

Elizabeth Bishops World War II Cold War View

In a February 1966 letter to her artistic confidant, RobertLowell, Elizabeth Bishop tellingly grouped four midcentury poets: Lowell, RandallJarrell, John Berryman, and herself. For Bishop--always wary of being pigeonholedand therefore reticent about naming her favorite contemporaries--it was a rareexplicit acknowledgment of an informal but enduring artistic circle that has evadedthe notice of literary journalists for more than forty years. Despite the privatenature of their dialogue, the group's members--Bishop, Lowell, Jarrell, andBerryman--left a compelling record of their mutual interchange and influence.Drawing on an extensive range of published and archival sources, Thomas Travisano**traces** these poets' creation of a surprisingly coherent postmodern aesthetic and**defines** its continuing influence on Americanpoetry. The refusal of this "midcentury quartet,"as Travisano calls them, to voice a formalized doctrine, coupled with theirintuitive way of working, has caused critics to miss the coherence of their project.Travisano argues that these poets are not only successors to Pound, Auden, Stevens, and Eliot but postmodern explorers in their own right. In forging their ownaesthetic, characterized here as a postmodern mode of elegy, they encounteredsignificant resistance from their immediate modernist mentors Allen Tate, John CroweRansom, and Marianne Moore. Jarrell, whom othersof the group regarded as a critic of particular genius, was first described as apost-modernist in a 1941 review by Ransom that Travisano cites as the earliest knownuse of the term. In Jarrell's review of Lowell's Lord Weary's Castle six yearslater, he named Lowell a postmodernist and identified traits, among them the use ofpastiche, that are now considered by theorists such as Fredric Jameson as**specifically** postmodern. And Bishop's inventiveness allowed her to adapt aself-exploratory mode often, but imprecisely, termed confessional to challengingforms such as the double sonnet, villanelle, andsestina. Each of these poets suffered adevastating loss during childhood and lived through the twentieth-century disastersof the Great Depression, World War II and the Holocaust, and the cold war. The**continual** tension in their poetry between subjectivity and form, claims Travisano, reflects the plight of the fractured individual in a postmodern world. By arguing sosharply for the importance of this circle, Midcentury Quartet is certain to redrawthe map of postwar American poetry.

Steven Gould Axelrod, Camille Roman, and Thomas Travisano continue the standard of excellence set in Volumes I and II of this extraordinary anthology. Volume III provides the most compelling and wide-ranging selection available of American poetry from 1950 to the present. Its contents are just as diverse and multifaceted as America itself and invite readers to explore the world of poetry in the larger historical context of American culture. Nearly three hundred poems allow readers to explore canonical works by such poets as Elizabeth Bishop, Robert Lowell, and Sylvia Plath, as well as song lyrics from such popular musicians as Bob Dylan and Queen Latifah. Because contemporary American culture transcends the borders of the continental United States, the anthology also includes numerous transnational poets, from Julia de Burgos to Derek Walcott. Whether they are the works of oblique avant-gardists like John Ashbery or direct, populist poets like Allen Ginsberg, all of the selections are accompanied by extensive introductions and footnotes, making the great poetry of the period fully accessible to readers for the first time.

Elizabeth Bishop is increasingly recognized as one of the twentieth century's most important and original poets. Initially celebrated for the minute detail of her descriptions, what John Ashbery memorably called her 'thinginess', Bishop's reputation has risen dramatically since her death, in part due to the publication of new work, including letters, stories, and visual art, as well as a controversial volume of uncollected poems, drafts, and fragments. This Companion engages with key debates surrounding the interpretation and reception of Bishop's writing in relation to questions of biography, the natural world and politics. Individual chapters focus on texts such as North and South, Questions of Travel, and Geography III, while offering fresh readings of the significance of Nova Scotia, Massachusetts, and Brazil to Bishop's life and work. This volume explores the full range of Bishop's artistic achievements and the extent to which the posthumous publications have contributed to her enduring popularity.

This book offers the first comprehensive portrayal of the poet in mid-20th century America.

An Anthology

Bishop, Lowell, Jarrell, Berryman, and the Making of a Postmodern Aesthetic

Literature and Feeling in the Wake of World War II

A Study Guide for Elizabeth Bishop's "Filling Station"

God and Elizabeth Bishop

Elizabeth Bishop in Brazil and After

While emphasizing aesthetic continuity between the wars, Stout stresses that the poetry that emerged from each displays a greater variety than is usually recognized."--Jacket.

Explores the many ways in which Anthony Trollope is being read in the twenty-first centurySince the turn of the century, the Victorian novelist Anthony Trollope has become a central figure in the critical understanding of Victorian literature. By bringing together leading Victorianists with a wide range of interests, this innovative collection of essays involves the reader in new approaches to Trollope's work. The contributors to this volume highlight dimensions that have hitherto received only scant attention and in doing so they aim to draw on the aesthetic capabilities of Trollope's twenty-first-century readers. Instead of reading Trollope's novels as manifestations of social theory, they aim to foster an engagement with a far more broadly theorised literary culture.Key Features:The most innovative collection of original essays on Anthony Trollope to dateEnables the reader to see the direction of Trollope studies and Victorian studies in the twenty-first centurySituates Trollope's work in newly emerging critical contexts, such as media networks and economicsMakes use of pioneering developments in stylistics, ethics, epistemology, and reception history

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.

Elizabeth Bishop's World War II-Cold War View offers the first comprehensive portrayal of the poet in mid-century America. The elusive story of Bishop's national, cultural, and literary politics during the World War II-Cold War period is finally brought into sharp focus as the book traces her life and writing from the war years spent in Key West through her tenure as the 1949-1950 national poet laureate. Our understanding of Bishop is completely reshaped by this study's unique ability to easily move back and forth between a wide-ranging cultural critique of mid-twentieth-century America and a careful, close, and chronological reading of the poet. Roman's study is ideal for students of American poetry, contemporary poetry, and American literature.

Women's Ekphrastic Poetry from Marianne Moore to Susan Wheeler

Sylvia Plath, Anne Sexton, Elizabeth Bishop, Stanley Kunitz, and Others

An Edinburgh Companion

Words in Air

Meditations on Religion and Poetry

Her Poetics of Loss

The candid, affectionate, constrained and loving friendship of the two American poets, Robert Lowell and Elizabeth Bishop, is recorded in letters written over three decades. It begins after the publication of their first books and ends only with Lowell's death.

In 1959 Kathleen Spivack won a fellowship to study at Boston University with Robert Lowell. Her fellow students were Sylvia Plath and Anne Sexton, among others. Thus began a relationship with the famous poet and his circle that would last to the end of his life in 1977 and beyond. Spivack presents a lovingly rendered story of her time among some of the most esteemed artists of a generation. Part memoir, part loose collection of anecdotes, artistic considerations, and soulful yet clear-eyed reminiscences of a lost time and place, hers is an intimate portrait of the often suffering Lowell, the great and near great artist he attracted, his teaching methods, his private world, and the significant legacy he left to his students. Through the story of a youthful artist finding her poetic voice among literary giants, Spivack thoughtfully considers how poets work. She looks at friendships, addiction, despair, perseverance and survival, and how social changes altered lives and circumstances. This is a beautifully written portrait of friends who loved and lived words, and made great beauty together. A touching and deeply revealing look into the lives and thoughts of some of the most influential artists of the twentieth century, With Robert Lowell and His Circle will appeal to writers, students, and thoughtful literary readers, as well as to scholars.

How did literary artists confront the middle of a century already defined by two global wars and newly faced with a nuclear future? Midcentury Suspension argues that a sense of suspension—a feeling of being between beginnings and endings, recent horrors and opaque horizons—shaped transatlantic literary forms and cultural expression in this singular moment. Rooted in extensive archival research in literary, print, and public cultures of the Anglophone North Atlantic, Claire Seiler's account of midcentury suspension ranges across key works of the late 1940s and early 1950s by authors such as W. H. Auden, Samuel Beckett, Elizabeth Bishop, Elizabeth Bowen, Ralph Ellison, and Frank O'Hara. Seiler reveals how these writers cultivated modes of suspension that spoke to the felt texture of life at midcentury. Running counter to the tendency to frame midcentury literature in the terms of modernism or of our contemporary, Midcentury Suspension reorients twentieth-century literary study around the epoch's fraught middle.

A biography of the brilliant, award-winning poet by one of her former students, the Pulitzer Prize–winning author of Margaret Fuller. Since her death in 1979, Elizabeth Bishop, who published only one hundred poems in her lifetime, has become one of America's most revered poets. And yet she has never been fully understood as a woman and artist. Megan Marshall makes incisive and moving use of a newly discovered cache of Bishop's letters to reveal a much darker childhood than has been known, a secret affair, and the last chapter of her passionate romance with Brazilian modernist designer Lota de Macedo Soares. By alternating the narrative line of biography with brief passages of memoir, Megan Marshall, who studied with Bishop in her storied 1970s poetry workshop at Harvard, offers the reader an original and compelling glimpse of the ways poetry and biography, subject and biographer, are entwined. "A shapely experiment, mixing memoir with biography...[Elizabeth Bishop] fuses sympathy with intelligence, sending us back to Bishop's marvelous poems."—The Wall Street Journal "Marshall is a skilled reader who points out the telling echoes between Bishop's published and private writing. Her account is enriched by a cache of revelatory, recently discovered documents...Marshall's narrative is smooth and brisk: an impressive feat."—The New York Times Book Review

The Poetry of Anthony Hecht

Elizabeth Bishop: A Very Short Introduction

A Miracle for Breakfast

Elizabeth Bishop in the 21st Century

Elizabeth Bishop in Context

In the Frame

Linda Anderson explores Elizabeth Bishop's poetry, from her early days at Vassar College to her last great poems in Geography III and the later uncollected poems. Drawing generously on Bishop's notebooks and letters, the book situates Bishop both in her historical and cultural context and in terms of her own writing process, where the years between beginning a poem and completing it, for which Bishop is legendary, are seen as a necessary part of their composition. The book begins by offering a new reading of Bishop's relationship with Marianne Moore and with modernism. Through her journeys to Europe Bishop, it is also argued, learned a great deal from visual artists and from surrealism. However the book also follows the way Bishop came back to memories of her childhood, developing ideas about narrative, in order to explore time, both the losses it demands and the connections it makes possible. The lines of connections are both those between Bishop and her contemporaries and her context and those she inscribed through her own work, suggesting how her poems incorporate a process of arrival and create new possibilities of meaning

The life and career of American poet and writer Elizabeth Bishop falls into two distinct segments: the pre-Brazil years and the Brazil years and beyond. A creature of displacement from childhood, Bishop traveled to Brazil at the age of 40 for a two-week trip and unexpectedly stayed for most of the next two decades, a sojourn that marked her work indelibly. This study explores how Bishop’s personal and literary experience in Brazil influenced her work culturally, historically, and linguistically, while she was in Brazil and following her return to the United States. Focusing on the “Brazilian” characteristics of Bishop’s work as well as some of the major poems she composed before settling in Brazil, this volume offers fresh perspective on one of the 20th century’s most celebrated writers.

A Thickness of Particulars: The Poetry of Anthony Hecht is the first book-length study of one of the great formal poets of the later twentieth century (1923-2004). Making use of Hecht's correspondence, which the author edited, it situates Hecht's writings in the context of pre- and post-World-War II verse, including poetry written by W. H. Auden, Elizabeth Bishop, Robert Lowell, James Merrill, and Richard Wilbur. In nine chapters, the book ranges over Hecht's full career, with special emphasis placed on the effects of the war on his memory; Hecht participated in the final push by the Allied troops in Europe and was involved in the liberation of the Flossenburg Concentration Camp. The study explores the important place Venice and Italy occupied in his imagination as well as the significance of the visual and dramatic arts and music more generally. Chapters are devoted to analyzing celebrated individual poems (such as " and " the making of particular volumes (such as the Pulitzer-prize-winning The Hard Hours), the poet's mid-career turn toward writing dramatic monologues and longer narrative poems (such as " " and "), the inspiring use he made of Shakespeare, especially in " his delightful riff on A Mid-summer Night's Dream, and his collaboration with the artist Leonard Baskin in the Presumptions of Death Series. The book seeks to unfold the itinerary of a highly civilized mind brooding, with wit, over the dark landscape of the later twentieth century in poems of unrivalled beauty.

Dismantling Glory presents the most personal and powerful words ever written about the horrors of battle, by the very soldiers who put their lives on the line. Focusing on American and English poetry from World War I, World War II, and the Vietnam War, Lorrie Goldensohn, a poet and pacifist, affirms that by and large, twentieth-century war poetry is fundamentally antiwar. She examines the changing nature of the war lyric and takes on the literary thinking of two countries separated by their common language. World War I poets such as Wilfred Owen emphasized the role of soldier as victim. By World War II, however, English and American poets, influenced by the leftist politics of W. H. Auden, tended to indict the whole of society, not just its leaders, for militarism. During the Vietnam War, soldier poets accepted themselves as both victims and perpetrators of war's misdeeds, writing a nontraditional, more personally candid war poetry. The book not only discusses the poetry of trench warfare but also shows how the lives of civilians—women and children in particular—entered a global war poetry dominated by air power, invasion, and occupation. Goldensohn argues that World War II blurred the boundaries between battleground and home front, thus bringing women and civilians into war discourse as never before. She discusses the interplay of fascination and disapproval in the texts of twentieth-century war and notes the way in which homage to war hero and victim contends with revulsion at war's horror and waste. In addition to placing the war lyric in literary and historical context, the book discusses in detail individual poets such as Wilfred Owen, W. H. Auden, Keith Douglas, Randall Jarrell, and a group of poets from the Vietnam War, including W. D. Ehrhart, Bruce Weigl, Yusef Komunyakaa, David Huddle, and Doug Anderson. Dismantling Glory is an original and compelling look at the way twentieth-century war poetry posited new relations between masculinity and war, changed and complicated the representation of war, and expanded the scope of antiwar thinking.

A Poet's High Argument

Poetics of the Body

Postmodernisms 1950-Present

Lines of Connection

One Art

Questions of Mastery

A single-volume collection of definitive pieces collects all of the twentieth-century writer's works of poetry in an anthology that also features her unpublished drafts, literary essays, and travel writings.

In this original study of Elizabeth Bishops lifelong engagement with Christianity, Corelle illuminates the ways in which Bishops Protestant childhood and reading of Christian literature, coupled with her deep commitment to agnosticism, inform the works of this former poet laureate of the United States. Corelle sees in Bishops writing a sophisticated and sustained interrogation of orthodoxy that exquisitely balances Bishops religious upbringing with her agnostic stance.

This book offers a discussion of Elizabeth Bishop’s translations through close-readings of a selection of poems, with particular attention to the features that relate them to translation, and suggests that translation can be seen as a poetic principle that can be related to the poet’s original works.

In God and Elizabeth Bishop Cheryl Walker takes the bold step of looking at the work of Elizabeth Bishop as though it might have something fresh to say about religion and poetry. Going wholly against the tide of recent academic practice, especially as applied to Bishop, she delights in presenting herself as an engaged Christian who nevertheless believes that a skeptical modern poet might feed our spiritual hungers. This is a book that reminds us of the rich tradition of religious poetry written in English, at the same time taking delicious detours into realms of humour, social responsibility, and mysticism.

Elizabeth Bishop's World War II - Cold War View Poetry, Grieving, and the Culture of the World Wars With Robert Lowell and His Circle Elizabeth Bishop and Translation Lyric and Liberalism in the Age of American Empire Letters

Poetics of the Body examines representations of the body in the work of four important twentieth-century poets: Edna St. Vincent Millay, Elizabeth Bishop, Marilyn Chin, and Marilyn Hacker. Drawing on both past and present discussions regarding the place of the body in relation to Western philosophy, gender, sexuality, desire, creative production, and narrative, this study reveals how the poetic bodies in the poetry of these women negotiate the intersecting ideologies that attempt to regulate the body, its characteristics, and its behaviors. Ultimately, this dynamic book considers what it means to possess a body.

Modernist Women Writers and American Social Engagement explores the role of social and political engagement by women writers in the development of American modernism through an examination of a diverse array of genres by both canonical modernists and underrepresented writers.

The gripping story of Pulitzer Prize-winning poet Elizabeth Bishop and her relationship with the extraordinary Brazilian woman Lota de Macedo Soares.

“A marvel of lost innocence” (O, The Oprah Magazine) that reimagines three life-changing weeks poet Elizabeth Bishop spent in Paris amidst the imminent threat of World War II. June 1937. Elizabeth Bishop, still only a young woman and not yet one of the most influential poets of the 20th century, arrives in France with her college roommates. They are in search of an escape, and inspiration, far from the protective world of Vassar College where they were expected to find an impressive husband and a quiet life. But the world is changing, and as they explore the City of Lights, the larger threats of fascism and occupation are looming. There, they meet a community of upper-crust expatriates who not only bring them along on a life-changing adventure, but also into an underground world of rebellion that will quietly alter the course of Elizabeth’s life forever. Sweeping and stirring, Paris, 7 A.M. imagines 1937—the only year Elizabeth, a meticulous keeper of journals—didn’t fully chronicle—in vivid detail and brings us from Paris to Normandy where Elizabeth becomes involved with a group rescuing Jewish “orphans” and delivering them to convents where they will be baptized as Catholics and saved from the impending horror their parents will face. Both poignant and captivating, Paris, 7 A.M. is an “achingly introspective marvel of lost innocence” (O, The Oprah Magazine) and a beautifully rendered take on the formative years of one of America’s most celebrated female poets.

Midcentury Quartet

The Poetry of the Americas

Reading the Middle Generation Anew

Paris, 7 A.M.

Reading Elizabeth Bishop

Rare and Commonplace Flowers

A comprehensive and original guide to Elizabeth Bishop's poetry and other writing, including literary criticism and prose fictionCelebrating Elizabeth Bishop as an international writer with allegiances to various countries and national traditions, this collection of essays explores how Bishop moves between literal geographies like Nova Scotia, New England, Key West and like home and elsewhere, human and animal, insider and outsider. The book covers all aspects and periods of the author's career, from her early writing in the 1930s to the late poems finished after Geography III and those works published after her death. It also examines how Bishop's work has been read and reinterpreted by contemporary writers. Key FeaturesProse oeuvre, including letter writing, literary criticism and short story writingOffers a sustained consideration of Bishop's identity politics, including the role of raceStudies Bishop's influence on contemporary culture

A compilation of fiction and nonfiction includes both previously published and hitherto unpublished stories, such as "In the Village," "The Housekeeper," and "Gwendolyn" and nonfiction works discovered among the author's papers after her death

In this finely written companion to Elizabeth Bishop's poetry, Bonnie Costello gives a compelling use of Bishop and her ways of seeing and writing.

Very Short Introductions: Brilliant, Sharp, Inspiring Elizabeth Bishop has been described as the 'best-loved' poet in English of the second half of the twentieth century. This Very Short Introduction explores the 90 or so published poems that are at the core of her remarkable canon of verse. Drawing on biographical and critical material, Jonathan Post also makes frequent use of fellow poets, including Marianne Moore, Robert Lowell, and James Merrill to illuminate her writing and contemporary literary landscape. Throughout, Post places Bishop's lyric poetry within the context of her life and aesthetic values, showing how these shaped her work. The book covers a wide range of core themes present in her poetry, including her powerful use of metaphor and ideas of love and loss, as well as looking at Bishop's interest in the visual arts. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective and new ideas to create interesting and challenging topics highly readable.

Modernist Women Writers and American Social Engagement

The Story of Elizabeth Bishop and Lota de Macedo Soares

The Collected Prose

Elizabeth Bishop

Midcentury Suspension

From Good Neighbors to Countercultures

A Study Guide for Elizabeth Bishop's "Filling Station," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any

literature project, trust Poetry for Students for all of your research needs.

'The Poetry of the Americas' provides an expansive history of relations between poets in the US and Latin America over three decades, from the Good Neighbor diplomacy of World War II to 1960s Cold War cultural policy

A selection of 500 letters written by the poet Elizabeth Bishop from 1928 to 1979. They constitute her autobiography, including the tragic love affair between Bishop and Lota Soares, which ended in Lota's suicide. It also records her relationship with her mentors, Marianne Moor and Robert Lowell.

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

Elizabeth Bishop's Poetics of Description

Edinburgh Companion to Anthony Trollope

The Complete Correspondence Between Elizabeth Bishop and Robert Lowell

The Cambridge Companion to Elizabeth Bishop

Literary Theory

A Poetic Career Transformed

What is the difference between the 'I' of a poem--the lyric subject-- and the liberal subject of rights? Lyric and Liberalism in the Age of American Empire uses this question to re-examine the work of five major American poets, changing our understanding of their writing and the field ofpost-war American poetry. Through extended readings of the work of Elizabeth Bishop, Robert Lowell, Amiri Baraka, John Ashbery, and Jorie Graham, Hugh Foley shows how poets have imagined liberalism as a problem for poetry.Foley's book offers a new approach to ongoing debates about the nature of lyric by demonstrating the entanglement of ideas about the lyric poem with the development of twentieth-century liberal discussions of individuality. Arguing that the nature of American empire in this period--underpinned by the discourse of individual rights--forced poets to reckon with this entanglement, it demonstrates how this reckoning helped to shape poetry in the post-war period.By tracing the ways a lyric poem performs personhood, and the ways that this person can be distinguished from the individual envisioned by post-war liberalism, Foley shows how each poet stages a critique of liberalism from inside the standpoint of 'lyric'. This book demonstrates the capacities ofpoetry for rethinking its own relation to history and politics, providing a new perspective on a vital era of American poetry.

Elizabeth Bishop is now recognized as one of the greatest poets of the twentieth century—a uniquely cosmopolitan writer with connections to the US, Canada, Brazil, and also the UK, given her neglected borrowings from many English authors, and her strong influence on modern British verse. Yet the dominant biographical/psychoanalytical approach leaves her style relatively untouched—and it is vital that an increasing focus on archival material does not replace our attention to the writing itself. Bishop’s verse is often compared with prose (sometimes insultingly); writing fiction, she worried she was really writing poems. But what truly is the difference between poetry and prose—structurally, conceptually, historically speaking? Is prose simply formalized speech, or does it have rhythms of its own? Ravinthiran seeks an answer to this question through close analysis of Bishop’s prose-like verse, her literary prose, her prose poems, and her letter prose. This title is a provocation. It demands that we reconsider the pejorative quality of the word prosaic; playing on mosaic, Ravinthiran uses Bishop’s thinking about prose to approach—for the first time—her work in multiple genres as a stylistic whole. Elizabeth Bishop’s Prosaic is concerned not only with her inimitable style, but also larger questions to do with the Anglo-American shift from closed to open forms in the twentieth century. This study identifies not just borrowings from, but rich intertextual relationships with, writers as diverse as—among others—Gerard Manley Hopkins, W.H. Auden, Virginia Woolf, Flannery O’Connor, and Dorothy Richardson. (Though Bishop criticized Woolf, she in particular is treated as a central and thus far neglected precursor, crucial to our understanding of Bishop as a feminist poet.) Finally, the sustained discussion of how the history of prose frames effects of rhythm, syntax, and acoustic texture—in both Bishop’s prose proper and her prosaic verse—extends a body of research which seeks now to treat literature as a form of cognition. Technique and thought are finely wedded in Bishop’s work—her literary forms evince a historical intelligence attuned to questions of power, nationality, tradition (both literary and otherwise), race, and gender.

In a life full of chaos and travel, Elizabeth Bishop managed to preserve and even partially catalog, a large collection—more than 3,500 pages of drafts of poems and prose, notebooks, memorabilia, artwork, hundreds of letters to major poets and writers, and thousands of books—now housed at Vassar College. Informed by archival theory and practice, as well as a deep appreciation of Bishop’s poetics, the collection charts new territory for teaching and reading American poetry at the intersection of the institutional archive, literary study, the liberal arts college, and the digital humanities. The fifteen essays in this collection use this archive as a subject, and, for the first time, argue for the critical importance of working with and describing original documents in order to understand the relationship between this most archival of poets and her own archive. This collection features a unique set of interdisciplinary scholars, archivists, translators, and poets, who approach the archive collaboratively and from multiple perspectives. The contributions explore remarkable new acquisitions, such as Bishop’s letters to her psychoanalyst, one of the most detailed psychosexual memoirs of any twentieth century poet and the exuberant correspondence with her final partner, Alice Methfessel, an important series of queer love letters of the 20th century. Lever Press's digital environment allows the contributors to present some of the visual experience of the archive, such as Bishop’s extraordinary “multi-medial” and “multimodal” notebooks, in order to reveal aspects of the poet’s complex composition process.

Ten original essays by advanced scholars and well-published poets address the middle generation of American poets, including the familiar---Robert Lowell, Elizabeth Bishop, Randall Jarrell, and John Berryman---and various important contemporaries: Delmore Schwartz, Theodore Roethke, Robert Hayden, and Lorine Niedecker. This was a famously troubled cohort of writers, for reasons both personal and cultural, and collectively their poems give us powerful, moving insights into American social life in the transforming decades of the 1940s through the 1960s. In addition to having worked during the broad middle of the last century, these poets constitute the center of twentieth-century American poetry in the larger sense, refuting invidious connotations of “middle” as coming after the great moderns and being superseded by a proliferating postmodern experimentation. This middle generation mediates the so-called American century and its prodigious body of poetry, even as it complicates historical and aesthetic categorizations.Taking diverse formal and thematic angles on these poets---biographical-historical, deconstructionist, and more formalist accounts---this book re-examines their between-ness and ambivalence: their various positionings and repositionings in aesthetic, political, and personal matters. The essays study the interplay between these writers and such shifting formations as religious discourse, consumerism, militarism and war, the ideology of America as “nature's nation,” and U.S. race relations and ethnic conflicts. Reading the Middle Generation Anew also shows the legacy of the middle generation, the ways in which their lives and writings continue to be a shaping force in American poetry. This fresh and invigorating collection will be of great interest to literary scholars and poets.

Elizabeth Bishop: Poems, Prose, and Letters (LOA #180)

Culture, Community, and Form in Twentieth-Century American Poetry

Elizabeth Bishop's Prosaic

Dismantling Glory

Elizabeth Bishop's World War II-Cold War View

A Thickness of Particulars

The new edition of this bestselling literary theory anthology has been thoroughly updated to include influential texts from innovative new areas, including disability studies, eco-criticism, and ethics. Covers all the major schools and methods that make up the dynamic field of literary theory.

from Formalism to Postcolonialism Expanded to include work from Stuart Hall, Sara Ahmed, and Lauren Berlant. Pedagogically enhanced with detailed editorial introductions and a comprehensive glossary of terms

Elizabeth Bishop's Poetics of Description argues that attention to the material realm informs everything Bishop does. Seen through this lens, many familiar topics look remarkably different. Bishop's relationship to travel, epiphany, surrealism, and imagery are all transformed, and a timely new Bishop emerges - one quite different from the postmodern poet that has dominated recent scholarship.

The subject of In the Frame is poetic ekphrasis: poems whose starting point or source of inspiration is a work of visual art. The authors of these sixteen essays, several of whom are poets as well as critics, have a twofold purpose: calling attention to the contribution women poets have made to this important genre of poetic writing and re-thinking ekphrastic poetry's motives and purposes. From Marianne Moore and Elizabeth Bishop to Mary Jo Salter, C. D. Wright, and Susan Wheeler, many of our best women poets have done important work in this genre, and when they describe, confront, or speak for an image that is itself wordless, their motives are not only formal but aesthetic. Their poems also raise important questions, from a perspective that is often, but not always, gender-inflected about how art is made and displayed, experienced and valued, celebrated and commodified. Jane Hedley is K. Laurence Stapleton Professor of English at Bryn Mawr College. Willard Spiegelman is the Hughes Professor of English at Southern Methodist University, and editor-in-chief of the Southwest Review. Nick Halpem is an associate professor in the English Department at North Carolina State University.

Coming Out of War

Edna St. Vincent Millay, Elizabeth Bishop, Marilyn Chin, and Marilyn Hacker

Reading the New Editions

The New Anthology of American Poetry

Elizabeth Bishop and the Literary Archive

Elizabeth Bishop and Christianity