

SONGS OF DEGREES



*Essays on
Contemporary
Poetry and
Poetics*

John Taggart

With an Introduction by Marjorie Perloff

Songs Of Degrees Essays On Contemporary Poetry And Poetics

Burt Kimmelman



Songs Of Degrees Essays On Contemporary Poetry And Poetics:

Songs of Degrees John Taggart, 1994 *Songs of Degrees* brings together 19 related essays on contemporary American poetry and poetics published as journal articles between 1975 and 1989 by poet and theorist John Taggart Over the past two decades Taggart has been a significant intellectual and artistic force for a number of major American poets By focusing on the work of several major and less well known American experimental poets from the 1930s to the present Taggart not only traces the origins and evolution of this experimental tendency in recent poetry but also develops new theoretical tools for reading and appreciating these innovative and complex works The essays are written from the engaged perspective of an active poet for other poets as well as for those who would like to read and think about poetry in a participatory fashion The essays thus present inside narratives of some of the most challenging contemporary American poetry The range of *Songs of Degrees* extends from the Black Mountain poets Charles Olson and Robert Duncan to such language poets as Bruce Andrews and Susan Howe Taggart closely examines the work of the objectivist poets George Oppen and Louis Zukofsky Three essays are devoted to each of these poets providing detailed readings of individual poems and considerations of each poet's overall achievement Taggart also concentrates on poets whose work has not been widely recognized or is only now beginning to be recognized These include Theodore Enslin Frank Samperi and William Bronk Taggart's essay *Reading William Bronk* is the first extensive reading of this relatively unknown but truly outstanding poet Taggart's essays also focus on his own poetry He describes the composition process and the thinking behind it as well as the poet's own evolving sense of what the poem can and ought to be These very personal reflections are unique in their attention to current questions concerning form and the issue of spiritual vision Avoiding political and cultural reductionism Taggart throughout keeps his eye and heart on the poetic singing his own *Songs of Degrees* even as he discovers notes of the same music in the works of other

Charles Olson and Alfred North Whitehead Shachar Bram, 2004 *Annotation* Through a detailed and thoughtful study of the impact of Alfred North Whitehead's philosophy on Olson's aesthetic theory this book points out the conceptual unity underlying what seems to be a sprawl of fragments in Olson's major work *The Maximus Poems* On the one hand concrete poetic units of *The Maximus Poems* serve as a starting point for clarifying how different elements are joined together in one unity On the other hand the book traces the blending of the whole poem at the macro level following its course through a temporal progress in which the poem moves from one poetic unit to the next that is from a unity of multiplicity to a new unity in which the previous unity is already part of the multiplicity building the new one Thus the book illuminates Olson's theory of the Long Poem as an all containing corpus governed by metaphysical principles equal to life itself enacted in the process of working on *The Maximus Poems* BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved [Expressivity in Modern Poetry](#) Donald Wellman, 2019-02-26 *Expressivity in Modern Poetry* explores three interrelated subjects The first is a general exposition of the radical or deeply realistic aspects of the poetry and visual arts of the modern period The focus is on

the works of Ezra Pound as understood through a prism of postmodern thought The second subject is the poetry and poetics of Charles Olson a pivotal figure during the transition from modernism to postmodernism The third subject is contemporary innovative poetry with special attention to transcultural neobarroco and language centered aspects of composition The grounding for this section is found in the works of William Carlos Williams Aime Cesaire and Jose Lezama Lima A reversal of the relation between the center and periphery decentering the New York to Paris vector is crucial for understanding the Caribbean as a seedbed for both innovative and identity based poetics Wellman s purpose is to amplify the cultural importance of expressivity in a field where critical discussion is often dominated by constructivism and conceptualism Expressivity in Modern Poetry offers a new reading of the relation between twentieth century modernism and contemporary poetic practice

Twentieth-Century and Contemporary American Literature in Context Linda De Roche, 2021-06-04 This four volume reference work surveys American literature from the early 20th century to the present day featuring a diverse range of American works and authors and an expansive selection of primary source materials Bringing useful and engaging material into the classroom this four volume set covers more than a century of American literary history from 1900 to the present Twentieth Century and Contemporary American Literature in Context profiles authors and their works and provides overviews of literary movements and genres through which readers will understand the historical cultural and political contexts that have shaped American writing Twentieth Century and Contemporary American Literature in Context provides wide coverage of authors works genres and movements that are emblematic of the diversity of modern America Not only are major literary movements represented such as the Beats but this work also highlights the emergence and development of modern Native American literature African American literature and other representative groups that showcase the diversity of American letters A rich selection of primary documents and background material provides indispensable information for student research

The Music of Thought in the Poetry of George Oppen and William Bronk Henry Weinfield, 2009-03 George Oppen 1908 1984 born into a prosperous German Jewish family began his career as a protégé of Ezra Pound and a member of the Objectivist circle of poets he eventually broke with Pound and became a member of the Communist party before returning to poetry more than twenty five years later William Bronk 1918 1999 by contrast a descendant of the first European families in New York was influenced by the works of Shakespeare the King James Bible and the work of the New England writers of the American Renaissance Despite differences in background and orientation the two men formed a deep friendship and shared a similar existential outlook As Henry Weinfield demonstrates in this searching and original study Oppen and Bronk are extraordinary thinkers in poetry who struggled with central questions of meaning and value and whose thought acquires the resonance of music in their work These major writers created poetry of enduring value that has exerted an increasing influence on younger generations of poets From his careful readings of Oppen s and Bronk s poetry to his fascinating examination of the letters they exchanged Weinfield provides important aesthetic epistemological

and historical insights into their poetry and poetic careers In bringing together for the first time the work of two of the most important poets of the postwar generation *The Music of Thought* not only illuminates their poetry but also raises important questions about American literary history and the categories in terms of which it has generally been interpreted

Opposing Poetries: Readings Hank Lazer, 1996 Explains to structural engineers some of the basic equations for analyzing and designing buildings that were devised at the end of the 19th century but were so unmanageably complex to solve that they were displaced by approximation techniques until the recent advent of electronic computer Heyman engineering U of Cambridge warns that some of the equations turn out not to fit reality as close as future occupants of buildings might prefer and explains how to use them and in what context Annotation copyrighted by Book News Inc Portland OR

The Poetry of Susan Howe W. Montgomery, 2010-09-27 The Poetry of Susan Howe provides a comprehensive survey of the major works of one of America's foremost contemporary poets The book describes the relationship between poetic form and the various configurations of history religious thought and authority in Howe's writing Will Montgomery argues that her highly opaque texts reflect the resistance that the past offers to contemporary investigation Addressing lyric literary history collage and visual poetics The Poetry of Susan Howe is a lucid and persuasive investigation of the volatile movements of this extraordinary body of work

Encyclopedia of American Poetry: The Twentieth Century Eric L. Haralson, 2014-01-21 The Encyclopedia of American Poetry The Twentieth Century contains over 400 entries that treat a broad range of individual poets and poems along with many articles devoted to topics schools or periods of American verse in the century Entries fall into three main categories poet entries which provide biographical and cultural contexts for the author's career entries on individual works which offer closer explication of the most resonant poems in the 20th century canon and topical entries which offer analyses of a given period of literary production school thematically constructed category or other verse tradition that historically has been in dialogue with the poetry of the United States

Poetry as Re-Reading Ming-Qian Ma, 2008-08-20 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 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

Writing Into the Future Alan Golding, 2022-09-13 The dial The little review and the dialogics of the modernist new The new American poetry revisited again New newer and the newest American poetries Poetry anthologies and the idea of the mainstream Serial form in George Oppen and Robert Creeley Place space and new syntax in Oppen's

Seascape needle s eye Macro micro material Rachel Blau DuPlessis s Drafts and the post objectivist serial poem Drafts and fragments Rachel Blau DuPlessis s counter Poudian project Drawings with words Susan Howe s visual feminist poetics Authority marginality England and Ireland in the work of Susan Howe Bruce Andrews writing and poetry What about all this writing Williams and alternative poetics Language writing digital poetics and transitional materialities **The Arts in the West Since 1945** Arthur Marwick,2002 The Arts hold a revered and respected place within modern Western society but what exactly defines culture what gives it this enigmatic status what influences its composition and propagation what controls and limitations is it subject to and what can it achieve within our world Arthur Marwick tackles these issues head on with a both detailed and eclectic account of the Arts in the West since the Second World War He looks at the full range of possible candidates for the category of Art from both elite and popular cultures from high literature to pulp fiction from art house cinema to soap opera Art Music to Rock and Pop This book looks at the fascinating diversity of twentieth century art in the context of the social technological and political events movements and developments that have shaped our history such as the holocaust the television feminism Marwick examines how these factors have affected the cultural output of Western society since 1945 and in turn how art has fed back its own agenda and priorities into this society Poetic Memory Uta Gosmann,2012 How do poems remember What kinds of memory do poems register that factual chronological accounts of the past are oblivious to What is the self created by such practices of memory To answer these questions Uta Gosmann introduces a general theory of poetic memory a manner of thinking that eschews simple minded notions of linearity and accuracy in order to uncover the human subject s intricate relationship to a past that it cannot fully know Gosmann explores poetic memory in the work of Sylvia Plath Susan Howe Ellen Hinsey and Louise Gl ck four American poets writing in a wide range of styles and discussed here for the first time together Drawing on psychoanalysis memory studies and thinkers from Nietzsche and Benjamin to Halbwachs and Kristeva Gosmann uses these demanding poets to articulate an alternative non empirical model of the self in poetry The Mind's Landscape David Clippinger,2006 Throughout the latter half of the twentieth century the poet William Bronk 1918 1999 was a significant voice in the American literary landscape Even though he spent nearly all of his life in Hudson Falls NY Bronk was a vital presence in American poetry as evidenced by his connections to Robert Frost Charles Olson George Oppen Robert Creeley Wallace Stevens Susan Howe Rosemarie Waldrop and others The Mind s Landscape attempts to present a fresh perspective of twentieth century literary history as seen through the lens of Bronk s life as a writer *The "winter Mind"* Burt Kimmelman,1998 Through special attention to his uniquely elegant style this study demonstrates how Bronk has brought together earlier American poetics and philosophy with modern and postmodern notions of being emptiness and nothingness **Is Music** John Taggart,2013-07-01 John Taggart s poetry is not like music it is music George Oppen *Is Music* a major retrospective of an American original gathers the best poems from John Taggart s fourteen volumes ranging from early objectivist experiments and jazz influenced improvisational pieces to

longer breathtaking compositions regarded as underground masterpieces There is a prayerful quality to Taggart's poetry rooted in music from medieval Christian traditions and soul to American punk rock He is also heavily influenced by the visual arts most notably in his classic *Slow Song for Mark Rothko* in which he did with words what Rothko did with paint and dye To breathe and stretch one's arms again to breathe through the mouth to breathe to breathe through the mouth to utter in the most quiet way not to whisper not to whisper to breathe through the mouth in the most quiet way to breathe to sing to breathe to sing to breathe to sing the most quiet way To sing to light the most quiet light in darkness radiantia radiantia singing light in darkness To sing as the host sings in his house John Taggart is the author of fourteen books of poetry and two books of criticism He was for many years a professor of English and director of the Interdisciplinary Arts Program at Shippensburg University He lives near Shippensburg Pennsylvania

A Door Ajar Thomas Gardner, 2006-08-17 Thomas Gardner argues in this original study that we are just beginning as a culture to understand the far reaching implications of Emily Dickinson's work Looking at the way quite different writers have enacted and fleshed out crucial aspects of her poetry Gardner gives us a Dickinson for our times Beginning with the work of Lucie Brock Broido Alice Fulton Kathleen Fraser and Robert Hass Gardner moves on to analytical chapters and fully developed conversations with four writers in whose work he finds the fullest extension of Dickinson's legacy The interviews with these four Marilynne Robinson Charles Wright Susan Howe and Jorie Graham provide a particularly intimate look at writers at work In returning to Dickinson's work Gardner observes contemporary writers have powerfully extended what he calls her poetics of broken responsiveness in which an acknowledgment of limits leads paradoxically to a deep engagement with a world beyond our capacity to master or possess In the hands of our most important poets and novelists Dickinson's emptying of the articulate self has become a potent means of addressing some of our culture's fundamental erotic religious philosophical and social questions *A Door Ajar* makes visible the Dickinson that will matter to writers and readers over the next several decades

Sulfur, 1995

Intricate Thicket Mark Scroggins, 2015-09-15 *Intricate Thicket* Reading Late Modernist Poetries offers a collection of nineteen essays that deftly erodes the simplistic distinction between modernism and postmodernism showing that many attributes of postmodernist verse form not a break with but rather a continuation of modernist poetry

The Poetry and Poetics of Michael Heller Jon Curley, Burt Kimmelman, 2015-07-01 *The Poetry and Poetics of Michael Heller* A Nomad Memory is the first comprehensive treatment of a singularly important American poet of the twentieth and twenty first centuries Michael Heller b 1937 has amassed a body of poetry and criticism that places him in the vanguard of modern literature and this essay collection provides the first extensive critical treatment of his varied career This book's multifaceted appraisal of his engagement with poetry as well as crucial ideas across various traditions establishes him as a preeminent writer among his contemporaries and younger generations and as a major poet in any era

Denver Quarterly, 1999

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