



What Does Not Change

The Significance of Charles Olson's
"The Kingfishers"

Ralph Maud

What Does Not Change The Significance Of Charles Olsons The Kingfishers

Dian J. Pizurie



What Does Not Change The Significance Of Charles Olsons The Kingfishers:

What Does Not Change Ralph Maud,1998 The author demonstrates that *The Kingfishers* as Olson's first long poem is so crucial to understanding his development that a study of it along with *The Praises* cut from the same cloth takes one into every aspect of Olson's early life and thought Insight into Olson's apprenticeship and purposes has been somewhat blurred because *The Kingfishers* has not been entirely understood

The New American Poetry John R. Woznicki,2013-12-24 *The New American Poetry Fifty Years Later* is a collection of critical essays on Donald Allen's 1960 seminal anthology *The New American Poetry* an anthology that Marjorie Perloff once called the fountainhead of radical American poetics *The New American Poetry* is referred to in every literary history of post World War II American poetry Allen's anthology has reached its fiftieth anniversary providing a unique time for reflection and reevaluation of this preeminent collection As we know Allen's anthology was groundbreaking it was the first to distribute widely the poetry and theoretical positions of poets such as Charles Olson Allen Ginsberg and the Beats and it was the first to categorize these poets by the schools Black Mountain New York School San Francisco Renaissance and the Beats by which they are known today Over the course of fifty years this categorization of poets into schools has become one of the major if not only way that *The New American Poetry* is remembered or valued one certain goal of this volume as one reviewer invites is to pry *The New American Poetry* out from the hoary platitudes that have encrusted it To this point critics mostly have examined *The New American Poetry* as an anthology former treatments of *The New American Poetry* look at it intently as a whole Though the almost singularly focused study of its construction and less often reception has lent a great deal of documented highly visible and debated material in which to consider we have been left with certain notions about its relevance that have become imbued ultimately in the collective critical consciousness of postmodernity This volume however goes beyond the analysis of construction and reception and achieves something distinctive extending those former treatments by treading on the paths they create This volume aims to discover another sense of radical that Perloff articulated rather than a radical that departs markedly from the usual we invite consideration of *The New American Poetry* that is radical in the sense of root of harboring something fundamental something inherent as we uncover and trace further elements correlated with its widespread influence over the last fifty years

New Materialism and Late Modernist Poetry Joe Moffett,2022-12-15 First appearing in the social sciences in the last decade the New Materialism offers a fresh way of looking at the ways in which humanity views its relationship to the material world This study picks up on those key insights analyzing works that challenge the anthropocentric worldview that has defined Western thinking for millennia Poetry drawn from the period known as Late Modernism roughly 1930s 1970s is examined with particular attention paid to the ways in which the authors anticipate New Materialist perspectives The authors include influential figures representing various anglophone traditions Special attention is paid to the long poems of each writer Hugh MacDiarmid's *On a Raised Beach* Muriel Rukeyser's *The Book of the Dead* David Jones's *The*

Anathemata Melvin Tolson's Harlem Gallery Louis Zukofsky's A and Charles Olson's The Maximus Poems A concluding chapter briefly looks ahead to the persistence of materialist thinking in a key Postmodernist text Armand Schwerner's The Tablets As New Materialism teaches and these texts demonstrate a renewed reckoning of humanity's interaction with the material world can help engender a greater self-awareness that humanity is not the only or best measure of the universe

The Poetry of the Americas Harris Feinsod, 2017-09-08 The Poetry of the Americas offers a lively and detailed history of relations among poets in the US and Latin America spanning three decades from the Good Neighbor diplomacy of World War II through the Cold War cultural policies of the late 1960s Connecting works by Martin Ad n Elizabeth Bishop Paul Blackburn Jorge Luis Borges Julia de Burgos Ernesto Cardenal Jorge Carrera Andrade Allen Ginsberg Langston Hughes Jos Lezama Lima Pablo Neruda Charles Olson Octavio Paz Heberto Padilla Wallace Stevens Derek Walcott William Carlos Williams and many others Feinsod reveals how poets of many nations imagined a poetry of the Americas that linked multiple cultures even as it reflected the inequities of the inter American political system This account offers a rich contextual study of the state sponsored institutions and the countercultural networks that sustained this poetry from Nelson Rockefeller's Office of the Coordinator for Inter American Affairs to the mid 1960s avant garde scene in Mexico City This innovative literary historical project enables new readings of such canonical poems as Stevens's Notes Toward a Supreme Fiction and Neruda's The Heights of Macchu Picchu but it positions these alongside lesser known poetry translations anthologies literary journals and private correspondences culled from library archives across the Americas The Poetry of the Americas thus broadens the horizons of reception and mutual influence and of formal historical and political possibility through which we encounter midcentury American poetry recasting traditional categories of U S or Latin American literature within a truly hemispheric vision

Writing Against Expulsion in the Post-War World David Herd, 2023-09-20 Writing Against Expulsion in the Post War World Making Space for the Human tells a pre history of the Hostile Environment The book's starting point is the rapidly escalating use of detention as a response to human movement and the global production of geopolitical non personhood in which detention results As a matter of urgency the book argues we need to understand what is at stake in such policies and to resist the world we are making when we detain and expel Writing Against Expulsion returns to a post war period when the brutal consequences of the politics of expulsion were visible and when it was clear to writers of all kinds that space for the human had to be made Drawing on contemporary histories of forced displacement eye witness accounts international legal documents and on a range of emblematic cross disciplinary texts and authors the Universal Declaration of Human Rights the political philosophy of Hannah Arendt the poetry of Charles Olson the revolutionary theory of Frantz Fanon the book shows how mid century writers both documented the lived experience of expulsion and asserted ways of thinking and acting by which expulsion could be prevented What emerged were new languages of rights and recognition new accounts of Moving Making and Speaking through which the exclusions of nation and border could be countered

Minutes of the Charles Olson Society, 2003 **Charles Olson at the Harbor** Ralph Maud, 2008 Diligently researched biography of one of the greatest American poets of the 20th century **A Charles Olson Reader** Charles Olson, 2005 Charles Olson 1910-70 believed that poetry exists in an open field through which the poet transmits energy to the receptive reader Olson's influence on the development of British and American poetry through his writing and teaching is immense His work encompasses myth history scholarship and politics grand theories and delight in the particular variousness of life all marked by the curiosity and openness to experience that he asked of his readers Olson grew up and returned to live in the seafaring town of Gloucester Massachusetts and it was from the life and language of its citizens that his poetry drew its strengths The Reader includes extracts from the full range of Olson's poetry and prose including letters interviews and the full text of the key essay *Projective Verse* Ralph Maud a colleague of Olson's from 1963-5 and the editor of Olson's letters has supplied an introduction supporting illustrations notes and bibliography **Charles Olson's Maximus** Don Byrd, 1980 **Olson's Prose** Gary Grieve-Carlson, 2007 Author of *The Maximus Poems* Rector of Black Mountain College and quondam Democratic Party activist Charles Olson is one of the central figures of mid twentieth century American poetry Charles Olson A Poet's Prose is the first book length critical study to focus strictly on Olson's prose ranging from his groundbreaking study of Melville's *Call Me Ishmael* 1947 through such seminal work as *Projective Verse* 1950 *Human Universe* 1951 *The Special View of History* 1956-1970 *Equal That Is to the Real Itself* 1958 and *Proprioception* 1962 The eleven essays collected in this volume introduce a new generation of scholars who engage Olson's thinking on gender and sexuality human ecology the relevance of non Euclidean geometry and quantum physics for poetics phenomenology and Whitehead's process philosophy and postmodernism Olson thinks and writes against the grain of the established authorities in poetry and literary criticism and his influence on American letters has been broad and varied Like some Old Testament prophet or Melville's Ishmael Olson projects a voice that is immediately distinctive sometimes disturbing always provocative and often compelling To begin to understand postmodern American poetry one must begin with Charles Olson **Twentieth-Century American Poetics: Poets on the Art of Poetry** Dana Gioia, David Mason, Meg Schoerke, 2004 This comprehensive chronological anthology includes 58 essays on poetry by 53 poets Starting with James Weldon Johnson and Robert Frost the book offers diverse and often conflicting accounts of the nature and function of poetry The collection includes rarely anthologized essays by Jack Spicer Rhina Espaillat Anne Stevenson and Ron Silliman as well as work by some of the finest younger critics in America including William Logan Alice Fulton and Christian Wiman

University of Toronto Quarterly University of Toronto, 1895 **Out of the "Western Box"** Joon-Hwan Kim, 2003 This book focuses on two twentieth century American epic poets Ezra Pound 1885-1972 and Charles Olson 1910-1970 in the context of multiculturalism Pound deployed the cultural resources of the Other to deflect Western imperialism's absolutizing of the self and opened new poetic and cultural spaces beyond T S Eliot's closed Anglo American tradition However he fell

short of discarding modernist Enlightenment epistemology reifying the Other Olson followed in the tradition of Pound's open poetics but rejected his Eurocentrism By deconstructing Pound's epistemology Olson forged a postmodernist and postimperial multicultural perspective that reconfigured Otherness through an unmediated self-decentered discourse *A Secret Location on the Lower East Side* Steven Clay, Rodney Phillips, New York Public Library, 1998 By Jerome Rothenberg Contributions by Steven Clay Rodney Phillips **The Emergence of Woman's Voice in the Poetry of Adrienne Rich** Dian J. Pizurie, 1990 **Sulfur**, 1986 **The Vintage Book of Contemporary American Poetry** J. D. McClatchy, 1990 Dazzling in its range exhilarating in its immediacy and grace this collection gathers together from every region of the country and from the past forty years the poems that continue to shape our imaginations From Robert Lowell and Elizabeth Bishop John Ashbery and Adrienne Rich to Robert Haas and Louise Gluck this anthology takes the full measure of our poetry's daring energies and its tender understandings *Repositionings* Frederick Garber, 1995 The broad reconsideration of the nature of the self that has characterized our thinking for decades has affected not only our judgments of what we are but also the shapes of what we make The history of the lyric from the middle of the eighteenth century reveals a classic mode of thinking about these issues A sense of the wholeness and coherence of the self grounds our understanding of the nature of the lyric seen as the purest expression of just such a self With the decline of that sense of coherence comes not only an attack upon the traditional understanding of the lyric but also suggestions that other modes of art especially photography and performance may speak more cogently to our understandings of ourselves In *Repositionings* Frederick Garber examines recent readings of the lyric in proposing that performance art and photography present alternatives to traditional lyrical modes Garber examines among others the work of Mark Strand Gerald Stern Jerome Rothenberg David Antin Carolee Schneemann Steve McCaffrey Cindy Sherman and Barbara Kruger In probing the ways in which the changed relations of subjectivity and genre have shifted earlier readings of the hierarchies of the arts he brings an interdisciplinary perspective to the continuing debates on the nature and shape of the self **ARTnews**, 2002 **Essays on Canadian Writing**, 1986

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