

The Poetics Of Indeterminacy Rimbaud To Cage Avant Garde And Modernism Studies

"Twentieth-century poetry engages in a highly self-conscious meditation on the nature of poetic language. Spanish poetry, however, has sometimes been considered an exception to this tendency. This book, with its focus on linguistic self-reflexivity, refutes the notion that major Spanish poets such as Jorge Guillen and Vicente Aleixandre are theoretically naive creators. In a series of nuanced readings, Jonathan Mayhew demonstrates the extent to which modern Spanish poets are conscious of their linguistic medium." "Previous books on Spanish poetry published in English have been more limited in scope, usually including poets of a single "generation." The Poetics of Self-Consciousness is the first to study well-known writers of the earlier part of the century along with more recent poets such as Jose Angel Valente, Jaime Gil de Biedma, Jose Maria Alvarez, and Juan Lamillar. Interpreting poetic texts written from the 1920s through the 1980s, Mayhew is able to trace the evolving function of literary self-consciousness in Spanish poetry while remaining attentive to the differences among writers of the same historical moment. The modernist poets of the earlier part of the century are preoccupied by

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the problem of literary mimesis: the representation of reality through language. In the postwar years, poets turned their attention to the social and ethical dimensions of poetic language. The postmodernists of more recent decades, finally, are increasingly concerned with their own belatedness with respect to cultural traditions of the past." "Critics hailed Jonathan Mayhew's first book, Claudio Rodriguez and the Language of Poetic vision, as an "enlightening and timely book on perhaps Spain's greatest living poet," and "a signal first effort from a critic with high scholarly standards and a penetrating insight into contemporary poetry." With The Poetics of Self-Consciousness: Twentieth-Century Spanish Poetry, readers will discover another probing study of other modern and postmodern Spanish poets."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

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She traces this tradition from its early "French connection" in the poetry of Rimbaud and Apollinaire as well as in Cubist, Dada, and early Surrealist painting; through its various manifestations in the work of Gertrude Stein, William Carlos Williams, and Ezra Pound; to such postmodern "landscapes without depth" as the French/English language constructions of Samuel Beckett, the elusive

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dreamscapes of John Ashbery, and the performance works of David Antin and John Cage."

Combining literary analysis and theoretical linguistics, Tiffany Beechy's timely and engaging study provides a critical reassessment of Old English texts that challenges the distinction between Anglo-Saxon prose and verse, ultimately recognizing an inherent poetic nature present in all Old English texts. While the poetic nature of Beowulf, due to the regular meter and heroic story, is recognized, this study demonstrates that poetry is a more widespread phenomenon than previously thought; poetic patterning can be found across the Old English corpus, both in verse and in so-called prose. Informed by Jakobsonian linguistics and oral theory, Beechy's analysis focuses on the text itself to identify unique poetic strategies. This demonstration includes a comparison between King Alfred's Old English version of Boethius' *Consolatio Philosophiae* and the Latin original; the poetic quality of prose homilies; poetic epistemology in law codes, riddles, and charms; and unconventional poetics even in traditional verse texts, such as the short lyric 'Deor' and the long poem Christ I. *The Poetics of Old English* brings interrelated developments in linguistics and literary theory to the study of Anglo-Saxon language and culture, showing that Old English texts, when considered at the level of language, are surprisingly sophisticated.

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Introduction: differential reading -- Crisis in the humanities? Reconfiguring literary study for the Twenty First Century -- Cunning passages and contrived corridors: rereading Eliot's "Gerontion" -- The search for "prime words": Pound, Duchamp, and the nominalist ethos -- "But isn't the same at least the same?" Wittgenstein on translation -- "Logocinema of the frontiersman" Eugene Jolas's multilingual poetics and its legacies -- "The silence that is not silence": acoustic art in Samuel Beckett's radio plays -- Language poetry and the lyric subject: Ron Silliman's Albany, Susan Howe's Buffalo -- After language poetry: innovation and its theoretical discontents -- The invention of "concrete prose": Haroldo de Campos's Galaxias and after -- Songs of the Earth: Ronald Johnson's Verbicovisuals -- THE Oulipo factor: The procedural poetics of Christian Bok and Caroline Bergvall -- Filling the space with trace: Tom Raworth's "Letters from Yaddo" -- Teaching the "new" poetries: the case of Rae Armantrout -- Writing poetry/writing about poetry: some problems of affiliation.

Since the 1890s, American artists have employed the arts of the freak show to envision radically different ways of being. The result is a rich avant-garde tradition that critiques and challenges capitalism from within. The Freak-garde traces the arts of the freak show from P. T. Barnum to Matthew Barney and demonstrates how a form of mass

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culture entertainment became the basis for a distinctly American avant-garde tradition. Exploring a wide range of writers, filmmakers, photographers, and artists who have appropriated the arts of the freak show, Robin Blyn exposes the disturbing power of human curiosities and the desires they unleash. Through a series of incisive and often startling readings, Blyn reveals how such figures as Mark Twain, Djuna Barnes, Tod Browning, Lon Chaney, Nathanael West, and Diane Arbus use these desires to propose alternatives to the autonomous and repressed subject of liberal capitalism. Blyn explains how, rather than grounding revolutionary subjectivities in imaginary realms innocent of capitalism, freak-garde works manufacture new subjectivities by exploiting potentials inherent to capitalism. Defying conventional wisdom, The Freak-garde ultimately argues that postmodernism is not the death of the avant-garde but the inheritor of a vital and generative legacy. In doing so, the book establishes innovative approaches to American avant-garde practices and embodiment and lays the foundation for a more nuanced understanding of the disruptive potential of art under capitalism.

The argument posed in this analysis is that the poetic excesses of several major female poets, excesses that have been typically regarded as flaws in their work, are strategies for escaping the

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inhibiting and sometimes inimical conventions too often imposed on women writers. The forms of excess vary with each poet, but by conceiving of poetic excess in relation to literary decorum, this study establishes a shared motivation for such a strategy. Literary decorum is one instrument a culture employs to constrain its writers. Perhaps it is the most effective because it is the least definable. The excesses discussed here, like the criteria of decorum against which they are perceived, cannot be itemized as an immutable set of traits. Though decorum and excess shift over time and in different cultures, their relationship to one another remains strikingly stable. Thus, nineteenth-century standards for women's writing and late twentieth-century standards bear almost no relation. Emily Dickinson's do not anticipate Gertrude Stein's or Sylvia Plath's or Jayne Cortez's or Ntozake Shange's. Yet the charges of indecorousness leveled at these women poets repeat a fixed set of abstract grievances. Dickinson, Stein, Plath, Cortez, and Shange all engage in a poetics of excess as a means of rejecting the limitations and conventions of "female writing" that the larger culture imposes on them. In resisting conventions for feminine writing, these poets developed radical new poetics, yet their work was typically criticized or dismissed as excessive. Thus, Dickinson's form is classified as hysterical and her figures tortured. Stein's works are called

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repetitive and nonsensical. Plath's tone is accused of being at once virulent and confessional, Cortez's poems violent and vulgar, Shange's work vengeful and self-righteous. The publishing history of these poets demonstrates both the opposition to such an aesthetic and the necessity for it. Karen Jackson Ford is a professor in the English department at the University of Oregon.

What happens when we think of poetry as a global literary form, while also thinking the global in poetic terms? *Forms of a World* shows how the innovations of contemporary poetics have been forged through the transformations of globalization across five decades. Sensing the changes wrought by neoliberalism before they are made fully present, poets from around the world have creatively intervened in global processes by remaking poetry's formal repertoire. In experimental reinventions of the ballad, the prospect poem, and the ode, Hunter excavates a new, globalized interpretation of the ethical and political relevance of forms. *Forms of a World* contends that poetry's role is not only to make visible thematically the violence of global dispossessions, but to renew performatively the missing conditions for intervening within these processes. Poetic acts—the rhetoric of possessing, belonging, exhorting, and prospecting—address contemporary conditions that render social life ever more precarious. Examining an eclectic group of

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Anglophone poets, from Seamus Heaney and Claudia Rankine to Natasha Trethewey and Kofi Awoonor, Hunter elaborates the range of ways that contemporary poets exhort us to imagine forms of social life and enable political intervention unique to but beyond the horizon of the contemporary global situation.

One of our most important contemporary critics, Marjorie Perloff has been a widely published and influential reviewer, especially of poetry and poetics, for over fifty years. *Circling the Canon, Volume I* covers roughly the first half of Perloff's career, beginning with her first ever review, on Anthony Hecht's *The Hard Hours*. The reviews in this volume, culled from a wide range of scholarly journals, literary reviews, and national magazines, trace the evolution of poetry in the mid- to late twentieth century as well as the evolution of Perloff as a critic. Many of the authors whose works are reviewed in this volume are major figures, such as W. B. Yeats, Ezra Pound, Sylvia Plath, and Frank O'Hara. Others, including Mona Van Duyn and Richard Hugo, were widely praised in their day but are now all but forgotten. Still others—David Antin, Edward Dorn, or the Language poets—exemplify an avant-garde that was to come into its own.

This is a book about contemporary literary and artistic entanglements: word and image, media and materiality, inscription and illustration. It proposes a

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vulnerable, fugitive mode of reading poetry, which defies disciplinary categorisations, embracing the open-endedness and provisionality of forms. This manifests itself interactively in the six case studies, which have been chosen for their distinctness and diversity across the long twentieth century: the book begins with the early twentieth-century work of writer and artist Djuna Barnes, exploring her re-animation of sculptural and dramatic sources. It then turns to the late modernist artist and poet David Jones considering his use of the graphic and plastic arts in *The Anathemata*, and next, to the underappreciated mid-century poet F.T. Prince, whose work uncannily re-activates Michelangelo's poetry and sculpture. The second half of the book explores the collaborations of the canonical poet Ted Hughes with the publisher and artist Leonard Baskin during the 1970s; the innovative late twentieth-century poetry of Denise Riley who uses page space and embodied sound as a form of address; and, finally, the contemporary poet Paul Muldoon who has collaborated with photographers and artists, as well as ventriloquising nonhuman phenomena. The resulting unique study offers contemporary writers and readers a new understanding of literary, artistic, and nonhuman practices and shows the cultural importance of engaging with their messy co-dependencies. The book challenges critical methodologies that make a sharp division between

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the textual work and the extra-literary, and raises urgent questions about the status and autonomy of art and its social role.

This revisionist narrative of poetic change in the twentieth century challenges the accepted notions of what poetry is and can be in the new century and makes the case for the seminal place of poetry in contemporary culture.

In 'Poetic License,' Perloff insists that despite the recent interest in 'opening up the canon,' our understanding of poetry and poetics is all too often ruttled in conventional notions of the lyric that shed little light on what poets and artists are actually doing today.

This volume examines the flourishing of Futurist aesthetics in the European art and literature of the early twentieth century. Futurism was an artistic and social movement that was largely an Italian phenomenon, though there were parallel movements in Russia, England and elsewhere. The Futurists admired speed, technology, youth and violence, the car, the airplane and the industrial city, all that represented the technological triumph of humanity over nature. This work looks at the prose, visual art, poetry, and the manifestos of Futurists from Russia to Italy. The author reveals the Moment's impulses and operations, tracing its echoes through the years to the work of "postmodern" figures like Roland Barthes. This updated edition reexamines the

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Futurist Moment in the light of a new century, in which Futurist aesthetics seem to have steadily more to say to the present.

Phillip Herring distinguishes the solvable problems from the truly insolvable mysteries in Joyce studies. His unusual and often witty book contains enough background material to appeal to a beginning reader of Joyce, yet it will be of the utmost importance to the specialist. He argues that Joyce formulated an uncertainty principle as early as the first Dubliners story and that he continued to engineer impossible-to-resolve mysteries" through his creation of literature's most radical experiment, *Einnegans Wake*. Originally published in 1987. 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.

Must poetic form be, as Yeats demanded, "full, sphere-like, single", or can it accommodate the "impurities" Yeats and his Modernist generation found so problematic? Sixty years later, these are

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still open questions, questions to which Marjorie Perloff addresses herself in the essays collected here. The first group of essays deals with Pound's own poetics as that poetics related to two of his great contemporaries, Stevens and Joyce, as well as to the visual arts of his day. The second group deals with the more technical aspects of verse and prose. In the last four essays, Perloff takes up broader issues, including the current pessimism about the state of poetry, and the work of experimental poets and conceptual poets.

Frank O'Hara and the Poetics of Saying 'I' examines the poetics of the American poet Frank O'Hara in the context of both European and American expressionism. Placing O'Hara in relation to poets such as Rilke, Williams and Pasternak, as well as painters such as Pollock and Motherwell, the book argues that while O'Hara understands poetic form to be the result of the poet's exploration of his experience, the purpose of the resultant artifact is not to enumerate the alphabet of the mind but to reinvigorate language through which experience of the material world is, in part, mediated.

Looks at the feats of the early twentieth century's greatest provocateurs, including Rimbaud, Freud, Joyce, Stein, Planck, Einstein, and Kandinsky Grounded in a detailed and compelling account of the philosophy guiding such a project, Ma's book traces a continuity of thought and practice through

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the very different poetic work of objectivists Louis Zukofsky, George Oppen, Carl Rakosi, and John Cage and language poets Susan Howe, Lyn Hejinian, Bruce Andrews, and Charles Bernstein. His deft individual readings provide an opening into this notoriously difficult work, even as his larger critique reveals a new and clarifying perspective on American modernist and post-modernist avant-garde poetics. Ma shows how we cannot understand these poets according to the usual way of reading but must see how they deliberately use redundancy, unpredictability, and irrationality to undermine the meaning-oriented foundations of American modernism--and to force a new and different kind of reading."--Pub. desc.

This book examines the controversial younger generation of poets who were 'born into' the established socialist state of the GDR. It explores the ways in which these young poets have broken the literary and political boundaries which were imposed upon them, through an examination of their work, and assesses the durability of their radical project.

Explores the intricate relationships of postmodern poetics to the culture of network television, advertising layout, and the computer. Perloff argues that poetry today, like the visual arts and theater, is always "contaminated" by the language of mass media. Among the many poets Perloff discusses are John Ashbery, George Oppen, Susan Howe, Clark

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Coolidge, Lyn Hejinian, Leslie Scalapino, Charles Bernstein, Johanna Drucker, Steve McCaffery, and preeminently, John Cage--Publisher.

In *Politics and Verbal Play* Martha LaFollette Miller traces the evolution of the poetry of Angel Gonzalez from his early existential and social period through later works that draw heavily on verbal and conceptual play for their effect. Born in Oviedo, Spain, in 1925, Gonzalez has been recognized as one of the foremost poets of his generation in that country. From the beginning, his work has combined social criticism (most often expressed through irony) with an intense lyricism (mostly elegiac in tone). Though social and elegiac elements have never completely disappeared from his work, his poetry in the late sixties began to undergo a significant transformation. As he describes this process, his loss of hope for political change in Spain led to his abandonment of faith in the poetic word. Moving away from poetry based on a fusion of everyday experiences and universal history, he entered the world of literary games. Instead of mirroring personal history or events in the world, he turned toward poetic jokes, verbal play, and parody. As the poet himself has noted, he converted his critique of society into a critique of language and his own powers of expression. Miller bases her study of Gonzalez's evolution on what might be termed post-modern critical foundations: the notion that literary

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works do not spring from the author as rational source, but rather from a complex web of historical, literary, linguistic, and intellectual realities in which the author is enmeshed and the reader/audience/critic also implicated.

Marjorie Perloff, among our foremost critics of twentieth-century poetry, argues that Ludwig Wittgenstein provided writers with a radical new aesthetic, a key to recognizing the inescapable strangeness of ordinary language. Taking seriously Wittgenstein's remark that "philosophy ought really to be written only as a form of poetry," Perloff begins by discussing Wittgenstein the "poet." What we learn is that the poetics of everyday life is anything but banal. "This book has the lucidity and the intelligence we have come to expect from Marjorie Perloff.—Linda Munk, *American Literature* "[Perloff] has brilliantly adapted Wittgenstein's conception of meaning and use to an analysis of contemporary language poetry."—Linda Voris, *Boston Review* "Wittgenstein's *Ladder* offers significant insights into the current state of poetry, literature, and literary study. Perloff emphasizes the vitality of reading and thinking about poetry, and the absolute necessity of pushing against the boundaries that define and limit our worlds."—David Clippinger, *Chicago Review* "Majorie Perloff has done more to illuminate our understanding of twentieth century poetic language than perhaps any other critic. . . . Entertaining, witty,

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and above all highly original."—Willard Bohn, *Sub-Stance*

In the mid-nineteenth century, Arthur Rimbaud, the volatile genius of French poetry, invented a language that captured the energy and visual complexity of the modern world. This book explores some of the technical aspects of this language in relation to the new techniques brought forth by the Impressionist painters such as Monet, Morisot, and Pissarro.

Albert Gelpi's *American Poetry after Modernism* is a study of sixteen major American poets of the postwar period, from Robert Lowell to Adrienne Rich. Gelpi argues that a distinctly American poetic tradition was solidified in the later half the twentieth century, thus severing it from British conventions.

Both Dylan and Cohen have been a presence on the music and poetry landscape spanning six decades. This book begins with a discussion of their contemporary importance, and how they have sustained their enduring appeal as performers and recording artists. The focus then returns to their ambitions when they first started out, arguing that they both shared the aspirations of the Beat Generation of Ginsberg, Kerouac and Corso to be as famous as Dylan Thomas and live the life of his sense of unconditional social irresponsibility. The 'Rimbaud of Cwmdonkin Drive' took America by storm, demonstrating that the bohemian poet could earn a living outside the academy. The fame of Dylan and Cohen, while it fluctuated over the decades, was sustained and was sustainable because they self-consciously adopted different personas, or masks, to distance themselves from the public self. This necessarily requires an exploration

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of their relation to religion as avenues to find and preserve their inner identities. Their lyrics and poetry are explored in the context of the relation between poetry and song, and of Lorca's concepts of the poetry of inspiration, and the deep dark emotional depths of 'duende.' Such ideas draw upon the dislocation of the mind, and the liberation of the senses that so struck Dylan and Cohen when they first read the poetry and letters of Arthur Rimbaud and Federico García Lorca. We see that the performance and the poetry are integral, and the 'duende,' or passion, of the delivery, is inseparable from the lyric or poetry, and common to Dylan, Cohen and the Beat Generation.

How do readers approach the enigmatic and unnavigable modernist long poem? Taking as the form's exemplars the highly influential but critically contentious poetries of John Cage and Charles Olson, this book considers indeterminacy – the fundamental feature of the long poem – by way of its analogues in musicology, mycology, cybernetics and philosophy. It addresses features of these works that figure broadly in the long poem tradition, such as listing, typography, archives, mediation and mereology, while articulating how both poets broke with the longform poetic traditions of the early 1900s. Brendan C. Gillott argues for Cage's and Olson's centrality to these traditions – in developing, critiquing and innovating on the longform poetics of the past, their work revolutionized the longform poetry of the 20th and 21st centuries.

The shape, lineation, and prosody of postmodern poems are extravagantly inventive, imbuing both form and content with meaning. Through a survey of American poetry and poetics from the end of World War II to the present, Michael Golston traces the proliferation of these experiments to a growing fascination with allegory in philosophy, linguistics, critical theory, and aesthetics, introducing new strategies for reading

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American poetry while embedding its formal innovations within the history of intellectual thought. Beginning with Walter Benjamin's explicit understanding of Surrealism as an allegorical art, Golston defines a distinct engagement with allegory among philosophers, theorists, and critics from 1950 to today. Reading Fredric Jameson, Angus Fletcher, Roland Barthes, and Craig Owens, and working with the semiotics of Charles Sanders Peirce, Golston develops a theory of allegory he then applies to the poems of Louis Zukofsky and Lorine Niedecker, who, he argues, wrote in response to the Surrealists; the poems of John Ashbery and Clark Coolidge, who incorporated formal aspects of filmmaking and photography into their work; the groundbreaking configurations of P. Inman, Lyn Hejinian, Myung Mi Kim, and the Language poets; Susan Howe's "Pierce-Arrow," which he submits to semiotic analysis; and the innovations of Craig Dworkin and the conceptualists. Revitalizing what many consider to be a staid rhetorical trope, Golston positions allegory as a creative catalyst behind American poetry's postwar avant-garde achievements.

Poetry of life in literature and through literature, and the vast territory in between - as vast as human life itself - where they interact and influence each other, is the nerve of human existence. Whether we are aware of it or not, we are profoundly dissatisfied with the stark reality of life's swift progress onward, and the enigmatic and irretrievable meaning of the past. And so we dramatise our existence, probing deeply for a lyrical and heartfelt yet universally valid sense of our experience. It is in great works of literature that we seek those hidden springs that so move us. It is in honour of this search that this collection focuses on the creative imagination at work in literature and aesthetics.

"The "infrathin" was Marcel Duchamp's name for the thinnest shade of difference: that between, say, the report of a

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gunshot and the appearance of the bullet hole on its target, or between two objects in a series made from the same mold. In this book, the esteemed literary critic Marjorie Perloff shows how such differences occur at the level of words and argues that it is this infrathin space, this micropoetics of language, that separates poetry from prose. Perloff treats the relationship between Duchamp and Gertrude Stein; ranges over Concrete, Objectivist, and Black Mountain poetry; and gives stunning readings of poets from Eliot, Yeats, and Pound to Samuel Beckett, John Ashbery, and Rae Armantrout. Poetry, Perloff shows us, exists in the play of the infrathin, and it is the poet's role to create unexpected relationships—verbal, visual, and sonic—from the finest nuances of language"--

An engaging and authoritative introduction to an increasingly important and popular literary genre *Prose Poetry* is the first book of its kind—an engaging and authoritative introduction to the history, development, and features of English-language prose poetry, an increasingly important and popular literary form that is still too little understood and appreciated. Poets and scholars Paul Hetherington and Cassandra Atherton introduce prose poetry's key characteristics, chart its evolution from the nineteenth century to the present, and discuss many historical and contemporary prose poems that both demonstrate their great diversity around the Anglophone world and show why they represent some of today's most inventive writing. A prose poem looks like prose but reads like poetry: it lacks the line breaks of other poetic forms but employs poetic techniques, such as internal rhyme, repetition, and compression. *Prose Poetry* explains how this form opens new spaces for writers to create riveting works that reshape the resources of prose while redefining the poetic. Discussing prose poetry's precursors, including William Wordsworth and Walt Whitman, and prose poets such as Charles Simic,

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Russell Edson, Lydia Davis, and Claudia Rankine, the book pays equal attention to male and female prose poets, documenting women's essential but frequently unacknowledged contributions to the genre. Revealing how prose poetry tests boundaries and challenges conventions to open up new imaginative vistas, this is an essential book for all readers, students, teachers, and writers of prose poetry. This book discusses contemporary British poetry in the context of metamodernism. The author argues that the concept of metamodernist poetry helps to recalibrate the opposition between mainstream and innovative poetry, and he investigates whether a new generation of British poets can be accurately defined as metamodernist. Antony Rowland analyses the ways in which contemporary British poets such as Geoffrey Hill, J. H. Prynne, Geraldine Monk and Sandeep Parmar have responded to the work of modernist writers as diverse as T. S. Eliot, H. D. and Antonin Artaud, and what Theodor Adorno describes as the overall enigma of modern art.

Line-by-line analysis of T. S. Eliot's *The Wasteland*--Cover. A history of fragmentary—or interrupted—writing in avant-garde poetry and prose by a renowned literary critic. In *Interruptions: The Fragmentary Aesthetic in Modern Literature*, Gerald L. Bruns explores the effects of parataxis, or fragmentary writing as a device in modern literature. Bruns focuses on texts that refuse to follow the traditional logic of sequential narrative. He explores numerous examples of self-interrupting composition, starting with Friedrich Schlegel's inaugural theory and practice of the fragment as an assertion of the autonomy of words, and their freedom from rule-governed hierarchies. Bruns opens the book with a short history of

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the fragment as a distinctive feature of literary modernism in works from Gertrude Stein to Paul Celan to present-day authors. The study progresses to the later work of Maurice Blanchot and Samuel Beckett, and argues, controversially, that Blanchot's writings on the fragment during the 1950s and early 1960s helped to inspire Beckett's turn toward paratactic prose. The study also extends to works of poetry, examining the radically paratactic arrangements of two contemporary British poets, J. H. Prynne and John Wilkinson, focusing chiefly on their most recent, and arguably most abstruse, works. Bruns also offers a close study of the poetry and poetics of Charles Bernstein. *Interruptions* concludes with two chapters about James Joyce. First, Bruns tackles the language of *Finnegans Wake*, namely the break-up of words themselves, its reassembly into puns, neologisms, nonsense, and even random strings of letters. Second, Bruns highlights the experience of mirrors in Joyce's fiction, particularly in *Dubliners*, *Portrait of the Artist as a Young Man*, and *Ulysses*, where mirrored reflections invariably serve as interruptions, discontinuities, or metaphorical displacements and proliferations of self-identity.

The fourteen essays that make up this collection have as their common theme a reconsideration of the role historical and cultural change has played in the evolution of twentieth-century poetry and poetics. Committed to the notion that, in John Ashbery's words, "You can't say it that way anymore," *Poetry On & Off the Page* describes the formations and transformations of literary and artistic discourses, and traces these discourses as

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they have evolved in their dialogue with history, culture, and society. The volume is testimony to the important role that contemporary artistic practice will continue to play as we move into the twenty-first century.

True-Love is the fulfillment of revered poet-critic Allen Grossman's long service to poetry in the interests of humanity. Poetry's singular mission is to bind love and truth together—love that desires the beloved's continued life, knotted with the truth of life's contingency—to help make us more present to each other. In the spirit of Blake's vow of "mental fight," Grossman contends with challenges to the validity of the poetic imagination, from Adorno's maxim "No poetry after Auschwitz," to the claims of religious authority upon truth, and the ultimate challenge posed by the fact of death itself. To these challenges he responds with eloquent and rigorous arguments, drawing on wide resources of learning and his experience as master-poet and teacher. Grossman's readings of Wordsworth, Hart Crane, Paul Celan, and others focus on poems that interrogate the real or enact the hard bargains that literary representation demands.

True-Love is destined to become an essential book wherever poetry and criticism sustain one another. Sound—one of the central elements of poetry—finds itself all but ignored in the current discourse on lyric forms. The essays collected here by Marjorie Perloff and Craig Dworkin break that critical silence to readdress some of the fundamental connections between poetry and sound—connections that go far beyond traditional metrical studies. Ranging from medieval Latin lyrics to a cyborg opera, sixteenth-century France to twentieth-

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century Brazil, romantic ballads to the contemporary avant-garde, the contributors to *The Sound of Poetry/The Poetry of Sound* explore such subjects as the translatability of lyric sound, the historical and cultural roles of rhyme, the role of sound repetition in novelistic prose, the connections between “sound poetry” and music, between the visual and the auditory, the role of the body in performance, and the impact of recording technologies on the lyric voice. Along the way, the essay takes on the “ensemble discords” of Maurice Scève’s *Délie*, Ezra Pound’s use of “Chinese whispers,” the alchemical theology of Hugo Ball’s Dada performances, Jean Cocteau’s modernist radiophonics, and an intercultural account of the poetry reading as a kind of dubbing. A genuinely comparatist study, *The Sound of Poetry/The Poetry of Sound* is designed to challenge current preconceptions about what Susan Howe has called “articulations of sound forms in time” as they have transformed the expanded poetic field of the twenty-first century.

In the 1970s, Manhattan’s west side waterfront was a forgotten zone of abandoned warehouses and piers. Though many saw only blight, the derelict neighborhood was alive with queer people forging new intimacies through cruising. Alongside the piers’ sexual and social worlds, artists produced work attesting to the radical transformations taking place in New York. Artist and writer David Wojnarowicz was right in the heart of it, documenting his experiences in journal entries, poems, photographs, films, and large-scale, site-specific projects. In *Cruising the Dead River*, Fiona Anderson

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draws on Wojnarowicz's work to explore the key role the abandoned landscape played in this explosion of queer culture. Anderson examines how the riverfront's ruined buildings assumed a powerful erotic role and gave the area a distinct identity. By telling the story of the piers as gentrification swept New York and before the AIDS crisis, Anderson unearths the buried histories of violence, regeneration, and LGBTQ activism that developed in and around the cruising scene.

What is the place of individual genius in a global world of hyper-information—a world in which, as Walter Benjamin predicted more than seventy years ago, everyone is potentially an author? For poets in such a climate, "originality" begins to take a back seat to what can be done with other people's words—framing, citing, recycling, and otherwise mediating available words and sentences, and sometimes entire texts. Marjorie Perloff here explores this intriguing development in contemporary poetry: the embrace of "unoriginal" writing. Paradoxically, she argues, such citational and often constraint-based poetry is more accessible and, in a sense, "personal" than was the hermetic poetry of the 1980s and 90s. Perloff traces this poetics of "unoriginal genius" from its paradigmatic work, Benjamin's encyclopedic *Arcades Project*, a book largely made up of citations. She discusses the processes of choice, framing, and reconfiguration in the work of Brazilian Concretism and Oulipo, both movements now understood as precursors of such hybrid citational texts as Charles Bernstein's opera libretto *Shadowtime* and Susan Howe's documentary lyric sequence *The*

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Midnight. Perloff also finds that the new syncretism extends to language: for example, to the French-Norwegian Caroline Bergvall writing in English and the Japanese Yoko Tawada, in German. *Unoriginal Genius* concludes with a discussion of Kenneth Goldsmith's conceptualist book *Traffic*—a seemingly "pure" radio transcript of one holiday weekend's worth of traffic reports. In these instances and many others, Perloff shows us "poetry by other means" of great ingenuity, wit, and complexity.

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