

Inutilidades Elena Undone Legendado

"In many ways, " writes Adrienne Rich in her Introduction, "Muriel Rukeyser was beyond her time - and seems, at the edge of the twenty-first century, to have grasped resources we are only now beginning to reach for: the connections between history and the body, memory and politics, sexuality and public space, poetry and physical science, and much else. She spoke as a poet, first and foremost; but she spoke also as a thinking activist, biographer, traveler, explorer of her country's psychic geography." A Muriel Rukeyser Reader gathers a generous selection of poetry and prose spanning the forty-five years of Rukeyser's writing life. Bringing together works only sparsely anthologized or long out of print, this book is a resource for understanding the range, depth, and originality of this pioneering writer whom the poet Anne Sexton named "Muriel, mother of everyone."

Muriel Rukeyser earned an international reputation as a powerful voice against enforced silences of all kind, against the violence of war, poverty, and racism. In addition to the complete texts of her twelve previously published books, this volume also features new poems discovered by the editors; Rukeyser's translations, including the first English translations of Octavio Paz's work; early work by Rukeyser not previously published in book form; and the controversial book-length poem ' Wake Island.'

White Skin, Black Face in American Culture

Out of Silence

Willard Gibbs

Previously uncollected essays of an architect whose love of people, buildings, and nature was reflected in the places he built. Architect Charles Moore (1925-1993) was not only celebrated for his designs; he was also an admired writer and teacher. Though he wrote clearly and passionately about places, he was perhaps unique in avoiding the tone and stance of the personal manifesto. Through his buildings, books, and travels, Moore consistently sought insights into the questions that always underlie architecture and design: What does it mean to make a place, and how do we inhabit those places? How do we continue to build upon but respect the landscape? How do we reconcile democracy and private land ownership? What is original? What is taste? What is the relationship between past and present? How do we involve inhabitants in making places? Finally, what is public life? As the world becomes smaller, and the uniqueness of places and landscapes gives way to sameness, Moore's celebration of the vernacular and of the surprising are more relevant than ever. The pieces in this book span

the years 1952 to 1993 and engage a myriad of topics and movements, such as contextualism, community participation, collaboration, environmentally sensitive design, and historic preservation. The essays in this book reflect as well Moore's scholarship, humanism, urbanity, and great wit.

The Book in Japan A Cultural History from the Beginnings to the Nineteenth Century University of Hawaii Press

Racechanges

Theory of Flight

Shakespeare's Sisters

In this novel, H.D. documents her traumatic experiences during WWI on which she blamed a number of personal tragedies, including a stillborn child, the end of her marriage, and her pained relationship with D. H. Lawrence.

When the actor Ted Danson appeared in blackface at a 1993 Friars Club roast, he ignited a firestorm of protest that landed him on the front pages of the newspapers, rebuked by everyone from talk show host Montel Williams to New York City's then mayor, David Dinkins.

Danson's use of blackface was shocking, but was the furious pitch of the response a triumphant indication of how far society has progressed since the days when blackface performers were the toast of vaudeville, or was it also an uncomfortable reminder of how deep the chasm still is separating black and white America? In *Racechanges: White Skin, Black Face in American Culture*, Susan Gubar, who fundamentally changed the way we think about women's literature as co-author of the acclaimed *The Madwoman in the Attic*, turns her attention to the incendiary issue of race. Through a far-reaching exploration of the long overlooked legacy of minstrelsy--cross-racial impersonations or "racechanges"--throughout modern American film, fiction, poetry, painting, photography, and journalism, she documents the indebtedness of "mainstream" artists to African-American culture, and explores the deeply conflicted psychology of white guilt. The fascinating "racechanges" Gubar discusses include whites posing as blacks and blacks "passing" for white; blackface on white actors in *The Jazz Singer*, *Birth of a Nation*, and other movies, as well as on the faces of black stage entertainers; African-American deployment of racechange imagery during the Harlem Renaissance, including the poetry of Anne Spencer, the black-and-white prints of Richard Bruce Nugent, and the early work of Zora Neale Hurston; white poets and novelists from Vachel Lindsay and Gertrude Stein to John Berryman and William Faulkner writing as if they were black; white artists and writers fascinated by hypersexualized stereotypes of black men; and nightmares and visions of the racechanged baby. Gubar shows that unlike African-Americans, who often are forced to adopt white masks to gain their rights, white people have chosen racial masquerades, which range from mockery and mimicry to an evolving emphasis on inter-racial mutuality and mutability. Drawing on a stunning array of

illustrations, including paintings, film stills, computer graphics, and even magazine morphings, Racechanges sheds new light on the persistent pervasiveness of racism and exciting aesthetic possibilities for lessening the distance between blacks and whites.
Feminist Essays on Women Poets
Selected Poems

Those who have traveled know the experience of extended time and sharpened perception. Muriel Rukeyser's account of Puck Fair - the last existing pagan festival of the goat - captures just that state of consciousness. Set in County Kerry, Ireland, The Orgy evokes this great American poet's journey of sensual and psychological transformation in the midst of a lush account of Irish culture and tradition.

A representative collection of eighty-one myths and folktales chosen from the oral tradition of the peoples of Africa south of the Sahara. Originally published in 1964. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Breaking Open

A Muriel Rukeyser Reader

Bid Me to Live

With this book, Alan Wald launches a bold and passionate account of the U.S. Literary Left from the 1920s through the 1960s. Exiles from a Future Time, the first volume of a trilogy, focuses on the forging of a Communist-led literary tradition in the 1930s. Exploring writers' intimate lives and heartfelt political commitments, Wald draws on original research in scores of archives and personal collections of papers; correspondence and interviews with hundreds of writers and their friends and families; and a treasure trove of unpublished memoirs, fiction, and poetry. In fashioning a "humanscape" of the Literary Left, Wald not only reassesses acclaimed authors but also returns to memory dozens of forgotten, talented writers. The authors range from the familiar Mike Gold, Langston Hughes, and Muriel Rukeyser to William Attaway, John Malcolm Brinnin, Stanley Burnshaw, Joy Davidman, Sol Funaroff, Joseph Freeman, Alfred Hayes, Eugene Clay Holmes, V. J. Jerome, Ruth Lechlitner, and Frances Winwar. Focusing on the formation of the tradition and the organization of the Cultural Left, Wald investigates the "elective affinity" of its avant-garde poets, the "Afro-cosmopolitanism" of its Black radical literary movement, and the uneasy negotiation between feminist concerns and class identity among its women writers.

A collection of poems by early 20th century poet, H. D.

The Forging of the Mid-Twentieth-Century Literary Left

Exiles from a Future Time

Selected Essays of Charles W. Moore

This late collection, written in the last years of H.D.'s life, is a testament to the fine ear and mythic sense of a poet who is now recognized as one of the greatest of her generation. H. D.'s (Hilda Doolittle, 1884-1961) late poems of search and longing represent the mature achievement of a poet

who has come increasingly to be recognized as one of the most important of her generation. The title poem and other long pieces in this collection ("Sagesse" and "Winter Love") were written between 1957 and her death four years later, and are heretofore unpublished, except in fragments. We can see now in proper context her fine ear for the free line, and understand why other poets, such as Denise Levertov, Robert Creeley, and Robert Duncan, find so much to admire in H. D.'s work. As in her earlier books, one level of H.D.'s significant poetic statement derives from her intimate knowledge of and identification with classical Greek and arcane cultures; taken together, these elements make up the poet's own personal myth. Norman Holmes Pearson, H. D.'s friend and literary executor, has contributed an illuminating foreword to this impressive collection. H. D.'s (Hilda Doolittle, 1884-1961) late poems of search and longing represent the mature achievement of a poet who has come increasingly to be recognized as one of the most important of her generation. The title poem and other long pieces in this collection ("Sagesse" and "Winter Love") were written between 1957 and her death four years later, and are heretofore unpublished, except in fragments. We can see now in proper context her fine ear for the free line, and understand why other poets, such as Denise Levertov, Robert Creeley, and Robert Duncan, find so much to admire in H. D.'s work. As in her earlier books, one level of H.D.'s significant poetic statement derives from her intimate knowledge of and identification with classical Greek and arcane cultures; taken together, these elements make up the poet's own personal myth. Norman Holmes Pearson, H. D.'s friend and literary executor, has contributed an illuminating foreword to this impressive collection.

Inscribed to Bryne and Louis Untermeyer.

You Have to Pay for the Public Life

The Book in Japan

Collected Poems 1912-1944

This monograph covers every major aspect of the book in traditional Japan: its place in Japanese history; books as material objects; manuscript cultures; printing; the Edo period book trade; authors and readers; and importation and exportation."

Vampires, werewolves, witches, shapeshifters -- they live among us without our knowledge. Night World is their secret society, a secret society with very strict rules. And falling in love breaks all the laws of the Night World. Sarah Strange's life was what you might call ordinary. Then her mother died. Now Sarah has visions -- visions of a place where dragons darken the sky and a young girl is fighting to survive. When Sarah confides in her best friends, Mal and Kierlan, about the devastation in her dreams, she discovers that her friends are not what they seem. They are part of the Night World -- and they believe Sarah has a special role in their world. And if Sarah's visions are any indication of the impending danger and destruction, there is no time to lose....

African Folktales

Hermetic Definition: Poetry

A Cultural History from the Beginnings to the Nineteenth Century

Muriel Rukeyser held a visionary belief in the human capacity to create social change through language. She earned an international reputation as a powerful voice against enforced silences of all kind, against the violence of war, poverty, and racism. Her eloquent poetry of witness-of the Scottsboro Nine,

the Spanish Civil War, the poisoning of the Gauley Bridge laborers-split the darkness covering a shameful world. In addition to the complete texts of her twelve previously published books, this volume also features new poems discovered by the editors; Rukeyser's translations, including the first English translations of Octavio Paz's work; early work by Rukeyser not previously published in book form; and the controversial book-length poem Wake Island. An introduction by the editors traces Rukeyser's life and literary reputation and complements discerning annotations and textual notes to the poems.

The Orgy

Collected Poems Of Muriel Rukeyser

Strange Fate