

Nox Anne Carson

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Postmodernist Fiction Jun 30 2020 In this trenchant and lively study Brian McHale undertakes to construct a version of postmodernist fiction which encompasses forms as wide-ranging as North American metafiction, Latin American magic realism, the French New Novel, concrete prose and science fiction. Considering a variety of theoretical approaches including those of Ingarden, Eco, Dolezel, Pavel, and Hrushovski, McHale shows that the common denominator is postmodernist fiction's ability to thrust its own ontological status into the foreground and to raise questions about the world (or worlds) in which we live. Exploiting various theoretical approaches to literary ontology - those of Ingarden, Eco, Dolezel, Pavel, Hrushovski and others - and ranging widely over contemporary world literature, McHale assembles a comprehensive repertoire of postmodernist fiction's strategies of world-making and -unmaking.

The Penguin Book of the Prose Poem Jul 24 2022

The last decades have seen an explosion of the prose poem. More and more writers are turning to this peculiarly rich and flexible form; it defines Claudia Rankine's *Citizen*, one of the most talked-about books of recent years, and many others, such as Sarah Howe's *Loop of Jade* and Vahni Capildeo's *Measures of Expatriation*, make extensive use of it. Yet this fertile mode which in its time has drawn the likes of Charles Baudelaire, Oscar Wilde, T. S. Eliot, Gertrude Stein and Seamus Heaney remains, for many contemporary readers, something of a mystery. The history of the prose poem is a long and fascinating one. Here, Jeremy Noel-Tod reconstructs it for us by selecting the essential pieces of writing - by turns luminous, brooding, lamentary and comic - which have defined and developed the form at each stage, from its beginnings in 19th-century France, through the 20th-century traditions of Britain and America and beyond the English language, to the great wealth of material written internationally since 2000. Comprehensively told, it yields one of the

most original and genre-changing anthologies to be published for some years, and offers readers the chance to discover a diverse range of new poets and new kinds of poem, while also meeting famous names in an unfamiliar guise.

Antigonick Jan 18 2022 An illustrated new translation of Sophokles' Antigone. Anne Carson has published translations of the ancient Greek poets Sappho, Simonides, Aiskhylos, Sophokles and Euripides. Antigonick is her seminal work. Sophokles' luminous and disturbing tragedy is here given an entirely fresh language and presentation. This paperback edition includes a new preface by the author, "Dear Antigone."

All the Flowers Kneeling Feb 25 2020 'Gorgeous ... intense ... shimmering ... [an] unforgettable collection' Observer 'Beautiful, sensuous and plural ... a vital and visceral collection. Breathtaking' Joelle Taylor, author of C+nto & Othered Poems 'Brave ... this striking collection ... articulates the unspeakable from various angles ... often nightmarish and dark, there are moments of shimmering release ... an auspicious debut' Seán Hewitt, Irish Times '[A] powerful debut ... marshals narrative lyrics and stark beauty' The New York Times Book Review 'Vivid ... searingly honest, beautifully told depictions of survival and self-love' Publishers Weekly 'A testament to queer self-love ... a monument to [what] persists' them.us 'A true masterwork ... an exquisitely crafted labyrinth of a book' Electric Literature This is a book about survival. This is a book about love. Visceral and astonishing, Paul Tran's debut poetry collection, *All the Flowers Kneeling*, charts the rebuilding of a self in the wake of extremity. How, it asks, can we reimagine what we have been given in order to make something new: an identity, a family, a life, a dream? These rich, resonant poems of desire, freedom, control and rebirth reach back into the past - the tale of Scheherazade, US imperial violence, a shattering history of personal abuse - to show how it both scars and transforms. Innovative poetic forms mirror the nonlinear experiences of trauma survivors, while ambitious sequences probe our systems of knowledge-making and the power of storytelling as survival. At once virtuosic and vulnerable, confessional and profoundly defiant, *All the Flowers Kneeling* revels in rediscovering and reconfiguring the

self, and ultimately becomes an essential testament to the human capacities for resilience, endurance and love.

Eros the Bittersweet Oct 23 2019 The insights presented in the volume are many and wide-ranging, recognizably in tune with the subtlest modern discussions of desire (such as triangulation. or loving what others love), yet offering new solutions to old problems, like the proper interpretation of Plato's *Phaedrus*. On the frequently discussed effect of literacy on Greek civilization, the book offers a fresh view: it was no accident that the poets who invented Eros were also the first readers and writers of the Western literate tradition. Originally published in 1986. 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.

Norma Jeane Baker of Troy Jul 12 2021 Norma Jeane Baker of Troy is a partly spoken, partly sung performance piece by poet, essayist, and scholar Anne Carson, and an exploration of the lives and myths of Marilyn Monroe and Helen of Troy-iconic beauties who lived millennia apart. A thrilling and thoughtful meditation on the destabilising and destructive power of beauty, it had its world premiere at The Shed in New York City, starring Ben Whishaw and Renée Fleming.

Anne Carson Aug 13 2021 The first book of essays dedicated to the work of noted writer, Anne Carson

Penguin Modern Poets 1 Jan 26 2020 The Penguin Modern Poets are succinct guides to the richness and diversity of contemporary poetry. Every volume brings together representative selections from the work of three poets now writing, allowing the curious reader and the seasoned lover of poetry to encounter the most exciting voices of our moment. ". . . And I was grown up, with your face on, heating spice after spice to smoke out the smell of books, to burn the taste buds off this bitten tongue, avoid ever

speaking of you." - Emily Berry, 'Her Inheritance' "If you are not the free person you want to be you must find a place to tell the truth about that. To tell how things go for you." - Anne Carson, 'Candor' "I had a moment there among the balustrades and once that moment had expired it graduated from a moment to a life" - Sophie Collins, 'Dear No. 24601'

Economy of the Unlost Nov 16 2021 The ancient Greek lyric poet Simonides of Keos was the first poet in the Western tradition to take money for poetic composition. From this starting point, Anne Carson launches an exploration, poetic in its own right, of the idea of poetic economy. She offers a reading of certain of Simonides' texts and aligns these with writings of the modern Romanian poet Paul Celan, a Jew and survivor of the Holocaust, whose "economies" of language are notorious. Asking such questions as, What is lost when words are wasted? and Who profits when words are saved? Carson reveals the two poets' striking commonalities. In Carson's view Simonides and Celan share a similar mentality or disposition toward the world, language and the work of the poet. *Economy of the Unlost* begins by showing how each of the two poets stands in a state of alienation between two worlds. In Simonides' case, the gift economy of fifth-century b.c. Greece was giving way to one based on money and commodities, while Celan's life spanned pre- and post-Holocaust worlds, and he himself, writing in German, became estranged from his native language. Carson goes on to consider various aspects of the two poets' techniques for coming to grips with the invisible through the visible world. A focus on the genre of the epitaph grants insights into the kinds of exchange the poets envision between the living and the dead. Assessing the impact on Simonidean composition of the material fact of inscription on stone, Carson suggests that a need for brevity influenced the exactitude and clarity of Simonides' style, and proposes a comparison with Celan's interest in the "negative design" of printmaking: both poets, though in different ways, employ a kind of negative image making, cutting away all that is superfluous. This book's juxtaposition of the two poets illuminates their differences--Simonides' fundamental faith in the power of the word, Celan's ultimate despair--as well as their

similarities; it provides fertile ground for the virtuosic interplay of Carson's scholarship and her poetic sensibility.

Apophysis and Pseudonymity in Dionysius the Areopagite May 22 2022 This book examines the writings of an early sixth-century Christian mystical theologian who wrote under the name of a convert of the apostle Paul, Dionysius the Areopagite, and argues that the pseudonym and the corresponding influence of Paul are the crucial lens through which to read this influential corpus.

Decreation Mar 08 2021 "One of the most interesting gatherings of material that any poet has published within living memory." --The Economist Simone Weil described "decreation" as "undoing the creature in us" -- an undoing of self. In her first collection in five years, Anne Carson explores this idea with characteristic brilliance and a tantalizing range of reference, moving from Aphrodite to Antonioni, Demosthenes to Annie Dillard, Telemachos to Trotsky, and writing in forms as varied as opera libretto, screenplay, poem, oratorio, essay, shot list, and rapture. As she makes her way through these forms she slowly dismantles them, and in doing so seeks to move through the self, to its undoing. "Cool, resolute, smart, and lovely.... Carson has emerged in the last two decades as a kind of prophet of the unknowable." --The Village Voice

Men In The Off Hours Sep 14 2021 Following her widely acclaimed Autobiography of Red ('a spellbinding achievement' - Susan Sontag): a new collection of poetry and prose that displays Anne Carson's intoxicating mixture of opposites - the classic and the modern, cinema and print, narrative and verse. In *Men in the Off Hours*, Carson re-invents figures as diverse as Oedipus, Emily Dickinson and Audubon. She views the writings of Sappho, St Augustine and Catullus through a modern lens. She sets up startling juxtapositions (Lazarus among video paraphernalia; Virginia Woolf and Thucydides discussing war). And, in a final prose poem, she meditates on the recent death of her mother. With its quiet, acute spirituality, its fearless wit and sensuality, and its joyful understanding that 'the fact of the matter for humans is imperfection', *Men in the Off Hours* is profound, provocative and unforgettable.

Hiroshima in the Morning Oct 15 2021 The award-winning author of *Shadow Child* embarks on a simple journey to record history that changes her life as a wife and mother. In June 2001, Rahna Reiko Rizzuto went to Hiroshima, Japan, in search of a deeper understanding of her war-torn heritage. She planned to spend six months there, interviewing the few remaining survivors of the atomic bomb. A mother of two young boys, she was encouraged to go by her husband, who quickly became disenchanted by her absence. It is her first solo life adventure, immediately exhilarating for her, but her research starts off badly. Interviews with the hibakusha feel rehearsed, and the survivors reveal little beyond published accounts. Then the attacks on September 11 change everything. The survivors' carefully constructed memories are shattered, causing them to relive their agonizing experiences and to open up to Rizzuto in astonishing ways. Separated from family and country while the world seems to fall apart, Rizzuto's marriage begins to crumble as she wrestles with her ambivalence about being a wife and mother. Woven into the story of her own awakening are the stories of Hiroshima in the survivors' own words. The parallel narratives explore the role of memory in our lives and show how memory is not history but a story we tell ourselves to explain who we are. 2010 FINALIST FOR THE NATIONAL BOOK CRITICS CIRCLE AWARD "A brave compassionate, and heart-wrenching memoir, of one woman's quest to redeem the past while learning to live fully in the present."—Kate Moses, author of *Wintering* "This searing and redemptive memoir is an explosive account of motherhood reconstructed."—Ayelet Waldman, author of *Red Hook Road*

Glass, Irony, and God Apr 21 2022 Anne Carson's poetry - characterized by various reviewers as "short talks", "essays", or "verse narratives" - combines the confessional and the critical in a voice all her own. Known as a remarkable classicist, Anne Carson in *Glass, Irony and God* weaves contemporary and ancient poetic strands with stunning style. This collection includes: "The Glass Essay", a powerful poem about the end of a love affair, told in the context of Carson's reading of the Bronte sisters; "Book of Isaiah", a poem evoking

the deeply primitive feel of ancient Judaism; and "The Fall of Rome", about her trip to "find" Rome and her struggle to overcome feelings of a terrible alienation there.

Trojan Women Dec 25 2019 A fantastic comic-book collaboration between the artist Rosanna Bruno and the poet Anne Carson, based on Euripides's famous tragedy

Glass and God Jan 06 2021 Blending the modern and the classical, this is the first full-length publication in Britain from Anne Carson, described by Michael Ondaatje as 'the most exciting poet writing in English today'.

H of H Playbook Sep 26 2022 'Fans of Anne Carson, rejoice!... Carson's depth of knowledge about Greek mythology coupled with her poetic sensibility and illustrations is sure to breathe new life into this oft-told story.' Lit Hub *H of H Playbook* is an explosion of thought, in drawings and language, about a Greek tragedy called *Herakles* by the 5th-century BC poet Euripides. In myth *Herakles* is an embodiment of manly violence who returns home after years of making war on enemies and monsters (his famous "Labours of *Herakles*") to find he cannot adapt himself to a life of peacetime domesticity. He goes berserk and murders his whole family. Suicide is his next idea. Amazingly, this does not happen. Due to the intervention of his friend *Theseus*, *Herakles* comes to believe he is not, after all, indelibly stained by his own crimes, nor is his life without value. It remains for the reader to judge this redemptive outcome. "I think there is no such thing as an innocent landscape," said Anselm Kiefer, painter of forests grown tall on bones.

Bough Down Apr 28 2020 A book of dualities, probing the small spaces between lucidity and madness, desire and ambivalence, the living and the absent. Both an evocation of her love for her husband David Foster Wallace and an act of defiance in the face of devastating loss, *Bough Down* is a lapidary, keenly observed and composed work, awash with the honesty of an open heart.

[Love, an Index](#) May 10 2021 A man disappears. The woman who loves him is left scarred and haunted. In her fierce, one-of-a-kind debut, Rebecca Lindenbergh tells the story—in verse—of her passionate relationship with Craig Arnold, a much-respected poet who disappeared in 2009

while hiking a volcano in Japan. Lindenberg's billowing, I-contain-multitudes style lays bare the poet's sadnesses, joys, and longings in poems that are lyric and narrative, at once plainspoken and musically elaborate. Regarding her role in Arnold's story, Lindenberg writes with clear-eyed humility and endearing dignity: "The girl with the ink-stained teeth / knows she's famous / in a tiny, tragic way. / She's not / daft, after all." And then later, playfully, of her travels in Italy with the poet, her lover: "The carabinieri / wanted to know if there were bears / in our part of America. Yes, we said, / many bears. Man-eating bears? Yes, of course, / many man-eating bears." Every poem in this collection bursts with humor, pathos, verve—and an utterly unique, soulful voice. This widely anticipated debut, already selected as a finalist for several prominent book awards, marks the first collection in the newly minted McSweeney's Poetry Series. MPS is an imprint which seeks to publish a broad range of excellent new poetry collections in exquisitely designed hardcovers—poetry that's useful and meaningful to anyone in any walk of life.

Short Talks Dec 17 2021 "Riddle-poems that consist only of answers. Two-time Griffin Award winner Carson's first poetry collection."-- publisher's website.

Grief Lessons Nov 04 2020 Euripides, the last of the three great tragedians of ancient Athens, reached the height of his renown during the disastrous Peloponnesian War, when democratic Athens was brought down by its own outsized ambitions. "Euripides," the classicist Bernard Knox has written, —was born never to live in peace with himself and to prevent the rest of mankind from doing so.— His plays were shockers: he unmasked heroes, revealing them as foolish and savage, and he wrote about the powerless—women and children, slaves and barbarians—for whom tragedy was not so much exceptional as unending. Euripides' plays rarely won first prize in the great democratic competitions of ancient Athens, but their combustible mixture of realism and extremism fascinated audiences throughout the Greek world. In the last days of the Peloponnesian War, Athenian prisoners held captive in far-off Sicily were said to have won their freedom by reciting snatches of Euripides' latest tragedies. Four of

those tragedies are here presented in new translations by the contemporary poet and classicist Anne Carson. They are Herakles, in which the hero swaggers home to destroy his own family; Hekabe, set after the Trojan War, in which Hektor's widow takes vengeance on her Greek captors; Hippolytos, about love and the horror of love; and the strange tragic-comedy fable Alkestis, which tells of a husband who arranges for his wife to die in his place. The volume also contains brief introductions by Carson to each of the plays along with two remarkable framing essays: "Tragedy: A Curious Art Form" and "Why I Wrote Two Plays About Phaidra."

River Inside the River Aug 21 2019 "A striking meditation on art's free-standing place in the natural world."—Cortland Review From the acclaimed American poet whose work the San Francisco Review called "mystical, carnal, reflective, wry" come three gorgeous poetic sequences. In the first, "Eden and After," Gregory Orr retells the story of Adam and Eve. The second sequence, "The City of Poetry," evokes and explores a visionary metropolis where "every poem is a house, and every house a poem." The final sequence, "River Inside the River," focuses on redemption through the mysterious power of language to resurrect the beloved and recover what is lost. *River Inside the River* combines Orr's characteristic spirituality and meditative lyricism with storytelling and myth-making. These are poems that will sustain, console, and give hope, from a poet at the height of his powers.

Make It New Apr 09 2021

The Beauty Of The Husband Feb 19 2022 Since *Glass and God*, which was her first full-length collection published in Britain and which was nominated for the 1998 Forward Prize, Anne Carson has published a book a year to extraordinary critical acclaim. Her last two volumes, *Autobiography of Red* and *Men in the Off Hours* were both shortlisted for the T.S. Eliot Prize, and she has received numerous North American awards, including the prestigious MacArthur Fellowship. In her brilliant new book, she tells a single story. A long-time love, now a crumbling marriage, unfolds in 29 'tangos' of narrative verse, informed by the romanticism of Keats, the wisdom of the classical world and,

most importantly, by Carson's own unique sensibility. The unnamed narrator - sometimes 'I', sometimes 'the wife' - speaks of the man she calls only 'the husband', illuminating moments that are by turn sensual, erotic, painful and heartbreaking. *The Beauty of the Husband* is a work that explores these oldest of lyrical subjects - beauty, desire, love, betrayal - with freshness and devastating power. ****ONE OF THE GUARDIAN'S 100 BEST BOOKS OF THE 21st CENTURY****

Heavenly Questions Feb 07 2021 Winner of the Griffin International Poetry Prize Gjertrud Schnackenberg is a major voice in American poetry known for the sensuous richness of her imaginatively daring poetry of ideas. Her first new book for a decade, *Heavenly Questions* is a setting of six long poems of passion, mourning and redemption. Shifting effortlessly between the lyric and the epic, it is her most deeply compassionate and strikingly personal book of poetry as well as a powerful work of intellectual, aesthetic and technical innovation.

'Schnackenberg is best known for her stunning command of prosody. She is the most accomplished master of blank verse on the planet... Her dream songs remain both impossibly intimate and formally perfect: a double monument to love and to grief. Here is the most powerful love poetry of our time' - Eliza Griswold, *The American Prospect* 'It is perhaps the most powerful elegy written in English by any poet in recent memory, and it is a triumphant consummation of Schnackenberg's own work... But no elegy succeeds unless it is also a love poem, and with astounding dignity Schnackenberg calls up the physical and emotional intimacy that can exist between lovers' - Karl Kirchwey, *Slate* 'The momentum of her lines suggests grief's endless reprisals and perpetuations, and the rhythms of an infinite, recombinant universe. In six long poems, which constitute a single integrated work, *Heavenly Questions* guides us through the transformations of bereavement. The effect is immersive and utterly compelling... The ambition and ingenuity of *Heavenly Questions* reminds us of what it is possible for elegiac poetry to achieve, particularly given a longer form; but the courage at its core, the tremendous, vulnerable dignity, the refusal to seek easy consolations, or depict

such a grief in familiar terms, are what hold the most power to enchant and impress, and make these poems resonate long after the book has been closed' - Frances Leviston, *The Guardian* [Click here to read the full review](#) 'The title comes from the "Heavenly Questions" of Qu Yuan (c. 300 BCE), cosmological riddles he left on temple walls...Schnackenberg has written nothing less than a Miltonic book-length poem on eternity, infinity, and the meaning of life' - D.H. Tracy, *Poetry* 'In *Heavenly Questions* Schnackenberg's poems achieve a new degree of human intimacy as a result of their staggering encounter with death... It's as though the renewing faith in the power of beauty that has always animated Schnackenberg's work were itself mortally wounded; as we watch it struggle to regain its footing, we gaze more and more deeply into its striving heart' - Ann Kjellberg, *Little Star*

Customs Jun 18 2019

The First Casualty Jul 20 2019 'A work of formidable imaginative scope' *Daily Telegraph* The first casualty when war comes is truth . . . Flanders, June 1917: a British officer and celebrated poet, is shot dead. , He is killed not by German fire, but while recuperating from shell shock well behind the lines. A young English soldier is arrested and, although he protests his innocence, charged with his murder. Douglas Kingsley is a conscientious objector, previously a detective with the London police, now imprisoned for his beliefs. He is released and sent to France in order to secure a conviction. Forced to conduct his investigations amidst the hell of The Third Battle of Ypres, Kingsley soon discovers that both the evidence and the witnesses he needs are quite literally disappearing into the mud that surrounds him. Ben Elton's tenth novel is a gut-wrenching historical drama which explores some fundamental questions: What is murder? What is justice in the face of unimaginable daily slaughter? And where is the honour in saving a man from the gallows if he is only to be returned to die in a suicidal battle?

Promises, Promises Mar 28 2020 As an essayist, Adam Phillips combines the best of two worlds: a mastery of psychotherapy as both practitioner and theorist, and a reputation as one of the best literary writers around. In this

collection of essays, he brings these two gifts to bear upon each other, speculating on the relative merits of psychoanalysis and literature and on the connections between them. In his quirky, epigrammatic style, Phillips shows us how psychoanalysis and literature at their best share the goal of shedding light on human character, the most fascinating of disorders. Promises, Promises reveals Phillips as a virtuoso performer able to reach far beyond the borders of psychoanalytic discourse, into art, novels, poetry, and history. This collection gives us insights into Martin Amis's *Night Train*, Nijinsky's diary, Tom Stoppard and A. E. Housman, Amy Clampitt, the effect of the Blitz on Londoners, and a case history of clutter. It confirms Phillips as a writer whose work, in the words of the Guardian, "hovers in a strange and haunting borderland between rigour and delight."

Red Doc> Jun 23 2022 In a stunningly original mix of poetry, drama, and narrative, Anne Carson brings the red-winged Geryon from *Autobiography of Red*, now called 'G', into manhood, and through the complex labyrinths of the modern age. We join him as he travels with his friend and lover 'Sad' (short for Sad But Great), a war veteran, and with Ida, an artist, across a geography that ranges from plains of glacial ice to idyllic green pastures; from a psychiatric clinic to the sombre house where G's mother must face her death. Haunted by Proust, juxtaposing the hunger for flight with the longing for family and home, this deeply powerful picaresque verse invites readers on an extraordinary journey of intellect, imagination, and soul.

The Printed Book in Contemporary

American Culture Nov 23 2019 This essay collection explores the cultural functions the printed book performs in the digital age. It examines how the use of and attitude toward the book form have changed in light of the digital transformation of American media culture. Situated at the crossroads of American studies, literary studies, book studies, and media studies, these essays show that a sustained focus on the medial and material formats of literary communication significantly expands our accustomed ways of doing cultural studies. Addressing the changing roles of authors,

publishers, and readers while covering multiple bookish formats such as artists' books, bestselling novels, experimental fiction, and zines, this interdisciplinary volume introduces readers to current transatlantic conversations on the history and future of the printed book.

Nox Oct 27 2022 Presents a facsimile of a book the author created after the death of her brother, and includes poetry, family photographs, letters, and sketches that deal with coming to terms with the loss.

Pam Ayres - The Works - Classic Collection Sep 02 2020 The Works contains 120 of Pam Ayres' best-known poems from the 1970s and 1980s, including *The Battery Hen*; *Please Will You Take Your Children Home Before I Do Them In?*; *Sling Another Chair Leg on the Fire*, *Mother*; and, of course, *Oh, I Wish I'd Looked After Me Teeth*. For this new edition Pam has written a general introduction, as well as individual introductions to the poems, many of which are now illustrated with specially commissioned line drawings by Susan Hellard. This is the first time *The Works* has been available in hardback and is certain to delight Pam's fans of all ages. Pam is one of Britain's best-loved personalities and has been a regular on television and radio for more than 30 years—most recently on *Just a Minute*, *The Comedy Quiz*, *Countdown*, and her own series, *Ayres on the Air*.

The Cinder Path May 30 2020 Andrew Motion's new collection (his first since *Public Property* in 2002) offers a ground-breaking variety of lyrics, love poems and elegies, in which private domains of feeling infer other lives and a shared humanity - exploring how people cope with threats to and in the world around them, as soldiers, lovers, artists, writers and citizens. The conversational tone and formal variety of these poems both shapes and diversifies their response to loss and its inevitabilities. Here are poems about the last surviving veteran of the trenches; poems which work with found materials drawn from the contiguous worlds of prose; poems which elicit the parallel lives glimpsed in paintings, or the other lives of birds, trees and weather (as of an ordinariness just out of reach). An unemphatic evenness of handling, in the detailing of ordinary destinies, alternates with capacious panoramas of longing and summation, and the collection ends with a

remarkable group of directly autobiographical poems about the life and times of the poet's father.

Rise and Float Aug 01 2020 Chosen by Randall Mann as a winner of the Jake Adam York Prize, Brian Tierney's *Rise and Float* depicts the journey of a poet working—remarkably, miraculously—to make our most profound, private wounds visible on the page. With the “corpse of Frost” under his heel, Tierney reckons with a life that resists poetic rendition. The transgenerational impact of mental illness, a struggle with disordered eating, a father's death from cancer, the loss of loved ones to addiction and suicide—all of these compound to “month after / month” and “dream / after dream” of struck-through lines. Still, Tierney commands poetry's cathartic potential through searing images: wallpaper peeling like “wrist skin when a grater slips,” a “laugh as good as a scream,” pears as hard as a tumor. These poems commune with their ghosts not to overcome, but to release. The course of *Rise and Float* is not straightforward. Where one poem gently confesses to “trying, these days, to believe again / in people,” another concedes that “defeat / sometimes is defeat / without purpose.” Look: the chair is just a chair.” But therein lies the beauty of this collection: in the proximity (and occasional overlap) of these voices, we see something alluringly, openly human. Between a boy “torn open” by dogs and a suicide, “two beautiful teenagers are kissing.” Between screams, something intimate—hope, however difficult it may be.

Nay Rather Jun 11 2021 This cahier unites two texts by celebrated Canadian poet Anne Carson, encouraging readers to experience them alongside and illuminating each other.

'Variations on the Right to Remain Silent' is an essay on the stakes involved when translation happens, ranging from Homer through Joan of Arc to Paul Celan; it includes the author's seven translations of a poetic fragment from the Greek poet Ibykos. 'By Chance the Cycladic People' is a poem about Cycladic culture where the order of the lines has been determined by a random number generator. The cahier is illustrated by Lanfranco Quadrio.

Mao Wrote Beautiful Chinese Calligraphy Sep 21 2019 SHORTLISTED FOR THE COSTA POETRY

AWARD POETRY BOOK SOCIETY RECOMMENDATION *Flèche* (the French word for 'arrow') is an offensive technique commonly used in fencing, a sport of Mary Jean Chan's young adult years, when she competed locally and internationally for her home city, Hong Kong. This cross-linguistic pun presents the queer, non-white body as both vulnerable ('flesh') and weaponised ('flèche'), and evokes the difficulties of reconciling one's need for safety alongside the desire to shed one's protective armour in order to fully embrace the world. Central to the collection is the figure of the poet's mother, whose fragmented memories of political turmoil in twentieth-century China are sensitively threaded through the book in an eight-part poetic sequence, combined with recollections from Chan's childhood. As complex themes of multilingualism, queerness, psychoanalysis and cultural history emerge, so too does a richly imagined personal, maternal and national biography. The result is a series of poems that feel urgent and true, dazzling and devastating by turns.

Autobiography of Red Aug 25 2022 The award-winning poet reinvents a genre in a stunning work that is both a novel and a poem, both an unconventional re-creation of an ancient Greek myth and a wholly original coming-of-age story set in the present. Geryon, a young boy who is also a winged red monster, reveals the volcanic terrain of his fragile, tormented soul in an autobiography he begins at the age of five. As he grows older, Geryon escapes his abusive brother and affectionate but ineffectual mother, finding solace behind the lens of his camera and in the arms of a young man named Herakles, a cavalier drifter who leaves him at the peak of infatuation. When Herakles reappears years later, Geryon confronts again the pain of his desire and embarks on a journey that will unleash his creative imagination to its fullest extent. By turns whimsical and haunting, erudite and accessible, richly layered and deceptively simple, *Autobiography of Red* is a profoundly moving portrait of an artist coming to terms with the fantastic accident of who he is. A NEW YORK TIMES NOTABLE BOOK OF THE YEAR National Book Critics Circle Award Finalist "Anne Carson is, for me, the most exciting poet writing in English today." --Michael Ondaatje "This book is

amazing--I haven't discovered any writing in years so marvelously disturbing." --Alice Munro "A profound love story . . . sensuous and funny, poignant, musical and tender." --The New York Times Book Review "A deeply odd and immensely engaging book. . . . [Carson] exposes with passionate force the mythic underlying the explosive everyday." --The Village Voice

Plainwater Mar 20 2022 The poetry and prose collected in Plainwater are a testament to the extraordinary imagination of Anne Carson, a writer described by Michael Ondaatje as "the most exciting poet writing in English today." Succinct and astonishingly beautiful, these pieces stretch the boundaries of language and literary form, while juxtaposing classical and modern traditions. Carson envisions a present-day interview with a seventh-century BC poet, and offers miniature lectures on topics as varied as orchids and Ovid. She imagines the muse of a fifteenth-century painter attending a phenomenology conference in Italy. She constructs verbal photographs of a series of mysterious towns, and takes us on a pilgrimage in pursuit of the elusive and intimate anthropology of water. Blending the rhythm and vivid metaphor of poetry with the discursive nature of the essay, the writings in Plainwater dazzle us with their invention and enlighten us with their erudition.

Jabberwocky and Other Nonsense Oct 03 2020 The first collected and annotated edition of Carroll's brilliant, witty poems, edited by Gillian Beer. 'Twas brillig, and the slithy toves / Did gyre and gimble in the wabe...' wrote Lewis Carroll in his wonderfully playful poem of nonsense verse, 'Jabberwocky'. This new edition collects together the marvellous range of Carroll's poetry, including nonsense verse,

parodies, burlesques, and more. Alongside the title piece are such enduringly wonderful pieces as 'The Walrus and the Carpenter', 'The Mock Turtle's Song', 'Father William' and many more. This edition also includes notes, a chronology and an introduction by Gillian Beer that discusses Carroll's love of puzzles and wordplay and the relationship of his poetry with the Alice books 'Opening at random Gillian Beer's new edition of Lewis Carroll's poems, Jabberwocky and Other Nonsense, guarantees a pleasurable experience - not all of it nonsensical' - Times Literary Supplement Lewis Carroll was the pen-name of the Reverend Charles Lutwidge Dodgson. Born in 1832, he was educated at Rugby School and Christ Church, Oxford, where he was appointed lecturer in mathematics in 1855, and where he spent the rest of his life. In 1861 he took deacon's orders, but shyness and a stammer prevented him from seeking the priesthood. His most famous works, Alice's Adventures in Wonderland (1865) and Through the Looking-Glass (1872), were originally written for Alice Liddell, the daughter of the Dean of his college. Charles Dodgson died of bronchitis in 1898. Gillian Beer is King Edward VII Professor Emeritus of English at the University of Cambridge and past President of Clare Hall College. She is a Fellow of the British Academy and of the Royal Society of Literature. Among her works are Darwin's Plots (1983; third edition, 2009), George Eliot (1986), Arguing with the Past: Essays in Narrative from Woolf to Sidney (1989), Open Fields: Science in Cultural Encounter (1996) and Virginia Woolf: The Common Ground (1996).

The Albertine Workout Dec 05 2020 Anne Carson's take on Albertine, Marcel Proust's famous love interest