

Mayan Letters Cape Editions

Discrepant Engagement addresses work by black writers from the United States and the Caribbean and the so-called Black Mountain poets. A survey of British and American poetry written since 1950 examines modern themes and styles

This is the first full-length look at Zapple—the Beatles' label for experimental music and spoken word recordings and the most ambitious expression of the group's determination to be leading members of the counterculture movement in the late 1960s. Barry Miles, the acclaimed author, was the Zapple label manager and has written an engaging and slightly gossipy you-are-there review of this fascinating period in Beatles history. The book provides insight into the lives and working methods of leading literary and cultural figures of the time, including Allen Ginsberg, Charles Bukowski, Richard Brautigan, William Burroughs, and Frank Zappa. *The Zapple Diaries* is the fascinating story of an ill-fated experimental venture and a revealing account of the little-known last chapter of Beatles history.

Michael Andre Bernstein offers a systematic analysis of the tradition of modern epic poetry--its different structural problems and their diverse but inter-related solutions, and considers issues central to contemporary literary and philosophical theory. Originally published in 1980. 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.

Takes you to the 'musts' of Madrid such as: the refurbished Museo del Prado with its masterpieces of European art; Las Ventas, the mecca of bullfighting; and, the Thyssen-Bornemisza and Reina Sofia collections, representing European and modern Spanish movements, respectively.

Hewing to Experience charts Sherman Paul's course of coming to know William Carlos Williams, Hart Crane, Charles Olson, Robert Creeley, and Gary Snyder and the critical scholarship devoted to them as it provides an assessment of recent criticism. The initial section, on criticism and poetry, sets out many of the insistences that give this valuable collection of essays and reviews its coherence. Considered are criticism, poetics, poetry and old age, ethnopoetics, the gift exchange of imagination, and the recent and controversial enterprise of canon formation. The final section of *Hewing to Experience* provides an important, meditative rereading of the work of Barry Lopez that convincingly places ecological writing within the large revisionist project of avant-garde poetry. Of particular note, too, is the full commentary on the Olson-Creeley correspondence. Throughout, Paul's humane enthusiasm is evident. *Hewing to Experience* merits the readership of all those who are interested in contemporary poetry and concerned with the ongoing criticism of major poets and with critical practice.

Charles Olson was an important force behind the raucous, explicit, jaunty style of much of twentieth-century poetry in America. This study makes a major contribution to our understanding of his life and work. Paul Christensen draws upon a wide variety of source materials—from letters, unpublished essays, and fragments and sketches from the Olson Archives to the full range of Olson's published prose and poetry. Under Christensen's critical examination, Olson emerges as a stunning theorist and poet, whose erratic and often unfinished writings obscured his provocative intellect and the coherence of his perspective on the arts. Soon after World War II, Olson emerged as one of America's leading poets with his revolutionary document on poetics, "Projective Verse," and his now-classic poem, "The Kingfishers," both of

which declared a new set of techniques for verse composition. Throughout the 1950s Olson wrote many polemical essays on literature, history, aesthetics, and philosophy that outlined a new stance to experience he called objectism. A firm advocate of spontaneous self-expression in the arts, Olson regarded the poet's return to an intense declaration of individuality as a force to combat the decade's insistence on conformity. Throughout his life Olson fought against the depersonalization of the artist in the modern age; his resources, raw verve and unedited tumultuous lyricism, were weapons he used against generalized life and identity. This volume begins with an overview of Olson's life from his early years as a student at Harvard through his short-lived political career, his rectorship at Black Mountain College, and his retirement to Gloucester to finish writing the Maximus poems. Christensen provides a systematic review of Olson's prose works, including a close examination of his brilliant monograph on Melville, *Call Me Ishmael*. Considerable attention is devoted to Olson's theory of projectivism, the themes and techniques of his short poems, and the strategies and content of his major work, the Maximus series. In addition, there is a critical survey of the works of Robert Creeley, Robert Duncan, Denise Levertov, Paul Blackburn, and other poets who show Olson's influence in their own innovative, self-exploratory poetry.

A critical retrospective of Creeley's work from 1952 to 1982

Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: School library journal, ISSN 0000-0035, (called Junior libraries, 1954-May 1961). Also issued separately.

Completely revised and updated, *Let's Go: Central America* is your comprehensive guide to Belize, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica, and Panama. Our forty-five years of travel savvy deliver the practical facts you need to navigate this quickly changing area. This edition boasts expanded coverage of local and indigenous culture, beaches, and the outdoors. More listings of Spanish schools and volunteer opportunities help travelers extend their stays, get involved, and make a difference. So, whether you'd rather explore the rich biodiversity of a mangrove reserve in Monterrico or converge on a sprawling Latin-style rodeo in Managua, *Let's Go* is the only guide you'll need. This collection of essays from scholars, critics and poets from both sides of the Atlantic sets out to discover the distinctiveness of modern British and American literature by comparing and contrasting the two traditions. It considers both the way the two literatures have influenced each other and what distinguishing characteristics they each possess.

Mayan Letters London : Cape Publishing Modernist Fiction and Poetry Edinburgh University Press

Essays on recent developments in Pound scholarship and research, including newly available primary sources and methodological advances in cognate fields.

Publishing houses are nearly invisible in modernist studies. Looking beyond little magazines and other periodicals, this collection highlights the importance of book publishers in the diffusion of modernism. It also participates in the transnational turn in modernist studies, demonstrating that book publishers created new markets for modernist texts in the United States, Europe and the rest of the world.

Offers a general study of Williams's major work, with particular emphasis placed on the structure of the poem. Deals specifically with William's concept of the city, and also evaluates the poem in terms of epic tradition.

A remarkable series of letters between Black Mountain poet Charles Olson and his most ardent reader.

The first collection of essays dedicated to experimental practice in contemporary British poetry, *Modernist Legacies* provides an overview of the most notable trends in the past 50 years. Contributors discuss a wide range of poets including Caroline Bergvall and Barry MacSweeney, showing these poets' connections with their Modernist predecessors.

[Copyright: 0fda31ad4891e5725ef90451775246d6](#)