an obsessive concern with a poet's biography, Burr's readings of contemporary women's poetry accentuate its engagement and provocation of readers through its forms of address. Burr shows how displacing the limits of dominant reception is possible by approaching poetry as communicative utterance, not just

as self expression **The Bookman** ,1898 **The Collaborative Artist's Book** Alexandra J. Gold,2023-06-08 The Collaborative Artist's Book offers a rare glimpse into collaborations between poets and painters from 1945 to the present and highlights how the artist's book became a critical form for experimental American artists in the twentieth and twenty first centuries Alexandra Gold provides a broad overview of the artist's book form and the many ongoing debates and challenges from the disciplinary to the institutional that these forms continue to pose *Sotheran's Price Current of Literature* Henry Sotheran Ltd,1899 **Sale-catalogues of Second-hand Books on Sale by Henry Sotheran & Co** Sotheran, Henry and Co,1871 **"The" Athenaeum** ,1892 **Alice in Wonderland (Third International Student Edition) (Norton Critical Editions)** Lewis Carroll,2016-04-04 Newly discovered letters by Lewis Carroll an expanded selection of diary excerpts and a wealth of new biographical materials are some of the features of this revised Norton Critical Edition This perennially popular Norton Critical Edition again reprints the 1897 editions of Alice's Adventures in Wonderland and Through the Looking Glass along with the 1876 edition of The Hunting of the Snark Each text is fully annotated and the original illustrations are included An unusually rich Backgrounds section is arranged to correspond with three clearly defined periods in Lewis Carroll's life Letters and diary entries interwoven within each period emphasize the biographical dimension of Carroll's writing Readers gain an understanding of the author's family and education the evolution of the Alice books and Carroll's later years through his own words and through important scholarly work on his faith life and his relationships with women and with Alice Hargreaves and her family Reflecting the wealth of new scholarship on Alice in Wonderland and Lewis Carroll published since the last edition Donald Gray has chosen eleven new critical works while retaining five seminal works from the previous edition Two early pieces an essay by Charles Dickens and poem by Christina Rossetti take a satirical look at children's literature The nine new recent essays are by James R Kincaid Marah Gubar Robert M Plemus Jean Jacques Lecercle Gilles Deleuze Roger Taylor Carol Mavor Jean Gattano and Helena M Pycior The Selected Bibliography has been updated and expanded **Notes and Queries** ,1891

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