

Meditations In An Emergency

Although it has long been commonplace to imagine the archetypal American poet singing a solitary "Song of Myself," much of the most enduring American poetry has actually been preoccupied with the drama of friendship. In this lucid and absorbing study, Andrew Epstein argues that an obsession with both the pleasures and problems of friendship erupts in the "New American Poetry" that emerges after the Second World War. By focusing on some of the most significant postmodernist American poets--the "New York School" poets John Ashbery, Frank O'Hara, and their close contemporary Amiri Baraka--*Beautiful Enemies* reveals a fundamental paradox at the heart of postwar American poetry and culture: the avant-garde's commitment to individualism and nonconformity runs directly counter to its own valorization of community and collaboration. In fact, Epstein demonstrates that the clash between friendship and nonconformity complicates the legendary alliances forged by postwar poets, becomes a predominant theme in the poetry they created, and leaves contemporary writers with a complicated legacy to negotiate. Rather than simply celebrating friendship and poetic community as nurturing and inspiring, these poets represent friendship as a kind of exhilarating, maddening contradiction, a site of attraction and repulsion, affinity and rivalry. Challenging both the reductive critiques of American individualism and the idealized, heavily biographical celebrations of literary camaraderie one finds in much critical discussion, this book provides a new interpretation of the peculiar dynamics of American avant-garde poetic communities and the role of the individual within them. By situating his extensive and revealing readings of these highly influential poets against the backdrop of Cold War cultural politics and within the context of American pragmatist thought, Epstein uncovers the collision between radical self-reliance and the siren call of the interpersonal at the core of postwar American poetry. Bill Berkson was a poet, art critic, and joyful participant in the best of postwar and bohemian American culture. Since *When* gathers the ephemera of a life well-lived, a collage of bold-face names, parties, exhibitions, and literary history from a man who could write "of [Truman Capote's *Black and White*] ball, which I attended as my mother's escort, I have little recollection" and reminisce about imagining himself as a character from Tolstoy while tripping on acid at Woodstock. Gentle, witty, and eternally generous, this is Bill, and a particular moment in American history, at its best.

Emphasizing the diversity of twentieth-century collage practices, Rona Cran's book explores the role that it played in the work of Joseph Cornell, William Burroughs, Frank O'Hara, and Bob Dylan. For all four, collage was an important creative catalyst, employed cathartically, aggressively, and experimentally. Collage's catalytic effect, Cran argues, enabled each to overcome a potentially destabilizing crisis in representation. Cornell, convinced that he was an artist and yet hampered by his inability to draw or paint, used collage to gain access to the art world and to show what he was capable of given the right medium. Burroughs' formal problems with linear composition were turned to his advantage by collage, which enabled him to move beyond narrative and chronological requirement. O'Hara used collage to navigate an effective path between plastic art and literature, and to choose the facets of each which best suited his compositional style. Bob Dylan's self-conscious application of collage techniques elevated his brand of rock-and-roll to a level of heightened aestheticism. Throughout her book, Cran shows that to delineate collage stringently as one thing or another is to severely limit our understanding of the work of the artists and writers who came to use it in non-traditional ways. A collection of original, stimulating interpretations of key texts by Don DeLillo, designed for students and edited and written by leading scholars in the field. The book offers new perspectives on two of the most important pre-millennial novels by any American writer *Mao II* and *Underworld* and the first extended discussions of *Falling Man*, DeLillo's exploration of 9/11 and its aftermath. An American Studies approach to the texts brings together both established DeLillo scholars and other academics whose interdisciplinary methodologies drawn from history, ethnic studies, new economic criticism, women's studies, art history, and urban studies shed new light on DeLillo's work and demonstrate its wide-ranging significance in contemporary American culture.

Published on occasion of the exhibitions "Meditations in an Emergency" at the Museum of Contemporary Art Detroit, October 28, 2006 through April 29, 2007.

This collection of essays searches for how history and literature translate into filmic texts that then reflect the time and place of the translation. Major motion pictures as well as television movies and series are the sites of this exploration. The opening essay surveys what films tell us it means to be set in a medieval time, while the second looks at one of the most powerful movie studios since the earliest days of movie-making, Walt Disney Studios. The second section investigates classic Americana by delving specifically into the hegemonic power of Walt Disney Studios, by considering the union between the American pastime of baseball and the great white way of Broadway, and by discovering the constantly morphing relationship of the icons of the Wild West. Section three looks at characters living outside of roles considered socially appropriate in their world: vampire slayers, mobsters, and those with multiple personalities. The fourth section studies how present-day mores of power and beauty control revisions of historically-based stories through issues of vengeance, race, sexuality, and the notion of beauty itself. The final section takes up the question of what it means to historicize the

present moment, and analyzes the current period via a very popular and long-running show's depiction of sexuality as accepted or rejected within a paradigm that appears not merely to tolerate, but actively to promote, deviance. The last essay questions the very concepts of time and history themselves. The articles do not reach one conclusion regarding this topic, but instead provide a variety of perspectives which help to theorize the issue for the discerning reader.

Veel mensen denken dat meditatie een manier is om je terug te trekken uit de wereld. Maar het tegenovergestelde is waar. Het is juist een levenskunst, een methode die het mogelijk maakt te genieten en vredig aanwezig te zijn bij alles wat je doet, waar dan ook, iedere dag weer. Dit boek laat zien hoe meditatie een deel van je dagelijks leven kan zijn. De auteur leert de beginner én de geoefende zich open te stellen voor de rijkdom van ieder moment.

[Rubyfruit jungle](#)

[Flint's Water and the American Urban Tragedy](#)

[The Essential Guide to Studying Poetry](#)

[Meditations in an Emergency](#)

[Reading the Male Gaze in Literature and Culture](#)

[In Memory of My Feelings](#)

[Series Editor David Lehman](#)

[Community and Perversity](#)

[De laatste dingen](#)

[New Essays on the New York Poet](#)

[Joseph Cornell, William Burroughs, Frank O'Hara, and Bob Dylan](#)

[Master of Fine Arts 2011 Exhibition, Department of Art, Cornell University](#)

[Beautiful Enemies](#)

American Homo offers a sweeping interpretation of the political, cultural and economic struggles of lesbian, gay and bisexual people to reveal how sexual minorities have challenged and changed American society. These provocative essays by long-time activist, writer, and theorist Jeffrey Escoffier tracks the lesbian and gay movements across the contested terrain of American political life. Starting from an urban subculture created by stigmatized and invisible men and women, LGBT movements have had to negotiate the historical tension between the homoeroticism that courses through American culture and virulent outbreaks of homophobic populism. Escoffier explores how every new success—whether it's civil rights, marriage, or cultural recognition—also enables new disciplinary and normalizing forms of domination, and why only the active exercise of democratic rights and participation in radical coalitions allows LGBT people to sustain both the benefits of community and the freedom of sexual perversity.

'Normale mensen' van Sally Rooney is de opvolger van haar veelgeprezen debuutroman 'Gesprekken met vrienden'. In 'Normale mensen' vertelt Sally Rooney de liefdesgeschiedenis van Marianne en Connell. Beiden groeien op in hetzelfde stadje in landelijk Ierland, waar hun verschillende werelden nauwelijks overlappen. Ze ontmoeten elkaar alleen wanneer de moeder van Connell het huis van Marianne schoonmaakt. Als ze beiden naar het prestigieuze Trinity College in Dublin gaan, blijkt op die universiteit dat zich door de jaren heen een diepe band heeft gevormd.

'Normale mensen' van Sally Rooney is een verhaal over de diepgaande invloed die geliefden op elkaars leven hebben, en het groeiende besef daarvan naarmate de jaren verstrijken. Een intense roman die je je eigen liefdes laat herbeleven. 'De stem van de nieuwe generatie.' The Guardian Tip DWDD Boekenpanel! Sally Rooney (1991) debuteerde in 2017 met 'Gesprekken met vrienden'. De BBC heeft de rechten voor een televisieserie van 'Normale mensen' gekocht, waarvoor Rooney zelf het script schrijft.

Available for the first time in paperback, The Collected Poems of Frank O'Hara reflects the poet's growth as an artist from the earliest dazzling, experimental verses that he began writing in the late 1940s to the years before his accidental death at forty, when his poems became increasingly individual and reflective.

Grace leert veel van haar fantasierijke moeder Anna: een eigen geheimtaal, alles over zeldzame vogelsoorten, en hoe je het beste een foto kunt maken van het monster dat zich in het meer verstoppt. Dan besluit Anna dat Grace niet meer naar school hoeft. Ze geeft haar voortaan zelf les. Er staat maar één onderwerp op het programma: de geschiedenis van de wereld van het begin tot het eind. De vader van Grace heeft te laat in de gaten dat zijn vrouw en dochter steeds verder van de realiteit af drijven. Wanneer het gezin uiteenvalt, moet Grace kiezen tussen haar ouders. Het is het begin van een bijzondere reis, die haar naar alle uithoeken van het land én van haar verbeelding brengt.

The work of Frank O'Hara (1926-66) is central to any consideration of twentieth-century American poetry. Frank O'Hara Now, the first collection of essays to be dedicated to O'Hara in nearly two decades, asks why O'Hara remains so important to twenty-first-century readers and writers of poetry. For many, O'Hara's distinctive appeal depends on his witty depictions of urban experience, his relationship to the painters of abstract expressionism, and the exhilarating immediacy of his poetic voice. Yet these approachable qualities coexist with a demanding engagement with currents in European and American modernism. The book includes coverage of O'Hara moods that have rarely been discussed in the criticism to date, including boredom,

hatred, and nihilism. Throughout, there is a powerful sense that fresh readings of O'Hara are crucial to understanding his continuing influence, making it essential reading for scholars and students of American poetry.

Mad Men Carousel is an episode-by-episode guide to all seven seasons of AMC's Mad Men. This book collects TV and movie critic Matt Zoller Seitz's celebrated Mad Men recaps—as featured on New York magazine's Vulture blog—for the first time, including never-before-published essays on the show's first three seasons. Seitz's writing digs deep into the show's themes, performances, and filmmaking, examining complex and sometimes confounding aspects of the series. The complete series—all seven seasons and ninety-two episodes—is covered. Each episode review also includes brief explanations of locations, events, consumer products, and scientific advancements that are important to the characters, such as P.J. Clarke's restaurant and the old Penn Station; the inventions of the birth control pill, the Xerox machine, and the Apollo Lunar Module; the release of the Beatles' Revolver and the Beach Boys' Pet Sounds; and all the wars, protests, assassinations, and murders that cast a bloody pall over a chaotic decade. Mad Men Carousel is named after an iconic moment from the show's first-season finale, "The Wheel," wherein Don delivers an unforgettable pitch for a new slide projector that's centered on the idea of nostalgia: "the pain from an old wound." This book will soothe the most ardent Mad Men fan's nostalgia for the show. New viewers, who will want to binge-watch their way through one of the most popular TV shows in recent memory, will discover a spoiler-friendly companion to one of the most multilayered and mercurial TV shows of all time. It's the perfect gift for Mad Men fans and obsessives. Also available from Matt Zoller Seitz: The Oliver Stone Experience, The Wes Anderson Collection: Bad Dads, The Wes Anderson Collection: The Grand Budapest Hotel, and The Wes Anderson Collection.

By Frank O'Hara. Edited by Bill Berkson. Essay by Kynaston McShine.

[Material Mystery](#)

[Friendship and Postwar American Poetry](#)

[A Selection of Poems](#)

[Henning Strassburger](#)

[Frank O'Hara Now](#)

[De groep](#)

[The Poetry Toolkit: The Essential Guide to Studying Poetry](#)

[Poems and New Media from the Magic Lantern to Instagram](#)

[American Homo](#)

[Second Generation New York School Poetry](#)

[Meditations in Orange](#)

[Heilbot op de maan](#)

[The Poetry Toolkit](#)

Material Mystery considers three apparently anthropocentric myths that are central to Abrahamic religions—those of the primal human, the incarnated and possibly divine redeemer, and the resurrected body. At first glance, these stories reinforce a human-centered theology and point to a very anthropomorphic God. Taking them seriously seems to ignore the material turn in the humanities entirely, with the same sort of willful ignorance that some of our politicians show in declaring that their myths count as facts, or that the point of the rest of the world is to further human consumption. But it is possible, Karmen MacKendrick shows, to read these figures through a particular tradition that emerges from the Hebrew Bible, the tradition of Wisdom as a creative force. Wisdom texts are common across the ancient Near East. As the idea of creative Wisdom develops from antiquity into the middle ages, it gathers philosophical influences from a range of philosophical traditions. This exuberantly promiscuous impurity—intellectual, artistic, and theological—generates new interpretive possibilities. In these interpretations, each human-like figure opens up onto the world's matter, as an interdependent part of it, and matter is thoroughly mixed with divinity. Such mythic readings complement our factual, scientific understanding of the material world, to engage wider kinds of knowing and affective attention—particularly Wisdom's combination of care and delight.

Flaneur, art curator, homosexual, and forerunner of postmodernist poetics, O'Hara was one of the most heralded poets of the twentieth century. In this book, Smith (English, U. of New South Wales) builds a new conceptual framework of poststructuralist, postmodern geography and queer theory, with which to analyze O'Hara's achievements and relevance. The book presents excerpts from interviews with O'Hara's friends, an analysis of his manuscripts and previously unpublished information about his collaborators. Distributed by ISBS. c. Book News Inc.

Jim, een suïcidale man van middelbare leeftijd, is op weg van Alaska naar Californië. Hij wordt daar opgewacht door zijn broer Doug, die hem zal verzorgen en vastbesloten is hem niet uit het oog te verliezen. Door zijn ziekte is Jim hoogst onvoorspelbaar, maar hij probeert toch iets van betekenis te ontdekken in zijn relaties met zijn ouders en vrienden, zijn ex-vrouw en zijn kinderen. Wanneer een sessie met zijn therapeut ontspoord, ziet hij steeds minder mogelijkheden om met andere mensen te communiceren. Jim wordt voortgestuwd door zijn gedachten, die hem op tragische wijze naar een onvermijdelijk einde leiden. Geschreven in David Vanns kenmerkende, kristalheldere proza is Heilbot op de maan een aangrijpend literair onderzoek naar een man die gevangen wordt gehouden door de duistere logica van zijn depressie en zijn laatste worsteling om daaraan te ontsnappen.

David Wagoner writes about regular lives with plain grace and transcendent humanity, and the seventy-five poems he has chosen for the 2009 edition of The Best American Poetry grapple with life, celebrate freedom, and teem with

imaginative energy. With engaging notes from the poets, Wagoner's superb introductory essay, series editor David Lehman's astute foreword about the current state of poetry and criticism, and cover art from the beloved poet John Ashbery, *The Best American Poetry 2009* is a memorable and delightful addition to a series dedicated to showcasing the work of poets at their best.

More than 150 years after its original publication, *Bartlett's Familiar Quotations* has been completely revised and updated for its eighteenth edition. Bartlett's showcases a sweeping survey of world history, from the times of ancient Egyptians to present day. New authors include Warren Buffett, the Dalai Lama, Bill Gates, David Foster Wallace, Emily Post, Steve Jobs, Jimi Hendrix, Paul Krugman, Hunter S. Thompson, Jon Stewart, Elizabeth Kubler-Ross, Barack Obama, Che Guevara, Randy Pausch, Desmond Tutu, Julia Child, Fran Leibowitz, Harper Lee, Nassim Nicholas Taleb, Patti Smith, William F. Buckley, and Robert F. Kennedy. In the classic Bartlett's tradition, the book offers readers and scholars alike a vast, stunning representation of those words that have influenced and molded our language and culture.

Mounting a lawsuit against someone who has wronged you is a prospect no less fearful than being on the receiving end of such a lawsuit. Litigation in the courts has a reputation for being a byzantine process far removed from ordinary life, often failing to address people's real grievances while adding to their pain. Yes, there is money to be had if you win. But beyond that, what is it all in aid of? In this book John Gardner argues that, in spite of their legal intricacy, many of the questions that perennially occupy the courts in civil cases are actually timeless puzzles about the human condition. The architecture of the law of torts and the law of contract turns out to track the contours of personal life much more closely than you might expect. Using a wide range of examples from literature and life as well as law, Gardner explores big questions about our relationships to our own pasts and our own futures as well as to other people. What are friends for? Why does it matter how your actions turn out? What is the good of saying sorry? Why regret your mistakes? How can anyone be compensated for an irreversible loss? Why would you want to hold onto the life you already have? And what does any of this have to do with all those protracted legal disputes about damaged cars, ruined holidays, and leaky roofs?

It's become commonplace in contemporary culture for critics to proclaim the death of poetry. Poetry, they say, is no longer relevant to the modern world, mortally wounded by the emergence of new media technologies. In *Poetry Unbound*, Mike Chasar rebuts claims that poetry has become a marginal art form, exploring how it has played a vibrant and culturally significant role by adapting to and shaping new media technologies in complex, unexpected, and powerful ways. Beginning with the magic lantern and continuing through the dominance of the internet, Chasar follows poetry's travels off the page into new media formats, including silent film, sound film, and television. Mass and nonprint media have not stolen poetry's audience, he contends, but have instead given people even more ways to experience poetry. Examining the use of canonical as well as religious and popular verse forms in a variety of genres, Chasar also traces how poetry has helped negotiate and legitimize the cultural status of emergent media. Ranging from *Citizen Kane* to *Leave It to Beaver* to best-selling Instapoet Rupi Kaur, this book reveals poetry's ability to find new audiences and meanings in media forms with which it has often been thought to be incompatible. Illuminating poetry's surprising multimedia history, *Poetry Unbound* offers a new paradigm for understanding poetry's still evolving place in American culture.

[The "Lyric" Subject of Contemporary American Poetry](#)

[Waar je ook gaat, daar ben je](#)

[Mad Men Carousel](#)

[A Volunteer Life in the ACT Emergency Services](#)

[The Unofficial Guide to Mad Men](#)

[Reflections on Meditations in an Emergency](#)

[The Poisoned City](#)

[Studies in Erotic Epistemology](#)

[Since When](#)

[The Flesh of the World in Three Mythic Bodies](#)

[2nd Edition](#)

[Mao II, Underworld, Falling Man](#)

[Aquarium](#)

New York, de jaren dertig van de vorige eeuw. Negen jonge vrouwen vormen tijdens hun studie aan Vassar de Ivory Tower Group. Eenmaal afgestudeerd zoeken ze samen hun weg in het leven in de grote stad. De groep beschrijft hun vriendschappen, hun avonturen met mannen, carrières, successen en mislukkingen in de eerste zeven jaar na hun afstuderen. Haarscherp en met gevoel voor humor laat McCarthy zien hoe de progressieve instelling waarmee de jonge vrouwen de universiteit verlaten, in feite weinig meer is dan een verhuld elitair bewustzijn. Uiteindelijk maken bijna alle leden van de groep een knieval voor 'the American Way of Life', al hun studentenidealen ten spijt. Met een voorwoord van Candace Bushnell.

Rona Jaffes iconische pageturner verscheen in 1958 en maakte bij verschijnen een enorme indruk. Sommige lezers waren geschokt, maar de meeste, miljoenen, vonden het fantastisch zichzelf in het verhaal van de vijf jonge, ambitieuze medewerkers van een New Yorkse uitgeverij te kunnen herkennen. Van alles het beste volgt meisjes als de pas afgestudeerde Caroline, die op de typekamer droomt van een promotie tot redacteur, April, het naïeve provinciaaltje, dat in een paar maanden tijd transformeert tot een vrouw met wie elke man gezien wil worden, en Gregg, de vrijgevochten actrice, die stiekem hunkert naar een huiselijk bestaan. Jaffe volgt hun persoonlijke en zakelijke strubbelingen in intelligent, meelevend proza, dat tegelijk zo scherp is dat je je eraan kunt snijden.

What is the relationship between the spaces we inhabit and the spaces we create? Does living in a messy downtown New York City apartment automatically translate to writing a messy New York School poem? This volume addresses the 'environment' of the urban apartment, illuminating the relationship between the structures of New York City apartments and that of New York School poems. It utilizes the lens of urban and spatial theory to widen the possibilities afforded by New Critical and reader-response readings of this postmodern American poetry. In drawing this connection between consciousness and form, it draws on various senses of the environment as informing influence, inviting avant-garde American poetry to be reconsidered as uniquely organic in its responsiveness to its surroundings. Focusing exclusively and comprehensively on Second Generation New York School poetry, this is the first book-length study to attend to the poetry of this postmodern American movement, encouraging American poetry scholars to resituate New York School poetry within larger critical narratives of postmodern innovation.

Poems deal with nature, motion pictures, human behavior, the arts, parties, and other cultures

This book examines the phenomenon of 'the male gaze', a concept which has spread beyond academia and become a staple of cultural conversations across disciplinary boundaries. Male gazing has typically been disparaged and even stigmatized as a reflection of misogyny and an instrument of objectification, often justifiably so. But as this book argues and illustrates, male gazing can also be understood as an illuminating, intellectually engaging, aesthetically compelling, and even politically progressive practice. This study recounts how the author's own coming-of-age as a gazer became the basis for his long career teaching and writing about American fiction and poetry and poetry, canonical and contemporary, as well as about film, painting, TV, and rock-and-roll. It includes closely-reasoned analyses of work by James Baldwin, Rembrandt, Willa Cather, Philip Roth, Henry James, Charles Chesnut, Bob Dylan, Robert Stone, Tim O'Brien, Edith Wharton, Theodore Dreiser, Frank O'Hara, Italo Calvino, John Schlesinger as well such cultural phenomena as the British Invasion of the 1960s, the Judgment of Paris in Greek mythology, the technology of seeing (kaleidoscopes, microscopes, telescopes) and the concept of 'objectification' itself.

De twaalfjarige Caitlin woont samen met haar moeder, die haar geld verdient als havenarbeider, in een klein huis vlak bij het vliegveld van Seattle. Iedere dag bezoekt ze na school het lokale aquarium, terwijl ze wacht tot haar moeder haar ophaalt. Daar ontmoet ze een oude man, die haar liefde voor de vissen lijkt te delen. Doordat hun vriendschappelijke band steeds sterker wordt, komt een duister familiegeheim aan de oppervlakte en dreigt de onvoorwaardelijke liefde tussen Caitlin en haar moeder gevaar te lopen. In elegant en kristalhelder proza volgt de lezer een moedig meisje wier verlangen naar liefde en vergiffenis de beschadigde mensen om haar heen weet te transformeren. Aquarium is een hartverscheurende, maar ook hoopgevende en onvergetelijke roman.

Gillian White argues that the poetry wars among critics and practitioners are shaped by “lyric shame”—an unspoken but pervasive embarrassment over what poetry is, should be, and fails to be. “Lyric” is less a specific genre than a way to project subjectivity onto poems—an idealized poem that is nowhere and yet everywhere.

[Meditations in Emergency](#)

[meditatie in het dagelijks leven](#)

[Normale mensen](#)

[The Best American Poetry 2009](#)

[Conflation of Time and Culture in Film and Television](#)

[Lyric Shame](#)

[Hyperscapes in the Poetry of Frank O'Hara](#)

[Stella Bach - meditations in an emergency](#)

[From Personal Life to Private Law](#)

[Great American Prose Poems](#)

[The Collected Poems of Frank O'Hara](#)

[Critical Essays on the Television Series](#)

[Analyzing Mad Men](#)

With examples from an extensive range of poets from Chaucer to today, The Poetry Toolkit offers simple and clear explanations of key terms, genres and concepts that enable readers to develop a richer, more sophisticated approach to reading, thinking and writing about poems. Combining an easy-to-use reference format defining and illustrating key concepts, forms and topics, with in-depth practice readings and further exercises, the book helps students master the study of poetry for themselves. Now in its second edition, The Poetry Toolkit includes a wider range of examples from contemporary poetry and more American poetry. In addition, an extended close reading section now offers practice comparative readings of the kind students are most likely to be asked to undertake, as well as readings informed by contemporary environmental and urban approaches. The book is also supported by extensive online resources, including podcasts, weblinks, guides to further reading and advanced study guides to reading poetry theoretically.

*When the people of Flint, Michigan, turned on their faucets in April 2014, the water pouring out was poisoned with lead and other toxins. Through a series of disastrous decisions, the state government had switched the city's water supply to a source that corroded Flint's aging lead pipes. Complaints about the foul-smelling water were dismissed: the residents of Flint, mostly poor and African American, were not seen as credible, even in matters of their own lives. It took eighteen months of activism by city residents and a band of dogged outsiders to force the state to admit that the water was poisonous. By that time, twelve people had died and Flint's children had suffered irreparable harm. The long battle for accountability and a humane response to this man-made disaster has only just begun. In the first full account of this American tragedy, Anna Clark's *The Poisoned City* recounts the gripping story of Flint's poisoned water through the people who caused it, suffered from it, and exposed it. It is a chronicle of one town, but could also be about any American city, all made precarious by the neglect of infrastructure and the erosion of democratic decision making. Places like Flint are set up to fail—and for the people who live and work in them, the consequences can be fatal.*

*Now thoroughly revamped with a diverse selection of poetic voices from the last fifty years, this third edition of Rhian Williams's bestselling book, *The Poetry Toolkit* guides readers through key terms, genres and concepts that help them to develop a richer, more sophisticated approach to reading, thinking and writing about poetry. Combining an easy-to-use reference format with in-depth practice readings and further exercises, the book helps students master the study of poetry for themselves. As well as featuring more contemporary voices, the 3rd edition of *The Poetry Toolkit* includes an expanded practical section giving guidance on close reading, comparative reading and advice on writing critically about poetry. In addition, the book is accompanied by a companion website offering audio recordings of poetry readings, weblinks and overviews of key theoretical approaches to support advanced study. Head to bloomsbury.com/Williams-the-poetry-toolkit for a host of additional resources.*

*From critical reviews swooning over the elegant storytelling to fashion design paying homage to the show's sleek sensibility, everyone is talking about *Mad**

Men. This companion volume provides readers with detailed episode guides, cast biographies and further historical context reflecting the breadth and depth of a series that sketches the 1960s cultural landscape with skill.

AMC's episodic drama *Mad Men* has become a cultural phenomenon, detailing America's preoccupation with commercialism and image in the Camelot of 1960s Kennedy-era America, while self-consciously exploring current preoccupations. The 12 critical essays in this collection offer a broad, interdisciplinary approach to this highly relevant television show, examining *Mad Men* as a cultural barometer for contemporary concerns with consumerism, capitalism and sexism. Topics include New Historicist parallels between the 1960s and the present day, psychoanalytical approaches to the show, the self as commodity, and the "Age of Camelot" as an "Age of Anxiety," among others. A detailed cast list and episode guide are included.

Instructors considering this book for use in a course may request an examination copy [here](#).

A prose poem is a poem written in prose rather than verse. But what does that really mean? Is it an indefinable hybrid? An anomaly in the history of poetry? Are the very words "prose poem" an oxymoron? This groundbreaking anthology edited by celebrated poet David Lehman, editor of *The Best American Poetry* series, traces the form in all its dazzling variety from Poe and Emerson to Auden and Ashbery and on, right up to the present. In his brilliant and lucid introduction, Lehman explains that a prose poem can make use of all the strategies and tactics of poetry, but works in sentences rather than lines. He also summarizes the prose poem's French heritage, its history in the United States, and the salient differences between verse and prose. Arranged chronologically to allow readers to trace the gradual development of this hybrid genre, the poems anthologized here include important works from such masters of American literature as Gertrude Stein, William Carlos Williams, e. e. cummings, Hart Crane, Ernest Hemingway, James Schuyler, Allen Ginsberg, Frank O'Hara, and Elizabeth Bishop. Contemporary mainstays and emerging poets -- Robert Bly, John Ashbery, Charles Simic, Billy Collins, Russell Edson, James Tate, Anne Carson, Yusef Komunyakaa, and Lydia Davis, among them -- are represented with their best work in the field. The prose poem is beginning to enjoy a tremendous upswing in popularity. Readers of this marvelous collection, a must-have for anyone interested in the current state of the art, will learn why.

[Collage in Twentieth-Century Art, Literature, and Culture](#)

[Bartlett's Familiar Quotations](#)

[de avonturen van Molly Bolt](#)

[From Poe to the Present](#)

[Van alles het beste](#)

[Difference, Homosexuality, Topography](#)

[Poetry Unbound](#)

[Americanization of History](#)

[Kings of Madison Avenue](#)

[The Complete Critical Companion](#)

[Spatial Poetics](#)

[Don DeLillo](#)