

The Arcadia Project North American Postmodern Pastoral

Poetry. In the flowing SUSQUEHANNA, language has been re-immersed in its origins. It is a coursing where "this human industry / compressed into earth- / rudders second emptiness / braids a fist." SUSQUEHANNA offers an intermingling of meaning's tributaries where our human violations of nature are plunged into the currents of an irreconcilable otherness, "a theft unhands / what had been / (interstitial) / pine-marrowed // phantom limb."

Boyle Heights was one of the earliest residential areas outside of Los Angeles's original pueblo. From the 1920s through the 1950s, it was the city's most ethnically heterogeneous neighborhood with residents coming from such far-flung places as Mexico, Japan, England, Germany, Russia, and Armenia, as well as from the eastern, southern, and southwestern United States. Over the years, Boyle Heights has continued to be a focal point for new immigration. Transformed through the everyday interactions of its diverse residents as well as by political events occurring at the regional, national, and international levels, the neighborhood's historical and contemporary communities reflect the challenges and potential of living in a pluralistic society.

Poetry. Hybrid Genre. Environmental Studies. Translated from the French by Joshua Corey and Jean-Luc Garneau. "There is no escape from trees by means of trees." The ordinary objects to which Francis Ponge directs his attention—a tree, an oyster, a cigarette—come uncannily alive in his seminal first book of prose poems, newly translated by Joshua Corey and

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Jean-Luc Garneau. Published in 1942, as Ponge was enlisting in the Resistance to the Nazi occupation of France, these poems offer their own dryly humorous resistance to our tendency to take "things" for granted as either dead matter or as commodities for our disposal. Arch, alive, and unexpectedly profound, here is a new Ponge for the age of hyperobjects and the revenge of nature, a poet of the Anthropocene avant la lettre.

In this sequel to the Nebula Award–nominated and Tiptree Award Honor Book that New York Times bestselling author Seanan McGuire called “exciting, inventive, and brilliantly plotted,” Millie unwillingly returns to the Arcadia Project when an impossible and deadly situation pulls her back in. Four months ago, Millie left the Arcadia Project after losing her partner Teo to the lethal magic of an Unseelie fey countess. Now, in a final visit to the scene of the crime, Millie and her former boss Caryl encounter Teo’s tormented ghost. But there’s one problem: according to Caryl, ghosts don’t exist. Millie has a new life, a stressful job, and no time to get pulled back into the Project, but she agrees to tell her side of the ghost story to the agents from the Project’s National Headquarters. During her visit though, tragedy strikes when one of the agents is gruesomely murdered in a way only Caryl could have achieved. Millie knows Caryl is innocent, but the only way to save her from the Project’s severe, off-the-books justice is to find the mysterious culprits that can only be seen when they want to be seen. Millie must solve the mystery not only to save Caryl, but also to foil an insidious, arcane terrorist plot that would leave two worlds in ruins.

Essex is nestled on the Atlantic coast within beautifully preserved hills, forest, fields, and wetlands—but the serene landscape belies the town’s rich history. According to tradition, the first Essex boat was built in an attic around 1660. Eventually, this shipbuilding industry would

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create a thriving town as it developed into one of the largest producers of fishing schooners in the country. By its incorporation in 1819, Essex was a renowned community of fishing, farming, shipbuilding, and other industries. Over time, Essex became the birthplace of the fried clam, sent a native son to the baseball major leagues, acquired a Paul Revere church bell, and raised a barn that is now the oldest still in use in America. With a newly gathered collection of vintage images, Essex reveals a microcosm of American culture and growth, telling the story of leading patriots, entrepreneurs, Civil War heroes, and hardworking everyday citizens.

Poetry. Asian American Studies. "Jane Wong's powerful first book *OVERPOUR* weaves together seemingly disparate topics such as war and child's play, language and exile, debt, animals and nature. By doing so, Wong creates a space between—for the reader to enter. At the same time, by creating this space, she makes a space for possibility. For instance, in her poem 'Filed Notes Toward War,' Wong writes 'The war is not over. / The streets are lined with little lamps of snow, / melting. Water pours without end. / There is a swan bathing in my mouth.' Montage-like, the poems are also a kind of philosophy by which I mean they are curious. They ask questions of the world. Not afraid of being earnest, Wong's voice is both playful and cerebral, weaving in and out of the world—its wars and its violence, poverty and alienation—making a beautiful and smart, strange and new, word elixir."—Cynthia Cruz

Poetry. Literary Nonfiction. Art. Jewish Studies. If there is a country named Celandia—as Julia Kristeva once proposed—its holy texts are filled with doubt, and they overcome this doubt almost successfully, with words of wrenching, uncompromised beauty.... The book in your hands is not intended to become one of those heavy scholarly tomes that serve as a "proof" of one's position in the literary/academic hierarchy. Rather, this is a collection of various works,

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directed at, or inspired by, the words of Paul Celan. What we wanted to make was a living anthology, in which authors observe the poet's work, read it deeply, penetrate and discuss it, but also play with it, remake it, and attempt to fit it into their own worldviews. A great poet is not someone who speaks in stadiums to a thousand listeners. A great poet is a very private person. In his privacy this poet creates a language in which he is able to speak, privately, to many people at the same time.

An epic meditation on contemporary American catastrophe and struggle

A portrait of the CEC notes its establishment as the first international organization created to address "trade and the environment" issues, discussing such topics as the unprecedented resources and opportunities available within North America and what the agency can teach mainstream society about environmental protection and economic integration. (Politics & Government)

The Washington National Guard boasts a rich and illustrious history. From Neah Bay to Asotin and from Spokane to Grays Harbor, citizen soldiers and airmen have served and sacrificed in both local communities and exotic places: Spokane and Luzon, Whidbey Island and Calexico, American Lake and Bordeaux, Mount St. Helens and Afghanistan. Their story is now brought vividly to life in these photographs and stories. It is offered not only for history buffs but also for the thousands of current and past National Guard members, families, friends, and neighbors touched by their service to state and nation. This is how the witness ends: touch, withdraw; touch again. 'American Goshawk', the opening poem in this collection, concludes with these words. The word 'witness' comes

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with a wealth of meanings. The poems are, at one level, acute observations of the world in its physical and dramatic detail. But eye and ear detect, in what is there, shadows and figures of what is beyond, what imparts to the things perceived their deeper form, significance and beauty. Such seeing is a craft, a form of translation that engages not just the surface but the essence of what is seen, what the poet calls 'eye-proofs of the epiphenomenal world'. The ophthalmologist in 'A Mystic's Guide to Arches' keeps asking, 'Can you see this?' And we can, seeing it more fully each time we re-read the poem and the separate things configure into a single, powerful seeing. Language obscures - until it releases what it names to the senses. The Earliest Witnesses is G.C. Waldrep's British debut.

Permanent settlers began arriving at the village of Flagstaff around the 1820s, drawn by its advantageous location along the Dead River floodplain and the availability of waterpower at the outlet to Flagstaff Pond. In 1923, the Maine legislature passed a bill condemning a 25-mile section of the upper Dead River Valley to inundation, causing the eventual permanent flooding of the villages of Flagstaff, Dead River, and Bigelow. The bill authorized the construction of a dam at the river narrows at Long Falls and the subsequent creation of Flagstaff Lake. The properties in these towns were obtained by the process of eminent domain, and residents were forced to relocate. In the spring of 1950, Flagstaff Lake was officially created when the gates in Long Falls Dam were closed. It remains a controversial project today.

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Poetry. Translated from the French by Lee Fahnestock. First published in 1942 and considered the keystone of Francis Ponge's work, *Le parti pris de choses* appears here in its entirety. It reveals his preoccupation with nature and its metaphoric transformation through the creative ambiguity of language. "My immediate reaction to Lee Fahnestock's translation was: this must certainly be 'Ponge's voice in English'...[She] gives us his tones, rhythms, humor...[and] maneuvers his word play with respect and unostentatious discretion"--Barbara Wright, translator of Queneau, Pinget, Sarraute.

Poetry. This nearly 600-page anthology brings together seminal work in the genre of the pastoral as it has evolved into the 21st century. The book's sections on New Transcendentalisms, Textual Ecologies, Local Powers, and The Necropastoral indicate the range of work being represented. Featuring some of the most provocative and innovative poets of the current moment, this anthology has been curated not only with an eye to an exhilarating reading experience, but to the literature and creative writing classrooms as well. An accompanying web site with a teachers' guide will make this volume especially valuable for students and teachers. Contributors: Emily Abendroth, Will Alexander, Rae Armantrout, Eric Baus, Dan Beachy-Quick, John Beer, Mei-Mei Berssenbrugge, Sherwin Bitsui, Kamau Brathwaite, Susan Briante, Oni Buchanan, Heather Christle, Stephen Collis, Jack Collom, Phil Cordelli, T. Zachary Cotler, Brent Cunningham, Christopher Dewdney, Timothy Donnelly, Michael Dumanis, Camille Dungy, Marcella Durand, Lisa Fishman, Rob Fitterman, Forrest Gander, Merrill Gilfillan,

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C. S. Giscombe, Peter Gizzi, Jody Gladding, Johannes Göransson, Chris Green, Arielle Greenberg, Richard Greenfield, Sarah Gridley, e. tracy grinnell, Gabriel Gudding, Joshua Harmon, Nathan Hauke, Lyn Hejinian, Mary Hickman, Brenda Hillman, Kevin Holden, Paul Hoover, Erika Howsare & Kate Schapira, Brenda Iijima, Sally Keith, Karla Kelsey, Amy King, Melissa Kwasny, Brian Laidlaw, Maryrose Larkin, Ann Lauterbach, Karen An-hwei Lee, Paul Legault, Sylvia Legris, Dana Levin, Eric Linsker, Alessandra Lynch, J. Michael Martinez, Nicole Mauro, Aaron McCollough, Joyelle McSweeney, K. Silem Mohammad, Laura Moriarty, Rusty Morrison, Erin Mouré, Jennifer Moxley, Laura Mullen, Melanie Noel, Kathryn Nuernberger, Peter O'Leary, Patrick Pritchett, Bin Ramke, Stephen Ratcliffe, Matt Reeck, Marthe Reed, Evelyn Reilly, Karen Rigby, Ed Roberson, Lisa Robertson, Elizabeth Robinson, Craig Santos Perez, Leslie Scalapino, Standard Schaefer, Brandon Shimoda, Eleni Sikelianos, Jonathan Skinner, Gustaf Sobin, Juliana Spahr, Jane Sprague, Fenn Stewart, Adam Strauss, Mathias Svalina, Arthur Sze, John Taggart, Michelle Taransky, Brian Teare, Tony Tost, Jasmine Dreame Wagner, Cathy Wagner, Elizabeth Willis, Jane Wong, and C. D. Wright.

A cynical, disabled film director with borderline personality disorder gets recruited to join a secret organization that oversees relations between Hollywood and Fairyland in this Nebula Award–nominated and Tiptree Award Honor Book that's the first novel in a new urban fantasy series from debut author Mishell Baker. A year ago, Millie lost her legs and her filmmaking career in a failed suicide attempt. Just when she's sure the credits

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have rolled on her life story, she gets a second chance with the Arcadia Project: a secret organization that polices the traffic to and from a parallel reality filled with creatures straight out of myth and fairy tales. For her first assignment, Millie is tasked with tracking down a missing movie star who also happens to be a nobleman of the Seelie Court. To find him, she'll have to smooth-talk Hollywood power players and uncover the surreal and sometimes terrifying truth behind the glamour of Tinseltown. But stronger forces than just her inner demons are sabotaging her progress, and if she fails to unravel the conspiracy behind the noble's disappearance, not only will she be out on the streets, but the shattering of a centuries-old peace could spark an all-out war between worlds. No pressure.

The city of St. Louis is known for its African American citizens and their many contributions to the culture within its borders, the country, and the world. Images of Modern America: African American St. Louis profiles some of the events that helped shape St. Louis from the 1960s to the present. Tracing key milestones in the city's history, this book attempts to pay homage to those African Americans who sacrificed to advance fair socioeconomic conditions for all. In the closing decades of the Great Migration north, the civil rights movement was taking place nationally; simultaneously, St. Louis's African Americans were organizing to exert political power for greater control over their destiny. Protests, voter registration, and elections to public office opened new doors to the city's African Americans. It resulted in the movement for fairness in hiring

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practices and the expansion of the African American presence in sports, education, and entertainment.

In the early 1950s, Pruitt-Igoe, a vast public housing project, arose on 57 acres on the near north side of St. Louis. Barely 20 years after construction, the 33 eleven-story buildings that made up the complex were razed, and the vacant land that was once home to thousands of people was gradually reclaimed by a dense, neglected urban forest. What happened in-between is a story that tempts but also defies simple narratives. It is a story of interweaving and competing accounts, both then and now. This volume approaches Pruitt-Igoe with all of its contradiction in mind. Alongside iconic images, other seldom-seen photographs flesh out the history in sometimes surprising ways and, in doing so, preserve some of the stories that are in danger of being permanently erased and lost, just as Pruitt-Igoe was.

During the early years of the 20th century, American families witnessed amazing changes in their daily lives--the arrival of plumbing and electricity in their homes, the first automobiles, and thanks to the Eastman Kodak Company, the first affordable, portable, photographic instrument, the box camera. Many families purchased the box camera (for \$1) and began to document their own histories. It is upon these histories that North Dakota places its focus. Nowhere were the changes so dramatic as on the Great Plains, and in the state of North Dakota especially. Due to the huge influx of immigrants, mostly from Scandinavia, the state's population more than doubled from

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1900 to 1940, roughly the period covered in North Dakota. But this was also a time of hardship and struggle, as the Great Depression, the Dustbowl, and war took their toll on North Dakota families. But through hard work and perseverance, most of these families survived, and thrived, and now share with us the story of that time.

An exploration of poetry as an expression of biology

Places in the Making maps a range of twentieth- and twenty-first century American poets who have used language to evoke the world at various scales. Distinct from related traditions including landscape poetry, nature poetry, and pastoral poetry—which tend toward more idealized and transcendent lyric registers—this study traces a poetics centered upon more particular and situated engagements with actual places and spaces. Close generic predecessors of this mode, such as topographical poetry and loco-descriptive poetry, folded themselves into the various regionalist traditions of the late-nineteenth and early-twentieth centuries, but place making in modern and contemporary American poetics has extended beyond its immediate environs, unfolding at the juncture of the proximate and the remote, and establishing transnational, planetary, and cosmic formations in the process. Turning to geography as an interdisciplinary point of departure, Places in the Making distinguishes itself by taking a comparative and multiethnic approach, considering the relationship between identity and emplacement among a more representative demographic cross-section of Americans, and extending its inquiry beyond national borders. Positing place as a

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pivotal axis of identification and heralding emplacement as a crucial model for cultural, intellectual, and political activity in a period marked and imperiled by a tendency toward dislocation, the critical vocabulary of this project centers upon the work of place-making. It attends to a poetics that extends beyond epic and lyric modes while relying simultaneously on auditory and visual effects and proceeding in the interests of environmental advocacy and social justice, often in contrast to the more orthodox concerns of literary modernism, global capitalism, and print culture. Focusing on poets of international reputation, such as Elizabeth Bishop, Pablo Neruda, Charles Olson, and William Carlos Williams, *Places in the Making* also considers work by more recent figures, including Kamau Brathwaite, Joy Harjo, Myung Mi Kim, and Craig Santos Perez. In its larger comparative, multiethnic, and transnational emphases, this book addresses questions of particular moment in American literary and cultural studies and aspires to serve as a catalyst for further interdisciplinary work connecting geography and the humanities.

Poetry criticism

In *Putting on the Dog*, Melissa Kwasny explores the age-old relationship between humans and the animals that have provided us with our clothing: leather, wool, silk, feathers, pearls, and fur. From silkworms grown on plantations in Japan and mink farms off Denmark's western coast to pearl beds in the Sea of Cortés, Kwasny offers firsthand accounts of traditions and manufacturing methods—aboriginal to modern—and

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descriptions of the marvel and miracle of the clothing itself. What emerges is a fresh look at the cultural history of fashion. Kwasny travels the globe to visit both large-scale industrial manufacturers and community-based, often subsistence production by people who have spent their lives working with animals—farmers, ranchers, tanners, weavers, shepherds, and artisans. She examines historical rates of consumption and efforts to move toward sustainability, all while considering animal welfare, worker safety, environmental health, product accountability, and respect for indigenous knowledge and practice. At its heart, *Putting on the Dog* demonstrates how what we choose to wear represents one of our most profound engagements with the natural world.

Even beyond Atlanta, this amazing, Moorish-style icon is known by most not by its legal name, the Fox Theatre, but as the "Fabulous Fox." Constructed in the late 1920s as a temple for the Yaarab Shrine, the imposing yellow-brick building was designed to "out Baghdad Baghdad" in its elaborate Middle Eastern appearance. But the onion-domed exterior with its faux prayer towers is nothing compared to the elaborate interior. Movie mogul William Fox leased the auditorium from the Shriners in 1929, transforming it into a movie palace like no other. The theater became a place of spectacular premieres and world-class performances until changing times threatened its very existence in the 1970s. The campaign to "Save the Fox" proved more dramatic than some of the performances that graced Fox's own stage. Today, the Fabulous Fox is one of Atlanta's best-known and most cherished landmarks.

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The Schuylkill River got its name, meaning "hidden river," from Dutch settlers who discovered its mouth sequestered behind the Delaware River's League Island. It later became a river of revolutions. Along its banks Revolutionary War battles were fought, and George Washington's army famously camped at Valley Forge. Later the river helped fuel the Industrial Revolution with coal from Schuylkill County shipped to Philadelphia via the Schuylkill Canal. The Philadelphia and Reading Railroad began here and grew into the largest corporation in the world. The iron and steel industry flourished along its waters. The Schuylkill River Desilting Project of the 1950s was the first large-scale cleanup of its kind and helped usher in an environmental revolution. The nation's first public water supply was developed here, and its first zoo and university overlook the river.

The prize-winning author of *Thistle* shares "a quietly magnificent collection of prose poems" that explore how we connect to the world around us (*Orion*). Drawing inspiration from the work of Rene Char, Melissa Kwasny presents a new kind of prose poem in *The Nine Senses*. These experiments challenge the way we read sequentially, making each line equal to the next as disparate figures and topics appear side by side: Dylan Thomas, Roman water lines, Paul Celan, Shirin Neshat, anti-depressants, Buddhism, William Carlos Williams, Trakl, cancer, Beckett, Pound, Breton, the Iraq War, telekinesis, clairvoyance, Jaune Quick-to-

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See Smith, and Yeats, among many others. Through it all, Kwasny asks how we tie ourselves to the world when our minds are always someplace other than where we are? As bromides and aphorisms degrade, we are left with startling new realizations. Obliquely touching on the cancer of a friend, her own troubled relationship with her father, and the break-up of a nearly thirty-year partnership, Kwasny also questions mortality, temporality, and eternity. Kwasny then abandons abstraction with some very direct poems about her own cancer and diagnosis.

Poems about Hannah Arendt.

In the wake of the Mexican-American War, competing narratives of religious conquest and re-conquest were employed by Anglo American and ethnic Mexican Californians to make sense of their place in North America. These “invented traditions” had a profound impact on North American religious and ethnic relations, serving to bring elements of Catholic history within the Protestant fold of the United States’ national history as well as playing an integral role in the emergence of the early Chicano/a movement. Many Protestant Anglo Americans understood their settlement in the far Southwest as following in the footsteps of the colonial project begun by Catholic Spanish missionaries. In contrast, Californios—Mexican-Americans and Chicana/os—stressed deep connections to a

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pre-Columbian past over to their own Spanish heritage. Thus, as Anglo Americans fashioned themselves as the spiritual heirs to the Spanish frontier, many ethnic Mexicans came to see themselves as the spiritual heirs to a southwestern Aztec homeland.

Selected by Forrest Gander for the 2002 Verse Prize, Baus's debut is full of "unlikely logics."

It was a hot afternoon in August 1856 when people in southern Iredell County, North Carolina, gathered for a special event. The train was on its way, bringing officials, a brass band, and the economic future. John Franklin Moore viewed the railroad tracks as an opportunity to fulfill his dream of starting a community and building a town. He knew that trains would bring customers and new citizens and carry freight to and from markets. Moore took a bold step by providing land for a depot and siding and offering land for homes and businesses. Moore's Siding prospered and grew, and in 1873, the village was incorporated and named Mooresville to honor the founder. Generations of Mooresville citizens have taken daring steps into the future, building a community that is more than just a place—it's a home. This is a story of Mooresville, the Queen of Iredell. Franklin Park was meant to be the crown jewel of the Emerald Necklace, Boston's famed park system. It was also meant to be the epitome of Frederick

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Law Olmsted's distinguished career as the father of American landscape architecture. Its 527 acres of open space have been a salvation from urban plight and also the center of urban controversy. Today the community around the park remains strong and depends upon the work of volunteers, advocacy groups, and the City of Boston. The photographs in Franklin Park have been collected from a variety of personal collections and public archives in an effort to illustrate the park's history from its inception in the 1880s through its rebirth in the 1990s.

Greeks arrived in America with the expectation that freedom would permit their families to thrive and be successful. With hard work, belief in the Orthodox faith, and commitment to education, Greeks ascended in Chicago, and America, to positions of responsibility and success. Today Greek Americans are among the wealthiest and most successful of immigrant groups. Greeks recognized a historical imperative that they meet the challenges and aspirations of a classical Hellenic heritage. Greeks in Chicago celebrates the rich history of the Greek community through copious pictorial documentation.

In a world where the Olympians rule, the Son of Ares pushes the boundaries of territory and customs to create a little chaos. Despite his fearsome reputation, the Son of Ares is really struggling to free mankind from the Gods of Arcadia. This is the second book in the Gods of Arcadia series and continues the tale begun in

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Daughter of Athena.

Winner of the 2003 Colorado Prize for Poetry Published by the Center for Literary Publishing at Colorado State University

For more than a century, the United States has been the world's most powerful state. Now some analysts predict that China will soon take its place. Does this mean that we are living in a post-American world? Will China's rapid rise spark a new Cold War between the two titans? In this compelling essay, world renowned foreign policy analyst, Joseph Nye, explains why the American century is far from over and what the US must do to retain its lead in an era of increasingly diffuse power politics. America's superpower status may well be tempered by its own domestic problems and China's economic boom, he argues, but its military, economic and soft power capabilities will continue to outstrip those of its closest rivals for decades to come. In the third book of the Nebula Award-nominated Arcadia Project series, which New York Times bestselling author Seanan McGuire called "exciting, inventive, and brilliantly plotted," Millie Roper has to pull off two impossible heists—with the fate of the worlds in the balance. Three months ago, a rift between agents in London and Los Angeles tore the Arcadia Project apart. With both fey Courts split down the middle—half supporting London, half LA—London is putting the pieces in place to quash the resistance. But due to an alarming backslide in her mental health, new LA agent Mille Roper is in no condition to fight. When London's opening shot is to frame Millie's partner, Tjuan, for attempted homicide, Millie has no choice but to hide him and try to clear his name. Her investigation will take her across the pond to the heart of Arcadia at the mysterious and impenetrable White Rose palace. The key to Tjuan's freedom—and to the success of the revolution—is locked in a vault under the fey Queen's

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watchful eye. It's up to Millie to plan and lead a heist that will shape the future of two worlds—all while pretending that she knows exactly what she's doing...

Your Father on the Train of Ghosts is one of the most extensive collaborations in American poetry. Over the course of a year, acclaimed poets G.C. Waldrep and John Gallaher wrote poems back and forth, sometimes once or twice a week, sometimes five or six a day. As the collaboration deepened, a third "voice" emerged that neither poet can claim as solely their own. The poems of Your Father on the Train of Ghosts read as lyric snapshots of a culture we are all too familiar with, even as it slips from us: malls and supermarkets, museums and parades, toxic waste and cheesecakes, ghosts and fire, fathers and sons. Ultimately, these fables and confessions constitute a sort of gentle apocalypse, a user-friendly self-help manual for the end of time. G.C. Waldrep is author of Goldbeater's Skin (2003 Colorado Prize for poetry), Disclamor, and Archicembalo (2008 Dorset Prize). He has won awards from the Poetry Society of America and Academy of American Poets, fellowships at Yaddo and the MacDowell Colony; and an NEA fellowship. He holds an MFA in poetry from the Iowa Writers' Workshop and teaches at Bucknell University. John Gallaher is author of Gentlemen in Turbans, Ladies in Cauls, The Little Book of Guesses (Levis Poetry Prize), and Map of the Folded World. His poetry has been included in The Best American Poetry series and numerous journals and anthologies. He co-edits The Laurel Review, GreenTower Press, and the Akron Series of Contemporary Poetics. He teaches at Northwest Missouri State University.

Fiction. "This powerful novel, which pays out its rewards gradually, carefully, but also crisply, dare I say electrically, may be Joshua Corey's first, but it feels exactly like the highly satisfying product of the fully formed imagination that birthed it. All of Corey's hard-earned skill as a poet

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is put here to useful work. The push-pull between stunning language and inventive narrative is pure pleasure."—Laird Hunt "Joshua Corey's BEAUTIFUL SOUL offers a swirling, shadowy cosmos lit by intelligence, urgency, and heart. Its swirl is cinematic—"estranged and operatic"—but never at the expense of the body, be it the bitten nipple, or the "bloody middle" of history. I especially admire Corey's conjuring of Ruth: fulcrum of readerly empathy, inheritor of mysterious and difficult histories, navigator of the present's strata, honorary "new reader." Go on her journey with her; "the book is waiting."—Maggie Nelson "All the beauty of the world is in the flow of each living person's narrative, from moment to moment, and the way these stories also encompass the ghosts of the past—this is the angle of incidence Joshua Corey is attempting to recreate in a novel as precisely defined as the images in a mirror and as diffuse as the colors and shadings in a prism. BEAUTIFUL SOUL, with its ever-shifting parameters, from periphery to center and back again, is a testament to the infinite longing for something or someone who isn't there, the last word on a world where everything matters."—Lewis Warsh

Definitive and daring, *The Eco-poetry Anthology* is the authoritative collection of contemporary American poetry about nature and the environment—in all its glory and challenge. From praise to lament, the work covers the range of human response to an increasingly complex and often disturbing natural world and inquires of our human place in a vastness beyond the human. To establish the antecedents of today's writing, *The Eco-poetry Anthology* presents a historical section that includes poetry written from roughly the mid-nineteenth to the mid-twentieth century. Iconic American poets like Walt Whitman and Emily Dickinson are followed by more modern poets like Wallace Stevens, William Carlos Williams, Ezra Pound, and even more recent foundational work by poets like Theodore Roethke, Elizabeth Bishop, Robert Hayden,

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and Muriel Rukeyser. With subtle discernment, the editors portray our country's rich heritage and dramatic range of writing about the natural world around us.

In this book-length poem, G.C. Waldrep addresses matters as diverse as Mormonism, cymatics, race, Dolly the cloned sheep, and his own life and faith. Drafted over twelve trance-like days while in residence at Hawthornden Castle, Waldrep responds to such poets as Alice Notley, Lisa Robertson, and Carla Harryman, and tackles the question of whether gender can be a lyric form. G.C. Waldrep's books include *Disclamor* (BOA Editions Ltd., 2007) and *Your Father on the Train of Ghosts* (BOA Editions, Ltd., 2011). He lives in Lewisburg, Pennsylvania, where he teaches at Bucknell University, edits *West Branch*, and serves as editor-at-large for the *Kenyon Review*.

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