

Innovative Women Poets An Anthology Of Contemporary Poetry And Interviews

What is the nature of what Ezra Pound called ‘zcommerce’ between us? Frost explores this question with passion and humor.

In Mina Loy, Twentieth-Century Photography, and Contemporary Women Poets, Linda A. Kinnahan explores the making of Mina Loy’s late modernist poetics in relation to photography’s ascendancy, by the mid-twentieth century, as a distinctively modern force shaping representation and perception. As photography develops over the course of the century as an art form, photographic cultures emerging in the first half of the twentieth century suggests how we might understand not only the intriguing work of this poet, but also the shaping impact of photography and new technologies of vision upon modernist poetics. Framing Loy’s encounters with photography through intersections of portraiture, Surrealism, fashion, documentation, late poetry and visual discourses of the body, urban poverty, and war, discerning how a visual rhetoric of gender often underlies these mappings and connections. In her final chapter, Kinnahan examines two contemporary poets who directly engage the camera’s modern impact - Kathleen Fraser and Caroline Bergvall - to explore the questions posed in their work about the construction of gender in the late twentieth century.

“The fifteen women featured in this volume are some of the best writers currently engaged in avant-garde literary production, defining the contours of new movements and schools of writing. By showcasing their work alongside extensive interviews, Prismatic Publics stages intimate encounters with these key figures as they work in and against feminist, Language, and poststructuralist poetics. The book’s essays, which are both accessible and cutting-edge, explore the ways in which these poets have pushed the boundaries of language, form, and content between and at the interstices of genres.”
“Gathered in a single volume, these selections - some dating back to the early 1970s and others appearing in print for the first time - provide an opportunity to trace the diverse networks, influences, dialogues, dialectics and interventions that continue to make Canada’s innovative womenwriters a powerful force in avant-garde poetry. A comprehensive and scholarly review of contemporary British and Irish Poetry With contributions from noted scholars in the field, A Companion to Contemporary British and Irish Poetry, 1960-2015 offers a collection of writings from a diverse group of experts. They explore the richness of individual poets, genres, forms, techniques, traditions, concerns, and institutions. Part of the acclaimed Blackwell Companion to Literature and Culture series, this book contains a comprehensive survey of the most important contemporary Irish and British poetry. The contributors provide new perspectives and positions on the topic. This important book: Explores the institutions, histories, and receptions of contemporary Irish and British poetry Offers an analysis of the most prominent Irish and British poets Puts contemporary Irish and British poetry in context Written for students and academics of contemporary poetry, A Companion to Contemporary British and Irish Poetry, 1960-2015 offers a comprehensive review of contemporary poetry from a wide range of diverse contributors.

Thinking and Writing Poetry

A Study Guide for Ellen Bryant Voigt’s “The Lotus Flowers”

Mina Loy, Twentieth-Century Photography, and Contemporary Women Poets

A Study Guide for Julianna Baggott’s “What the Poets Could Have Been”

Jayne Cortez, Adrienne Rich, and the Feminist Superhero

Poets Across North America

American Poetry at Nature’s End

Innovative Women PoetsAn Anthology of Contemporary Poetry and Interviews

The study of literature and economics is by no means a new one, but since the financial crash of 2008, the field has grown considerably with a broad range of both fiction and criticism. The Routledge Companion to Literature and Economics is the first authoritative guide tying together the seemingly disparate areas of literature and economics. Drawing together 38 critics, the Companion offers both an introduction and a springboard to this sometimes complex but highly relevant field. With sections on “Critical traditions,” “Histories,” “Principles,” and “Contemporary culture,” the book looks at examples from Medieval and Renaissance literature through to poetry of the Great Depression and novels depicting the 2008 financial crisis. Covering topics from Austen to austerity, Marxism to modernism, the collated essays offer indispensable analysis of the relationship between literary studies and the economy. Representing a wide spectrum of approaches, this book introduces the basics of economics, while engaging with essential theory and debate. As the reality of economic hardship and disparity is widely acknowledged and spreads across disciplines, this Companion offers students and scholars a chance to enter this crucially important interdisciplinary area.

The Transmutation of Love and Avant-Garde Poetics is a probing examination of how the writing of sexual love undergoes a radical revision by avant-garde poets in the twentieth and twenty-first centuries. Today, the exploration of love by poets—long a fixture of Western poetic tradition—is thought to be in decline, with love itself understood to be a mere ideological overlay for the more “real” entities of physical sex and desire. In The Transmutation of Love and Avant-Garde Poetics, Jeanne Heuving claims that a key achievement of poetry by Ezra Pound, H.D., Robert Duncan, Kathleen Fraser, Nathaniel Mackey, and others lies significantly in their engagement with the synergistic relations between being in love and writing love. These poets, she argues, have traded the clichéd lover of the yore for impersonal or posthuman poetic speakers that sustain the gloire and mystery of love poetry of prior centuries. As Robert Duncan writes, “There is a love in which we are outcast and vagabond from what we are that we call ‘falling in love.” Heuving claims that this writing of love is defining for avant-garde poetics, identifying how such important discoveries as Pound’s and H.D.’s Imagism, Pound’s Imperial, and Duncan’s “open field poetics” are derived through their changed writing of love. She draws attention to how the prevailing concept of language as material is inadequate to the ways these poets also engage language as a medium—as a conduit—enabling them to address love afresh in a time defined through preoccupations with sexuality. They engage love as immanent and change it through a writing that acts on itself. The Transmutation of Love and Avant-Garde Poetics ascribes the writing of love poetry to its problematic form: a genre in which empowered poetic speakers constitute their speech through the objectification of comparatively disempowered subjects, or beloveds. Refusing this pervasive practice, the poets she highlights reject the delimiting, one-sided tradition of masculine lovers and passive feminine beloveds; instead, they create a more nuanced, dynamic poetics of ecstatic exploration, what Heuving calls “projective love” and “libidized field poetics,” a formally innovative poetry, in which one perception leads directly to the next and all aspects of a poem are generative of meaning.

This book hews a new pathway of literary criticism on The New American Poetry that goes beyond the typical analysis of the anthology’s construction and reception. It expresses new ideas about the anthology’s influence on an extensive variety of people, poetics, and culture over the past fifty years, broadening the scope of what has formerly been considered regarding the anthology’s authority.

An Anthology of Contemporary Poetry and Interviews

An Imagist Turned Philosopher

Classical Women Poets

Innovative Women Poets

Inciting Poetics

The Transmutation of Love and Avant-Garde Poetics

Poems

“Beginning with a deceptively simple question—what do we mean when we designate behaviors, values, or forms of expression as “black”?—Evie Shockley’s Renegade poetics teases out the more complex and nuanced possibilities the concept has long encompassed. She redefines black aesthetics descriptively, resituating innovative poetry that has been marginalized because it was not “recognizably black” and avant-garde poetry dismissed because it was—“Back cover.

A literary history of the Great Acceleration. Remainers examines an archive of postwar American poetry that reflects on new dimensions of ecological crisis. These poems portray various forms of reminders—from obsolescent goods and waste products to atmospheric pollution and melting glaciers—that convey the ecological consequences of global economic development. While North American ecocriticism has tended to focus on narrative forms in its investigations of environmental consciousness and ethics, Margaret Ronda highlights the ways that poetry explores other dimensions of ecological relationships. The poems she considers engage in more ambivalent ways with the problem of human agency and the limits of individual perception, and they are attuned to the melancholic and damaging aspects of environmental existence in a time of generalized crisis. Her method, which emphasizes the material histories and uneven effects of capitalist development, models a unique critical approach to understanding the causes and conditions of ongoing biospheric catastrophe.

It fills the persistent need to document women’s poetic expression during the long eighteenth century and to rewrite the literary history of the period, a history from which women have largely been excluded.

The essays in this volume present a thorough re-evaluation of the idea of place for the twenty-first century, linking across theoretical interests in space and spatialisation and in motion and mobility. “Placing” becomes an active process that happens in different parts of the world, and there is work here from the countries of the United Kingdom, from Ireland, the USA, Australia and mainland Europe. Placing also happens in different contexts, in the Production of visual images, in translation, in performance and in poetry that is both “there” and “here”. The range of poets under consideration matches the breadth of the range of the Contributors. International in scope, and drawn from a variety of practices and processes, their combination in a single volume leads to unusual connections and new readings of their work.

Little Magazine Communities from Dada to Digital

Women’s Poetry

Innovative Canadian Women’s Poetry and Poetics

The Contemporary Narrative Poem

The Cambridge Companion to Twentieth-Century British and Irish Women’s Poetry

Black Aesthetics and Formal Innovation in African American Poetry

‘Their songs delight the gods... and mortals too for all time’ Fragmented and forgotten, the women poets of ancient Greece and Rome have long been overlooked by translators and scholars. Yet to Antipater of Thessalonica, writing in the first century AD, these were the ‘earthly Muses’ whose poetic skills rivalled those of their heavenly namesakes. Today only a fraction of their work survives - lyrical, witty, often innovative, and always moving - offering surprising insights into the closed world of women in antiquity, from childhood friendships through love affairs and marriage to motherhood and bereavement. Josephine Balmer’s translations breathe new life into long-lost works by over a dozen poets from early Greece to the late Roman empire, including Sappho, Corinna, Erinna and Sulpicia, as well as inscriptions, folk-songs and even graffiti. Each poet is introduced by a brief bibliographical note, and where necessary her poems are annotated to guide readers through unfamiliar mythological or historical references. In an illuminating introduction, Josephine Balmer examines the nature of women’s poetry in antiquity, as well as the problems (and pleasures) of translating such fragmentary works. Classical Women Poets is a complete collection for anyone interested in women’s literature, the ancient world, and - above all - poetry. It is a companion volume to Josephine Balmer’s edition Sappho: Poems and Fragments, also published by Bloodaxe.

Over the past thirty years, narrative poems have made a comeback against the lyric approach to poetry that has dominated the past century. Drawing on a decade of conferences and critical seminars on the topic, The Contemporary Narrative Poem examines this resurgence of narrative and the cultural and literary forces motivating it. Gathering ten essays from poet-critics who write from a wide range of perspectives and address a wide range of works, the collection transcends narrow conceptions of narrative, antinarrative, and metanarrative. The authors ask several questions: What formal strategies do recent narrative poems take? What social, cultural, and epistemological issues are raised in such poems? How do contemporary narrative poems differ from modernist narrative poems? In what ways has history been incorporated into the recent narrative poem? How have students used the lyric with narrative poems? How do experimental poets redefine narrative itself through their work? And what role does consciousness play in the contemporary narrative poem? The answers they supply will engage every poet and student of poetry.

The Oxford Handbook of Contemporary British and Irish Poetry offers thirty-eight chapters of ground breaking research that form a collaborative guide to the many groupings and movements, the locations and styles, as well as concerns (aesthetic, political, cultural and ethical) that have helped shape contemporary poetry in Britain and Ireland. The book’s introduction offers an anthropological participant-observer approach to its variously conflicted subjects, while exploring the limits and openness of the contemporary as a shifting and never wholly knowable category. The five ensuing sections explore: a history of the period’s poetic movements; its engagement with form, technique, and the other arts; its association with particular locations and places; its connection with, and difference from, poetry in other parts of the world; and its circling around such ethical issues as whether poetry can perform actions in the world, can atone, redress, or repair, and how its significance is inseparable from acts of evaluation in both poets and readers. Though the book is not structured to feature chapters on authors thought to be canonical, on the principle that contemporary writers are by definition not yet canonical, the volume contains commentary on many prominent poets, as well as finding space for its contributors’ enthusiasms for numerous less familiar figures. It has been organized to be read from cover to cover as an ever deepening exploration of a complex field, to be read in one or more of its five thematically structured sections, or indeed to be read by picking out single chapters or discussions of poets that particularly interest its individual readers.

This critical study examines representations of philosophy in Modernist women’s writing. Through the poetry of H.D., Gertrude Stein, Mina Loy, and Marianne Moore, this book shows how feminist writers used seemingly small stylistic choices to make necessary contributions to predominantly male philosophical discourses, ultimately rendering these conversations more inclusive.

Thinking Poetry

American Women Poets in the 21st Century

African American and Caribbean Cultural Exchange

Gale Researcher Guide for: On the Borders between Lyric and Language Poetry: Alice Fulton

Critical Crosscurrents

A History of Twentieth-Century British Women’s Poetry

This book recognizes that modernist poetry can be both difficult and rewarding to teach. Leading scholars and poets from the UK and the US offer practical, innovative, up to date strategies for teaching the reading and writing of modernist poetry across its long diverse histories, taking in experimentation, performance, hypertext and much more.

Publisher Description

A History of Twentieth-Century American Women’s Poetry explores the genealogy of modern American verse by women from the early twentieth century to the millennium. Beginning with an extensive introduction that charts important theoretical contributions to the field, this History includes wide-ranging essays that illuminate the legacy of American women poets. Organized thematically, these essays survey the multilayered work of such diverse poets as Edna St Vincent Millay, Marianne Moore, Anne Sexton, Adrienne Rich, and Audre Lorde. Written by a host of leading scholars, this History also devotes special attention to the lasting significance of feminist literary criticism. This book is of pivotal importance to the development of women’s poetry in America and will serve as an invaluable reference for specialists and students alike.

A groundbreaking collection explores contemporary American poetry’s relation to social critique and the public sphere

Voice, Vision, Politics, and Performance in U.S. Contemporary Women’s Poetics

Teaching Modernist Poetry

British Women Poets of the Long Eighteenth Century

Leaving Lines of Gender

Renegade Poetics

All of Us

People Get Ready

The Bloomsbury Handbook of 21st-Century Feminist Theory was a PROSE Award finalist. The Bloomsbury Handbook of 21st-Century Feminist Theory is the most comprehensive available survey of the state of the art of contemporary feminist thought. With chapters written by world-leading scholars from a range of disciplines, the book explores the latest thinking on key topics in current feminist discourse, including:
• Feminist subjectivity – from identity, difference, and intersectionality to affect, sex and the body
• Feminist texts – writing, reading, genre and critique
• Feminism and the world – from power, trauma and value to technology, migration and community
Including insights from literary and cultural studies, philosophy, political science and sociology, The Bloomsbury Handbook of 21st-Century Feminist Theory is an essential overview of current feminist thinking and future directions for scholarship, debate and activism.

A Study Guide for Julianna Baggott’s “What the Poets Could Have Been,” excerpted from Gale’s acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

A Study Guide for Ellen Bryant Voigt’s “The Lotus Flowers,” excerpted from Gale’s acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

“A fine and sensitive anthology that’s also a critical introduction to some of the most provocative, and some of the most original, poetry out there.”—Stephanie Bart, author of Don’t Read Poetry: A Book About How to Read Poems The American Poets in the 21st Century series continues with another anthology focused on female poets. Like the earlier books, this volume includes generous selections of poetry by some of the best poets of our time as well as illuminating poetic statements and incisive essays on their work. This unique organization makes these books invaluable teaching tools. Broadening the lens through which we look at contemporary poetry, this new volume extends its geographical net by including Caribbean and Canadian poets. Representing three generations of women writers, among the insightful pieces included in this volume are essays by Kara Kelsey on Mary Jo Bang’s modes of artifice, Christine Hume on Carla Harryman’s kinds of listening, Dawn Lundy Martin on N. MourbeSe Phillip (for whom “English / is a foreign anguish”), and Sina Queyras on Lisa Robertson’s confoundingly beautiful surfaces. In addition, a companion website presents audio of each poet’s work.

Mediation on the Threshold

A History of Twentieth-Century American Women’s Poetry

A Feminist Genealogy of Language Writing

Spirituality and Innovation in Contemporary Womens Poetry

American Poetry

Readings in Contemporary Women’s Exploratory Poetics

Remainers

Women in the Victorian period were acknowledged to be the “religious sex,” but their relationship to the doctrines, practices, and hierarchies of Christianity was both highly circumscribed, which has been well documented, and complexly creative, which has not. Gray visits the importance of the literature of Christian devotion to women’s creative lives through an examination of the varied ways in which Victorian women reproduced and recreated traditional Christian texts in their own poetic texts. Investigating how women poets redeployed the discourse of Christianity to uncover the multiple voices of the scriptures, to expand identity and gender constructions, and to question traditional narratives and processes of authorization, Gray contends that women found in religious poetry unexpected, liberating possibilities. Taking into account multiple voices, from the best-known female poets of the day to some of the most obscure, this study presents the lyric with narrative poems.

Throughout this book, Kevin Meehan offers historical and theoretical readings of Caribbean and African American interaction from the 1700s to the present. By analyzing travel narratives, histories, creative collaborations, and political exchanges, he traces the development of African American/Caribbean dialogue through the lives and works of four key individuals: historian Arthur Schomburg, writer/archivist Zora Neale Hurston, poet Jayne Cortez, and politician Jean-Bertrand Aristide. People Get Ready examines how these influential figures have reevaluated popular culture, revised the relationship between intellectuals and everyday people, and transformed practices ranging from librarianship and anthropology to poetry and broadcast journalism. This discourse, Meehan notes, is not free of contradictions, and misunderstandings arise on both sides. In addition to noting dialogues of unity, People Get Ready focuses on instances of intellectual elitism, sexism, color, prejudice, imperialism, national, chauvinism, and other forms of mutual disdain that continue to limit African American and Caribbean solidarity.

Poetry. Art. BINDLE collects several series of text-image works by artist Dianne Kornberg and poet Elisabeth Frost, created over a six-year period of intensive collaboration. BINDLE explores the natural world through its traces, as a sort of mortal remains: spiders’ webs, birds’ nests, and oyster shells evoke dwelling places and absent bodies, scientific specimens and sites of loss. In these complex visual fields, text and image carry equal weight, and the idioms of science and lyric overlap and merge. In this singular work, Kornberg and Frost reveal that divergent ways of knowing hold us as a paper bundle holds a specimen/lyric us to the material world.

Gale Researcher Guide for: On the Borders between Lyric and Language Poetry: Alice Fulton is selected from Gale’s academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

The Oxford Handbook of Contemporary British and Irish Poetry

A Bilingual Anthology of Poetry

Prismatic Publics

Fifty Years Later

An Anthology

Where Lyric Meets Language

Eleven More American Women Poets in the 21st Century

This guide examines the production and reception of poetry by a range of women writers—predominantly although not exclusively writing in English—from Sappho through Anne Bradstreet and Emily Bronte to Sylvia Plath, Eavan Boland and Susan Howe.Women’s Poetry offers a thoroughgoing thematic study of key texts, poets and issues, analysing commonalities and differences across diverse writers, periods, and forms. The book is alert, throughout, to the diversity of women’s poetry. Close readings of selected texts are combined with a discussion of key theories and critical practices, and students are encouraged to think about women’s poetry in the light of debates about race, class, ethnicity, sexuality, and regional and national identity. The book opens with a chronology followed by a comprehensive Introduction which outlines various approaches to reading women’s poetry. Seven chapters follow, and a Conclusion and section of useful resources close the book.

What would it mean to be an avant-garde today? Arguing against the notion that the avant-garde is dead or confined to historically “failed” movements, this book offers a more dynamic and inclusive theory of avant-gardes that accounts for how they work in our present. Innovative in approach, Provisional Avant-Gardes focuses on the medium of the little magazine—from early Dada experiments to feminist, queer, and digital publishing networks—to understand avant-gardes as provisional and heterogeneous communities. Paying particular attention to neglected women writers, artists, and editors alongside more canonical figures, it shows how the study of little magazines can change our views of literary and art history while shedding new light on individual careers. By focusing on the avant-garde’s publishing history and group dynamics, Sophie Seitia also demonstrates a new methodology for writing about avant-garde practice across time, one that is applicable to other artistic and non-artistic communities and that speaks to contemporary practitioners as much as scholars. In the process, she addresses fundamental questions about the intersections of aesthetic form and politics and about what we consider to be literature and art.

The essays in Inciting Poetics provide provocative answers to the book’s opening question, “What are poetics now?” Authored by some of the most important contemporary poets and critics, the essays present new theoretical and practical approaches to poetry and poetics that address current topics and approaches in the field as well as provide fresh readings of a number of canonical poets. The four sections—“What is Poetics?,” “Critical Interventions,” “Cross-Cultural Imperatives,” and “Digital, Capital, and Institutional Frames”—create a basis on which both experienced readers and newcomers can build an understanding of how to think and write about poetry. The diverse voices throughout the collection are both informative and accessible and offer a rich exploration of multiple approaches to thinking and writing about poetry today.

Poetry in America is flourishing in this new millennium and asking serious questions of itself: Is writing marked by gender and if so, how? What does it mean to be experimental? How can lyric forms be authentic? This volume builds on the energetic tensions inherent in these questions, focusing on ten major American women poets whose collective work shows an incredible range of poetic practice. Each section of the book is devoted to a single poet and contains new poems; a brief “statement of poetics” by the poet herself in which she explores the forces — personal, aesthetic, political — informing her creative work; a critical essay on the poet’s work; a biographical statement; and a bibliography listing works by and about the poet. Underscoring the dynamic give and take between poets and the culture at large, this anthology is indispensable for anyone interested in poetry, gender and the creative process. CONTRIBUTORS: Rae Armantrout, Mei-mei Berssenbrugge, Lucie Brock Broido, Jorie Graham, Barbara Guest, Lyn Hejinian, Brenda Hillman, Susan Howe, Ann Lauterbach, Harryette Mullen.

Provisional Avant-Gardes

Essays on the 21st-Century American Poetry of Engagement

Whitman to the Present

Stylistic Innovation, Conscious Experience, and the Self in Modernist Women’s Poetry

Christian and Lyric Tradition in Victorian Women’s Poetry

A Companion to Contemporary British and Irish Poetry, 1960 - 2015

The Bloomsbury Handbook of 21st-Century Feminist Theory

Publisher description

The most significant contribution to the literary history of Language writing to date.

This Companion provides new ways of reading a wide range of influential women’s poetry. Leading international scholars offer insights on a century of writers, drawing out the special function of poetry and the poets’ use of language, whether it is concerned with the relationship between verbal and visual art, experimental poetics, war, landscape, history, cultural identity or ‘confessional’ lyrics. Collectively, the chapters cover well established and less familiar poets, from Edith Sitwell and Mina Loy, through Stevie Smith, Sylvia Plath and Elizabeth Jennings to Anne Stevenson, Eavan Boland and Jo Shapcott. They also include poets at the forefront of poetry trends, such as Liz Lochhead, Jackie Kay, Patience Agbabi, Caroline Bergvall, Medbh McGuckian and Carol Ann Duffy. With a chronology and guide to further reading, this book is aimed at students and poetry enthusiasts wanting to deepen their knowledge of some of the finest modern poets.

Normal.dotm 0 0 1 75 430 The University of Iowa 3 1 528 12.0 0 false 18 pt 18 pt 0 0 false false /s/ Style Definitions /? table.MsoNormalTable {mso-style-name:Table Normal; mso-tstyle-rowband-size:0; mso-tstyle-colband-size:0; mso-style-noshadow:yes; mso-style-parent:”; mso-padding-alt:0in 5.4pt 0in 5.4pt; mso-para-margin:0in; mso-para-margin-bottom:0001pt; mso-pagination:widow-orphan; font-size:12.0pt; font-family:Times New Roman; mso-ascii-font-family:Cambridge; mso-ascii-theme-font:minor-latin; mso-fareast-font-family:Times New Roman; mso-fareast-theme-font:minor-fareast; mso-hansi-font-family:Cambridge; mso-hansi-theme-font:minor-latin; mso-bidi-font-family:Times New Roman; mso-bidi-theme-font:minor-bidi;} With impressive intellectual engagement and nuanced presentation, Thinking Poetry provides a meticulous and provocative analysis of the ways in which Alice Fulton, Myung Mi Kim, Joan Retallack, Cole Swensen, Rosmarie Waldrop, Susan Wheeler, and C. D. Wright explored varied compositional strategies and created their own innovative works.

In doing so, Lynn Keller resourcefully models a range of reading strategies that will assist others in analyzing the complex epistemology and craft of recent “exploratory” writing.

The New American Poetry

Bindle

Women poets of the English Civil War

The News from Poems

The Routledge Companion to Literature and Economics

Quo Anima

This anthology brings together extensive selections of poetry by the five most prolific and prominent women poets of the English Civil War period: Anne Bradstreet, Hester Pulter, Margaret Cavendish, Katherine Phillips and Lucy Hutchinson. It presents these poems in modern-spelling, clear-text versions for classroom use, and for ready comparison to mainstream editions of male poets’ work. The anthology reveals the diversity of women’s poetry in the mid-seventeenth century, across political affiliations and forms of publication. Notes on the poems and an introduction explain the contexts of Civil War, religious conflict, and scientific and literary development. The anthology enables a more comprehensive understanding of seventeenth-century women’s poetic culture, both in its own right and in relation to prominent male poets such as Marvell, Milton and Dryden.

One a lyric “confessional” poet and essayist, the other a jazz “spoken-word” performance artist, Adrienne Rich and Jayne Cortez were American feminist superheroes who produced extensive bodies of poetic work that reveal strangely overlapping visions, but in radically different voices and poetic styles. This book reconsiders the poetry and activism of Cortez and Rich side-by-side, engaging poetics theory, cultural studies, and popular media in its literary analyses. A collection of eight integrated chapters by multiple poetry critics, as well as an artist-statement narrative by Wonder Woman sculptor Linda Stein, the book focuses upon the voice of bravado, the various calls for global justice, and Third Wave feminist “intersectional” critiques all embodied within these two women’s poetic texts. The book also examines the twentieth-century figure of the American superhero, particularly Wonder Woman, bringing popular culture studies into conversation with literary criticism, as well as visual art through the inclusion of Stein’s commentary and illustrations. This beautiful and compelling book experiments with the festschrift concept by inviting multiple and competing disciplinary views on U.S. feminist poetics, women’s art and aesthetics, racial and sexual identities, as well as politics and performance—all in tribute to the power of poetry by Cortez and Rich. Castellanos was widely considered Mexico’s foremost woman poet. This is anthology of her work in the original Spanish with English translation on facing pages. Palley’s introduction provides background and critical analysis of the work.