

John Ashbery Class Poems Uaf

Retallack's book draws readers into a meditative experience of time, space and language. Joan Retallack offers a book of forms, like the medieval Book of Hours, intended to draw readers into a meditative experience of time, space, language, the many humors of chance and design, as they intersect and leave their traces on the page. All of civilization to date, all of history is after all aftermath, afterthought, afterimage. The language graphics of AFTERRIMAGES lay claim to the fragility—the gift, the terror, and the whimsy—of the remnant that all images are. Their playful nature is born of the conviction that the present tense—tense, tensile with immanent futurity—must extend itself toward the unintelligible and unknown. This is the frontier where the image hovers on the edge of its own transfiguration, the threshold where poetry can take place.

Harry Chapman Pincher is regarded as one of the finest investigative reporters of the twentieth century. Over the course of a glittering six-decade career, he became notorious as a relentless investigator of spies and their secret trade, proving to be a constant thorn in the side of the establishment. So influential was he that Prime Minister Harold Macmillan once asked, 'Can nothing be done to suppress Mr Chapman Pincher?' It is for his sensational 1981 book, *Their Trade is Treachery*, that he is perhaps best known. In this extraordinary volume he dissected the Soviet Union's infiltration of the western world and helped unmask the Cambridge Five. He also outlined his suspicions that former MI5 chief Roger Hollis was in fact a super spy at the heart of a ring of double agents poisoning the secret intelligence service from within. However, the Hollis revelation was just one of the book's many astounding coups. Its impact at the time was immense and highly controversial, sending ripples through the British intelligence and political landscapes. Never before had any writer penetrated so deeply and authoritatively into this world - and few have since. Available now for the first time in thirty years, this eye-opening volume is an incomparable and definitive account of the thrilling nature of Cold War espionage and treachery. The Dialogue Espionage Classics series began in 2010 with the purpose of bringing back classic out-of-print spy stories that should never be forgotten. From the Great War to the Cold War, from the French Resistance to the Cambridge Five, from Special Operations to Bletchley Park, this fascinating spy history series includes some of the best military, espionage and adventure stories ever told.

"Tarfia Faizullah is a poet of brave and unflinching vision." —Natasha Trethewey *Somebody is always singing. Songs were not allowed. Mother said, Dance and the bells will sing with you. I slithered. Glass beneath my feet. I locked the door. I did not die. I shaved my head. Until the horns I knew were there were visible. Until the doorknob went silent.* —from "100 Bells" *Registers of Illuminated Villages* is Tarfia Faizullah's highly anticipated second collection, following her award-winning debut, *Seam*. Faizullah's new work extends and transforms her powerful accounts of violence, war, and loss into poems of many forms and voices—elegies, outcries, self-portraits, and larger-scale confrontations with discrimination, family, and memory. One poem steps down the page like a Slinky; another poem responds to makeup homework completed in the summer of a childhood accident; other poems punctuate the collection with dark meditations on dissociation, discipline, defiance, and destiny; and the near-title poem, "Register of Eliminated Villages," suggests illuminated texts, one a Qur'an in which the speaker's name might be found, and the other a register of 397 villages destroyed in northern Iraq. Faizullah is an essential new poet whose work only grows more urgent, beautiful, and—even in its unsparing brutality—full of love.

Borrowing the title of J.L. Austin's important philosophical tract, Joan Retallack seeks through poetry answers to Austin's questions about the relationship between saying and doing. Retallack explores what poetry means and how poetry interests with other intellectual forms -- charts, drafts, encyclopedias, dictionaries, lexicons and games.

Ban en Banlieue

Gephyromania

The New Milton Criticism

MUSICAGE

New Art in the 20th Century

The American Revelation

A reprint of trans poet, activist, and teacher TC Tolbert's beloved debut collection of poetry. In Gephyromania (literally, an addiction to or an obsession with bridges), Tolbert's choice isn't between female and male, lover and self, or loss and relief, but rather to live in the places where those binaries meet. Is a bridge simply an attempt to connect one body back to itself? Sensing the parallels between a lover who leaves and his own female body as it chooses to recede, the poems in Gephyromania explore the spaces between, among, across, and even within bodies.

*An intrepid voyage out to the frontiers of the latest thinking about love, language, and family Maggie Nelson's *The Argonauts* is a genre-bending memoir, a work of "autotheory" offering fresh, fierce, and timely thinking about desire, identity, and the limitations and possibilities of love and language. It binds an account of Nelson's relationship with her partner and a journey to and through a pregnancy to a rigorous exploration of sexuality, gender, and "family." An insistence on radical individual freedom and the value of caretaking becomes the rallying cry for this thoughtful, unabashed, uncompromising book.*

*Harryette Mullen's fifth poetry collection, *Sleeping with the Dictionary*, is the abecedarian offspring of her collaboration with two of the poet's most seductive writing partners, Roget's *Thesaurus* and *The American Heritage Dictionary*. In her ménage à trois with these faithful companions, the poet is aware that while Roget seems obsessed with categories and hierarchies, the *American Heritage*, whatever its faults, was compiled with the assistance of a democratic usage panel that included black poets Langston Hughes and Arna Bontemps, as well as feminist author and editor Gloria Steinem. With its arbitrary yet determinant alphabetical arrangement, its gleeful pursuit of the ludic pleasure of word games (acrostic, anagram, homophone, parody, pun), as well as its reflections on the politics of language and dialect, Mullen's work is serious play. A number of the poems are inspired or influenced by a technique of the international literary avant-garde group Oulipo, a dictionary game called S+7 or N+7. This method of textual transformation--which is used to compose nonsensical travesties reminiscent of Lewis Carroll's*

"Jabberwocky"--also creates a kind of automatic poetic discourse. Mullen's parodies reconceive the African American's relation to the English language and Anglophone writing, through textual reproduction, recombining the genetic structure of texts from the Shakespearean sonnet and the fairy tale to airline safety instructions and unsolicited mail. The poet admits to being "licked all over by the English tongue," and the title of this book may remind readers that an intimate partner who also gives language lessons is called, euphemistically, a "pillow dictionary." With ambitious manipulations of poetic forms, Jess presents the sweat and story behind America's blues, worksongs and church hymns."

The Argonauts

The Red Parts

Stupid Black Girl

Cultural Property and the Negotiation of National and Ethnic Identity

Voyage of the Sable Venus

Their Trade is Treachery

A debut collection that welcomes a new modernist aesthetic for the twenty-first century. Aswirl with waking dreams and phantom memories, *The Late Parade* is a triumph of poetic imagination. To write about one thing, you must first write about another. In Adam Fitzgerald's debut collection, readers discover forty-eight poems that yoke together tones playful and elegiac, nostalgic and absurd. Fitzgerald's shape-shifting inspirations "beckon us to join an urban promenade" (McLane) with a multiplicity of chimerical stops: from the unreal cities of Dubai to the former Soviet Union, from Nigerian spammers and the Virgin Mary to Dr. Johnson and Cat Power. "The glory of this volume is the long title poem, which carries the primal vision of Hart Crane into a future that does not surrender the young poet's love of the real," writes Harold Bloom. Mash-ups of litanies, monologues and odes, these poems spring from a modernist landscape filled with madcap slips of tongue, innuendo, archaisms and everyday slang. Though Fitzgerald's lines often hallucinate meanings that feel open-ended, they never ignore the traditional pleasures of poetic craft and memory, their music an ambient drone—part Technicolor, part nitrous oxide. Even so, what glues these fantasies together is more than the charm of the maddeningly chameleon rhetoric. Fitzgerald's sonorous voice is unabashedly that of a love poet's: melancholic, baroque and visionary. *The Late Parade* is a testament to the powers of confusion, which may disguise our sense of loss but offer in return that eloquent tonic known as poetry. As Richard Howard writes, "When the new poet turns up the heat, he gives us just the necessary outrages which make us understand what we never knew we could say."

Receiving a text from Sasha, my girlfriend, at work was always risky. Especially when she wanted to know if her girlfriend was horny. A short and sweet (and filthy) story.

"I was obliged to find a radical way to work -- to get at the real, at the root of the matter," John Cage says in this trio of dialogues, completed just days before his death. His quest for the root of the matter led him beyond the bounds of the conventional in all his musical, written, and visual pieces. The resulting expansion of the definition of art -- with its concomitant emphasis on innovation and invention--earned him a reputation as one of America's most influential contemporary artists. Joan Retallack's conversations with Cage represent the first consideration of his artistic production in its entirety, across genres. Informed by the perspective of age, Cage's comments range freely from his theories of chance and indeterminate composition to his long-time collaboration with Merce Cunningham to the aesthetics of his multimedia works. A composer for whom the whole world -- with its brimming silences and anarchic harmonies -- was a source of music, Cage once claimed, "There is no noise, only sounds." As these interviews attest, that penchant for testing traditions reached far beyond his music. His lifelong project, Retallack writes in her comprehensive introduction, was "dislodging cultural authoritarianism and gridlock by inviting surprising conjunctions within carefully delimited frameworks and processes." Consummate performer to the end, Cage delivers here just such a conjunction -- a tour de force that provides new insights into the man and a clearer view of the status of art in the 20th century. Neil Baldwin, one of the most exciting intellectual historians, has written extensively about the great thinkers and innovators who have shaped our unique American identity. In *THE AMERICAN REVELATION*, he turns his energies to the unfolding story of how the American spirit developed over 400 years. This inspiring examination of the ideals that have grown to inform our national identity and of the figures who set the course for our evolving self image covers: *City on a Hill--John Winthrop--1630 Common Sense--Thomas Paine--1776 E pluribus unum--Pierre-Eugene Du Simitiere--1776 Self Reliance--Ralph Waldo Emerson--1841 Manifest Destiny--John L. O'Sullivan--1845 Progress and Poverty--Henry George--1879 The Sphere of Action--Jane Addams--1902 The Melting Pot--Israel Zangwill--1908 The Negro in Our History--Carter Woodson--1922 The Marshall Plan--George C. Marshall--1947* Neil Baldwin writes of figures both familiar and forgotten in this work of popular history that seeks to illuminate and enliven the current debate about America's role in the world. Meticulously researched and entertainingly written, *THE AMERICAN REVELATION* will make all U.S. readers, regardless of their politics, be proud of our country's intellectual heritage and high-minded values and will reassert those ideals to the rest of the world.

A Poet to His Beloved

Sissy Dreams: From Boyfriend to Girlfriend

Essays from an American African

Cardinals in the Ice Age

Essays on the Art of Painting by Twentieth-Century Poets

The Poethical Wager

Late in 2004, Maggie Nelson was looking forward to the publication of her book *Jane: A Murder*, a narrative in verse about the life and death of her aunt, who had been murdered thirty-five years before. The case remained unsolved, but Jane was assumed to have been the victim of an infamous serial killer in Michigan in 1969. Then, one November afternoon, Nelson received a call from her mother, who announced that the case had been reopened; a new suspect would be arrested and tried on the basis of a DNA match. Over the months that followed, Nelson found herself attending the trial with her mother and reflecting anew on the aura of dread and fear that hung over her family and childhood--an aura that derived not only from the terrible facts of her aunt's murder but also from her own complicated journey through sisterhood, daughterhood, and girlhood. *The Red Parts* is a memoir, an account of a trial, and a provocative essay that interrogates the American obsession with violence and missing white women, and that scrupulously explores the

nature of grief, justice, and empathy.

"Christopher Soto (aka Loma) is a queer latin@ punk poet & prison abolitionist. Their first chapbook 'Sad Girl Poems' delves into their relationship with domestic violence, queer youth homelessness, & the suicide of a close friend."--Publisher.

The twelfth-century French poet Chrétien de Troyes is a major figure in European literature. His courtly romances fathered the Arthurian tradition and influenced countless other poets in England as well as on the continent. Yet because of the difficulty of capturing his swift-moving style in translation, English-speaking audiences are largely unfamiliar with the pleasures of reading his poems. Now, for the first time, an experienced translator of medieval verse who is himself a poet provides a translation of Chrétien's major poem, Yvain, in verse that fully and satisfyingly captures the movement, the sense, and the spirit of the Old French original. Yvain is a courtly romance with a moral tenor; it is ironic and sometimes bawdy; the poetry is crisp and vivid. In addition, the psychological and the socio-historical perceptions of the poem are of profound literary and historical importance, for it evokes the emotions and the values of a flourishing, vibrant medieval past.

The greatly anticipated second volume by an innovative and acclaimed talent

Thief in the Interior

How to Do Things with Words

A Several World

Yvain

The Postcolonial Contemporary

The Avant-garde in Exhibition

Claiming the Stones, Naming the Bones Cultural Property and the Negotiation of National and Ethnic Identity Getty Publications

These fourteen essays address controversies over a variety of cultural properties, exploring them from perspectives of law, archeology, physical anthropology, ethnobiology, ethnomusicology, history, and cultural and literary study. The book divides cultural property into three types: Tangible, unique property like the Parthenon marbles; intangible property such as folktales, music, and folk remedies; and communal "representations," which have lead groups to censor both outsiders and insiders as cultural traitors.

An evocative exploration of body and politics by one of our most exciting innovative writers. Bhanu Kapil's Ban en Banlieue follows a brown (black) girl as she walks home from school in the first moments of a riot. An April night in London, in 1979, is the axis of this startling work of overlapping arcs and varying approaches. By the end of the night, Ban moves into an incarnate and untethered presence, becoming all matter-- soot, meat, diesel oil and force--as she loops the city with the energy of global weather. Derived from performances in India, England and throughout the U.S., Ban en Banlieue is written at the limit of somatic and civic aims.

The interrelated essays in this book explore the coming together of ethics and poetics in literatures that engage with their contemporary moments to become wagers on the future of meaning. The central concern of The Poethical Wager is the relation of poetics to agency in a chaotic world.

The Knight of the Lion

Hardly War

Mark Twain's Homes and Literary Tourism

Poems

The full, unexpurgated truth about the Russian penetration of the world's secret defences

Afterimages

An anthology of essays by such notables as W.B. Yeats, Gertrude Stein, and W.H. Auden offer their views on painting and works by such great painters as Picasso, Van Gogh, and Matisse

Poetry. MEMNOIR is a high-speed chase through intersections of chance and consciousness in the "experience of experiencing" our lives. Movies and memory swap visceral/visual thrill with mathematics and philosophy as Retallack plays with our reliance on symbols and cultural frames of reference to get "to the point" of a given moment. "Joan Retallack's marvelous Memnoir is so much more than what one can say about it. The unforgettable words she offers look back on 'one of those periods when life seems superficially friendly' or is this the 'hot majestic interlude' of a film version of the same?"--John Ashbery.

Poems deal with unrequited love, sorrow, loss, nature, dreams, women, aging, beauty, forgiveness, and poetry

Poetry. According to Joan Retallack, "Poetry and poetics is for me the lively practice of positioning oneself as imaginative agent in the world. It has been the moving principle of my intellectual and cultural life for the past two decades.... I am searching for a way for my experience of mongrelism (a word that I know can strike the ear with a kind of barren ugliness) to attain a textual transvaluation of values--a reality that arrives on the page out of a practice of writing that is both investigative and meditative, involving longing and humor, attempting to find discernible pattern in complex, intersecting realities."

Memnoir

Autobiography of a Trial

The Early Love Poems of William Butler Yeats

Bluets

Mess and Mess and

Ralph Ellison in Context

Poetry. African & African American Studies. Douglas Kearney writes, "If my writing makes a mess of things, it's not to flee understanding, but to map (mis-)understanding as a verb." The map's guide is *MESS AND MESS AND*, in which Kearney defines the terms that member his poetics, taking even prefixes as a call for semantic inquiry. Within are essays that explore "the Negrotic," gloss specific poems and poetry collections, the inspirations (from life, literature, and otherwise) he drew upon when putting his pen to the page as well as studies and drafts from his journals. Simultaneously playful and cutting, Kearney's collection interrogates that which inspires, troubles, and recurs in his work, the mess(es) there. "The joy in reading *MESS AND MESS AND* comes from the way Douglas Kearney's writing performs and transforms the sensations of the historic, imagined and real black body into a kind of jive signification system of pun, gesture and resistance through time, space, etymology, gloss. Jive meaning: some mess, some movements, some secrets glyphed behind the hand, continually decoding and decoying the code. "Here, the body shifts to its proxy, language," as Kearney creates his own methods for naming and theorizing not just creative process but the experience of art and utterance as a relationship with the various phenomena of living, dying and getting free. Evoking the heady erotics of Nathaniel Mackey and the critical interventions of Adrian Piper, Douglas Kearney's meticulous and playful *ars poetica* illustrates the unseen dimensions of what makes his work necessarily graphic, totally vulnerable and admirably outrageous." Tisa Bryant "Now and then, in Altadena, Arkansas and elsewhere, mess is a unit of measure, enough of something to feed anyone that needs to be fed. It's in this regard that measure is poetry how we sustain and share, in sound and flavor, our capacity to make a living, to live beyond our means, which they keep on trying to keep all for themselves. What you're holding in your hands bears all of that. Shit is hard and terrible, and what you're holding in your hands, which is most definitely the shit, bears all of that, too. Humans have made a mess of things and nothing but swarm, sheen, shimmy, stagger and stutter is gonna get us in deep enough to get us out of it. An old-new analexical word search and blackword research project, an anamessianic mess for the end of time that no one can tell us how to use, *MESS AND MESS AND* is Miss Ann's apocalypse, Amos 'n' Andy's undermanumission, Douglas Kearney's antimassapiece." Fred Moten "This book is a Mess. It's a theory of Black cultural production that does its work by refusing to be straight(ened) up. It's Doug doing his do(o). Dig it. Like a mess of greens, this Mess is gritty to start with, but you know it's going to be goooood. Dig in. It won't read itself but it might read you." Evie Shockley"

Electric Arches is an imaginative exploration of black girlhood and womanhood through poetry, visual art, and narrative prose. Blending stark realism with the fantastical, Ewing takes us from the streets of Chicago to an alien arrival in an unspecified future, deftly navigating boundaries of space, time, and reality with delight and flexibility.

In this book a first generation American New Yorker uses her bold voice to share life experiences through the lens of race, culture, and spirituality. Exploring topics ranging from night terrors, to schizophrenia, to gentrification, to the author's personal September 11th story. Illustrated with stunning artwork created in response to the essays, this book is a unique collection.

Robin Coste Lewis's electrifying collection is a triptych that begins and ends with lyric poems meditating on the roles desire and race play in the construction of the self. In the center of the collection is the title poem, "Voyage of the Sable Venus," an amazing narrative made up entirely of titles of artworks from ancient times to the present—titles that feature or in some way comment on the black female figure in Western art. Bracketed by Lewis's own autobiographical poems, "Voyage" is a tender and shocking meditation on the fragmentary mysteries of stereotype, juxtaposing our names for things with what we actually see and know. A new understanding of biography and the self, this collection questions just where, historically, do ideas about the black female figure truly begin—five hundred years ago, five thousand, or even longer? And what role did art play in this ancient, often heinous story? Here we meet a poet who adores her culture and the beauty to be found within it. Yet she is also a cultural critic alert to the nuances of race and desire—how they define us all, including her own sometimes painful history. Lewis's book is a thrilling aesthetic anthem to the complexity of race—a full embrace of its pleasure and horror, in equal parts.

The Late Parade: Poems

Claiming the Stones, Naming the Bones

Two-headed Poems

Sleeping with the Dictionary

Political Imaginaries for the Global Present

Electric Arches

Suppose I were to begin by saying that I had fallen in love with a color . . . A lyrical, philosophical, and often explicit exploration of personal suffering and the limitations of vision and love, as refracted through the color blue. With *Bluets*, Maggie Nelson has entered the pantheon of brilliant lyric essayists. Maggie Nelson is the author of numerous books of poetry and nonfiction, including *Something Bright, Then Holes* (Soft Skull Press, 2007) and *Women, the New York School, and Other True Abstractions* (University of Iowa Press, 2007). She lives in Los Angeles and teaches at the California Institute of the Arts.

'KUMBA AFRICA', is a compilation of African Short Stories written as fiction by Sampson Ejike Odum, nostalgically taking our memory back several thousands of years ago in Africa, reminding us about our past heritage. It digs deep into the traditional life style of the Africans of old, their beliefs, their leadership, their courage, their culture, their wars, their defeat and their victories long before the emergence of the white man on the soil of Africa. As a talented writer of rich resource and superior creativity, armed with in-depth knowledge of different cultures and traditions in Africa, the Author throws light on the rich cultural heritage of the people of Africa when civilization was yet unknown to the people. The book reminds the readers that the Africans of old kept their pride and still enjoyed their own lives. They celebrated victories when wars were won, enjoyed their New yam festivals and villages engaged themselves in seasonal wrestling contest etc; Early morning during harmattan season, they gathered firewood and made fire inside their small huts to hit up their bodies from the chilling cold of the harmattan. That was the Africa of old we will always remember. In Africa today, the story have changed. The people now enjoy civilized cultures made possible by the influence of the white man through his scientific and technological process. Yet there are some uncivilized places in Africa whose people haven't

tested or felt the impact of civilization. These people still maintain their ancient traditions and culture. In everything, we believe that days when people paraded barefooted in Africa to the swamp to tap palm wine and fetch firewood from their farms are almost fading away. The huts are now gradually being replaced with houses built of blocks and beautiful roofs. Thanks to modern civilization. Donkeys and camels are no longer used for carrying heavy loads for merchants. They are now being replaced by heavy trucks and lorries. African traditional methods of healing are now being substituted by hospitals. In all these, I will always love and remember Africa, the home of my birth and must respect her cultures and traditions as an AFRICAN AUTHOR.

Ralph Ellison's *Invisible Man* is the second-most assigned American novel since 1945 and is one of the most enduring. It is studied by many thousands of high school and college students every year and has been since the 1950s. His landmark essays, with their blend of personal history and cultural theory, have been extraordinarily influential. *Ralph Ellison in Context* includes authoritative chapters summing up longstanding conversations, while offering groundbreaking essays on a variety of topics not yet covered in the copious critical and biographical literature. It provides fresh perspectives on some of the most important people and places in Ellison's life, and explores where his work and biography cross paths with some of the pressing topics of his time. It includes chapters on Ellison's literary influences and offers a definitive overview of his early writings. It also provides an overview of Ellison's reception and reputation from his death in 1994 through 2020.

"This gorgeous debut is a 'debut' in chronology only. . . . Need is everywhere—in the unforgiving images, in lines so delicate they seem to break apart in the hands, and in the reader who will enter these poems and never want to leave."—Adrian Matejka
Phillip B. Williams investigates the dangers of desire, balancing narratives of addiction, murders, and hate crimes with passionate, uncompromising depth. Formal poems entrenched in urban landscapes crack open dialogues of racism and homophobia rampant in our culture. Multitudinous voices explore one's ability to harm and be harmed, which uniquely juxtaposes the capacity to revel in both experiences. From "Agenda": I. While two women kissed in their house I watched a jury hide bullets in a Black boy's body, all rigor mortis and bass line. I landed in Chicago, a lead box. The airport showed CNN and a Black mother could not be heard over gate changes, bistro jazz. Subtitles gathered and faded like gossip while I made my mouth vacant in my hometown. I carried a fever of insufferable noise that skin, illuminated by a hoodie, held close, a forced kin. Phillip B. Williams has authored two chapbooks: *Bruised Gospels* (Arts in Bloom Inc.) and *Burn* (YesYes Books). A Cave Canem graduate, he received scholarships from Bread Loaf Writers Conference and a Ruth Lilly Fellowship. His work appeared or is forthcoming in *Callaloo*, *Poetry*, *the Southern Review*, *West Branch*, and others. Phillip received his MFA in Writing as a Chancellor's Graduate Fellow at the Washington University in St. Louis. He is the poetry editor of *Vinyl Poetry*.

Poets on Painters

Kumba Africa

Registers of Illuminated Villages

Olio

On a Tree Fallen Across the Road

(to Hear Us Talk)

Documents of war by Choi's father fuel her second collection of poetry, a passionate and personal defiance of nationalism.

00 Throughout this century the visual avant-garde has met the public through provocative exhibitions, where partisans confronted anger and derision in reaction to the new art. Bruce Altshuler provides an account of more than twenty key exhibitions in Europe, America, and Asia from 1905 through the 60s, presenting a new perspective on advanced art through a focus on critical moments of interaction among artists, dealers, collectors, critics and public. Throughout this century the visual avant-garde has met the public through provocative exhibitions, where partisans confronted anger and derision in reaction to the new art. Bruce Altshuler provides an account of more than twenty key exhibitions in Europe, America, and Asia from 1905 through the 60s, presenting a new perspective on advanced art through a focus on critical moments of interaction among artists, dealers, collectors, critics and public.

This volume invokes the "postcolonial contemporary" in order to recognize and reflect upon the emphatically postcolonial character of the contemporary conjuncture, as well as to inquire into whether postcolonial criticism can adequately grasp it. Neither simply for nor against postcolonialism, the volume seeks to cut across this false alternative, and to think with postcolonial theory about political contemporaneity. Many of the most influential frameworks of postcolonial theory were developed during the 1970s and 1990s, during what we may now recognize as the twilight of the postwar period. If forms of capitalist imperialism are entering into new configurations of neoliberal privatization, wars-without-end, xenophobic nationalism and unsustainable extraction, what aspects of postcolonial inquiry must be reworked or revised in order to grasp our political present? In twelve essays that draw from a number of disciplines—history, anthropology, literature, geography, indigenous studies—and regional locations (the Black Atlantic, South Africa, South Asia, East Asia, Australia, Argentina) *The Postcolonial Contemporary* seeks to move beyond the habitual oppositions that have often characterized the field, such as universal vs. particular; Marxism vs. postcolonialism; and politics vs. culture. These essays signal an attempt to reckon with new and persisting postcolonial predicaments and do so under four inter-related analytics: Postcolonial Temporality; Deprovincializing the Global South; Beyond Marxism versus Postcolonial Studies; and Postcolonial Spatiality and New Political Imaginaries.

The *New Milton Criticism* seeks to emphasize ambivalence and discontinuity in Milton's work and interrogate the assumptions and certainties in previous Milton scholarship. Contributors to the volume move Milton's open-ended poetics to the centre of Milton studies by showing how analysing irresolvable questions – religious, philosophical and literary critical – transforms interpretation and enriches appreciation of his work. The *New Milton Criticism* encourages scholars to embrace uncertainties in his writings rather than attempt to explain them away. Twelve critics from a range of countries, approaches and methodologies explore these questions in these new readings of *Paradise Lost* and other works. Sure to become a focus of debate and controversy in the field, this volume is a truly original contribution to early modern studies.

And Other Poems

Contemporary African Fiction

Ten Ideals That Shaped Our Country from the Puritans to the Cold War

CAGE MUSES on Words * Art * Music

Mongrelisme

A century after Samuel Clemens's death, Mark Twain thrives—his recently released autobiography topped bestseller lists. One way fans still celebrate the first true American writer and his work is by visiting any number of Mark Twain destinations. They believe they can learn something unique by visiting the places where he lived. Mark Twain's Homes and Literary Tourism untangles the complicated ways that Clemens's houses, now museums, have come to tell the stories that they do about Twain and, in the process, reminds us that the sites themselves are the products of multiple agendas and, in some cases, unpleasant histories. Hilary Iris Lowe leads us through four Twain homes, beginning at the beginning—Florida, Missouri, where Clemens was born. Today the site is simply a concrete pedestal missing its bust, a plaque, and an otherwise-empty field. Though the original cabin where he was born likely no longer exists, Lowe treats us to an overview of the history of the area and the state park challenged with somehow marking this site. Next, we travel with Lowe to Hannibal, Missouri, Clemens's childhood home, which he saw become a tourist destination in his own lifetime. Today mannequins remind visitors of the man that the boy who lived there became and the literature that grew out of his experiences in the house and little town on the Mississippi. Hartford, Connecticut, boasts one of Clemens's only surviving adulthood homes, the house where he spent his most productive years. Lowe describes the house's construction, its sale when the high cost of living led the family to seek residence abroad, and its transformation into the museum. Lastly, we travel to Elmira, New York, where Clemens spent many summers with his family at Quarry Farm. His study is the only room at this destination open to the public, and yet, tourists follow in the footsteps of literary pilgrim Rudyard Kipling to see this small space. Literary historic sites pin their authority on the promise of exclusive insight into authors and texts through firsthand experience. As tempting as it is to accept the authenticity of Clemens's homes, Mark Twain's Homes and Literary Tourism argues that house museums are not reliable critical texts but are instead carefully constructed spaces designed to satisfy visitors. This volume shows us how these houses' portrayals of Clemens change frequently to accommodate and shape our own expectations of the author and his work.

Sad Girl Poems