
Eros The Bittersweet By Anne Carson Paperback Barnes

The Descent of Alette
 Glass, Irony, and God
 At the Root of This Longing
 Stung with Love
 Men in the Off Hours
 Anne Carson
 Anne Carson: Antiquity
 A Saving Grace
 Red Doc>
 The Poem That Never Ends
 Autobiography of Red
 Suppose a Sentence
 Nox
 The Trojan Women: A Comic
 Glass and God
 Economy of the Unlost
 Grief Lessons
 If Not, Winter
 The Poetry of Sappho
 Antigonic
 Eros the Bittersweet
 Eros the Bittersweet
 An Oresteia
 High Dive
 On Violence and On Violence Against Women
 Float
 Poet's Choice
 My Private Property
 Eros the Bittersweet
 H of H Playbook
 Norma Jeane Baker of Troy
 Short Talks
 My Emily Dickinson
 Reach without Grasping
 On Being Blue
 The Penguin Book of the Prose Poem
 Plainwater
 Decreation
 Spring and All
 Nay Rather

*Eros The Bittersweet By Anne Carson
Paperback Barnes*

Downloaded from archive.imba.com by
guest

DELGADO HANEY

The Descent of Alette Princeton University Press
 Spring and All (1923) is a book of poems by William Carlos Williams. Predominately known as a poet, Williams frequently pushed the limits of prose style throughout his works, often comprised of a seamless blend of both forms of writing. In Spring and All, the closest thing to a manifesto he wrote, Williams addresses the nature of his modern poetics which not only pursues a particularly American idiom, but attempts to capture the relationship between language and the world it describes. Part essay, part poem, Spring and All is a landmark of American literature from a poet whose daring search for the outer limits of life both redefined and expanded the meaning of language itself. "There is a constant barrier between the reader and his consciousness of immediate contact with the world. If there is an ocean it is here." In Spring and All, Williams identifies the incomprehensible nature of consciousness as the single most important subject of poetry. Accused of being "heartless" and

"cruel," of producing "positively repellant" works of art in order to "make fun of humanity," Williams doesn't so much defend himself as dig in his heels. His poetry is addressed "[t]o the imagination" itself; it seeks to break down the "the barrier between sense and the vaporous fringe which distracts the attention from its agonized approaches to the moment." When he states that "so much depends / upon // a red wheel / barrow," he refers to the need to understand the nature of language, which keeps us in touch with the world. With a beautifully designed cover and professionally typeset manuscript, this edition of William Carlos Williams' Spring and All is a classic of American literature reimagined for modern readers.

Glass, Irony, and God New Directions Publishing

This cahier unites two texts by celebrated Canadian poet Anne Carson, encouraging readers to experience them alongside and illuminating each other. Variations on the Right to Remain Silent is an essay on the stakes involved when translation happens, ranging from Homer through Joan of Arc to Paul Celan; it includes the author's seven translations of a poetic fragment from the Greek poet Ibykos. By Chance the Cycladic People is a poem about Cycladic culture where the order of the lines has been

determined by a random number generator. The cahier is illustrated by Lanfranco Quadrio."

At the Root of This Longing Graphic Arts Books

In this innovative rendition of *The Oresteia*, the poet, translator, and essayist Anne Carson combines three different visions -- Aeschylus' Agamemnon, Sophocles' Elektra, and Euripides' Orestes, giving birth to a wholly new experience of the classic Greek triumvirate of vengeance. Carson's accomplished rendering combines elements of contemporary vernacular with the traditional structures and rhetoric of Greek tragedy, opening up the plays to a modern audience. --from publisher description.

Stung with Love Jonathan Cape

From her seminal *Eros the Bittersweet* (1986) to her experimental *Float* (2016), *Bakkhai* (2017) and *Norma Jeane Baker of Troy* (2019), Anne Carson's engagement with antiquity has been deeply influential to generations of readers, both inside and outside of academia. One reason for her success is the versatile scope of her classically-oriented oeuvre, which she rethinks across multiple media and categories. Yet an equally significant reason is her profile as a classicist. In this role, Carson unfailingly refuses to conform to the established conventions and situated practices of her discipline, in favour of a mode of reading classical literature that allows for interpretative and creative freedom. From a multi-praxis, cross-disciplinary perspective, the volume explores the erudite indiscipline of Carson's classicism as it emerges in her poetry, translations, essays, and visual artistry. It argues that her classicism is irreducible to a single vision, and that it is best approached as integral to the protean character of her artistic thought. *Anne Carson/Antiquity* collects twenty essays by poets, translators, artists, practitioners and scholars. It offers the first collective study of the author's classicism, while drawing attention to one of the most avant-garde, multifaceted readings of the classical past.

Men in the Off Hours Vintage

In *At the Root of This Longing*, Flinders identifies the four key points at which the paths of spirituality and feminism seem to collide—vowing silence vs. finding voice, relinquishing ego vs. establishing 'self', resisting desire vs. reclaiming the body, and enclosure vs. freedom—and sets out to discover not only the sources of these conflicts, but how they can be reconciled. With a sense of urgency brought on by events in her own life, Flinders deals with the alienation that women have experienced not only from themselves and each other, but from the sacred. She finds inspiration in the story of fourteenth-century mystic Julian of Norwich and her direct experience of God, in India's legendary Draupadi, who would not allow a brutal physical assault to damage her sense of personal power, as well as in Flinders's own experiences as a meditation teacher and practitioner. Flinders reveals that spirituality and feminism are not mutually exclusive at all but very much require one another.

Anne Carson University of Michigan Press

Literary Nonfiction. Sparked by the only two letters--out of over a hundred--that López Medin's mother saved from her own mother in Paraguay, *THE POEM THAT NEVER ENDS* weaves together poems and family photos to explore the fragmentation of time, memory, and mother-child relationships. Fragments, family hearing impairments, ripped-up letters, and living and writing between languages point to the inescapable holes in language, troubling the notion of a finite utterance. Layering elements of painting, cinema, and the elusive three dimensions of theater into the weave, *THE POEM THAT NEVER ENDS* traces a sequence of mothers--López Medin's mother, her mother's mother, herself as a mother--in a porous, restless gesture toward what's never fully grasped.

Anne Carson: Antiquity Wave Books

'Fans of Anne Carson, rejoice!... Carson's depth of knowledge about Greek mythology coupled with her poetic sensibility and illustrations is sure to breathe new life into this oft-told story.' Lit Hub H of H Playbook is an explosion of thought, in drawings and language, about a Greek tragedy called Herakles by the 5th-century BC poet Euripides. In myth Herakles is an embodiment of manly violence who returns home after years of making war on enemies and monsters (his famous "Labours of Herakles") to find he cannot adapt himself to a life of peacetime domesticity. He goes berserk and murders his whole family. Suicide is his next idea. Amazingly, this does not happen. Due to the intervention of his friend Theseus, Herakles comes to believe he is not, after all, indelibly stained by his own crimes, nor is his life without value. It remains for the reader to judge this redemptive outcome. "I think there is no such thing as an innocent landscape," said Anselm Kiefer, painter of forests grown tall on bones.

A Saving Grace Vintage

Poetry. Deluxe redesign of the two-time Griffin Award winner's first poetry collection. On the occasion of the press's 40th anniversary, Brick Books is proud to present the first of six new editions of classic books from our back catalogue. New material includes a foreword by the poet Margaret Christakos, a "Short Talk on Afterwords" by Carson herself, and cover art and design by the renowned typographer Robert Bringhurst. First issued in 1992, *SHORT TALKS* is Carson's first and only collection of poems published with an independent Canadian press. It announced the arrival of a profound, elegiac and biting new voice. *SHORT TALKS* can comfortably stand alongside Carson's other bestselling and award-winning works. The renowned ancient Greek scholar's first book beautifully reprinted on amazing paper, with an extra "short talk" on afterwords functioning as the afterword. Sometimes humorous, other times eerie, these prose-poems range in topic from waterproofing to Gertrude Stein at 9:30 at night--the most fascinating micro-lectures you'll ever attend. Nobody has not bought this book after opening it. --Open Books Indie

Recommend

Red Doc> Penguin

Anne Carson's poetry--characterized by various reviewers as "short talks," "essays," or "verse narratives"--combines the confessional and the critical in a voice all her own.

The Poem That Never Ends Penguin UK

Anne Carson's new work that reconsiders the stories of two iconic women--Marilyn Monroe and Helen of Troy--from their point of view Winner of the Governor General Award in Poetry *Norma Jeane Baker of Troy* is a meditation on the destabilizing and destructive power of beauty, drawing together Helen of Troy and Marilyn Monroe, twin avatars of female fascination separated by millennia but united in mythopoeic force. *Norma Jeane Baker* was staged in the spring of 2019 at The Shed's Griffin Theater in New York, starring actor Ben Wishaw and soprano Renée Fleming and directed by Katie Mitchell.

Autobiography of Red New Directions Publishing

Author of *Madness, Rack, and Honey* ("One of the wisest books I've read in years," according to the *New York Times*) and *Trances of the Blast*, Mary Ruefle continues to be one of the most dazzling poets in America. *My Private Property*, comprised of short prose pieces, is a brilliant and charming display of her humor, deep imagination, mindfulness, and play in a finely crafted edition. *Personalia* When I was young, a fortune-teller told me that an old woman who wanted to die had accidentally become lodged in my body. Slowly, over time, and taking great care in following esoteric instructions, including lavender baths and the ritual burial of keys in the backyard, I rid myself of her presence. Now I am an old woman who wants to die and lodged inside me is a young woman dying to live; I work on her. *Mary Ruefle* is the

author of *Trances of the Blast*; *Madness, Rack, and Honey*; *Collected Lectures*, a finalist for the 2013 National Book Critics Circle Award in criticism; and *Selected Poems*, winner of the William Carlos Williams Award. She has published ten other books of poetry, a book of prose (*The Most of It*), and a comic book, *Go Home and Go to Bed!*; she is also an erasure artist whose treatments of nineteenth-century texts have been exhibited in museums and galleries as well as published in the book *A Little White Shadow*. Ruefle is the recipient of numerous honors, including an Award in Literature from the American Academy of Arts and Letters, a Guggenheim fellowship, a National Endowment for the Arts fellowship, and a Whiting Award. She lives in Bennington, Vermont and teaches in the MFA program at Vermont College.

Suppose a Sentence New York Review of Books

Today, thousands of years after her birth, in lands remote from her native island of Lesbos and in languages that did not exist when she wrote her poetry in Aeolic Greek, Sappho remains an important name among lovers of poetry and poets alike. Celebrated throughout antiquity as the supreme Greek poet of love and of the personal lyric, noted especially for her limpid fusion of formal poise, lucid insight, and incandescent passion, today her poetry is also prized for its uniquely vivid participation in a living paganism. Collected in an edition of nine scrolls by scholars in the second century BC, Sappho's poetry largely disappeared when the Fourth Crusade sacked Constantinople in 1204. All that remained was one poem and a handful of quoted passages. A century ago papyrus fragments recovered in Egypt added a half dozen important texts to Sappho's surviving works. In 2004 a new complete poem was deciphered and published. By far the most significant discovery in a hundred years, it offers a new and tellingly different example of Sappho's poetic art and reveals another side of the poet, thinking about aging and about the transmission of culture from one generation to the next. Jim Powell's translations represent a unique combination of poetic mastery in English verse and a deep scholarly engagement with Sappho's ancient Greek. They are incomparably faithful to the literal sense of the Greek poems and, simultaneously, to their forms, preserving the original meters and stanzas while exactly replicating the dramatic action of their sequences of disclosure and the passionate momentum of their sentences. Powell's translations have often been anthologized and selected for use in textbooks, winning recognition among discerning readers as by far the best versions in English.

Nox New York Review of Books

A literary event: a follow-up to the internationally acclaimed poetry bestseller *Autobiography of Red* ("Amazing" -- Alice Munro) that takes its mythic boy-hero into the twenty-first century to tell a story all its own of love, loss, and the power of memory. In a stunningly original mix of poetry, drama, and narrative, Anne Carson brings the red-winged Geryon from *Autobiography of Red*, now called "G," into manhood, and through the complex labyrinths of the modern age. We join him as he travels with his friend and lover "Sad" (short for Sad But Great), a haunted war veteran; and with Ida, an artist, across a geography that ranges from plains of glacial ice to idyllic green pastures; from a psychiatric clinic to the somber house where G's mother must face her death. Haunted by Proust, juxtaposing the hunger for flight with the longing for family and home, this deeply powerful verse picaresque invites readers on an extraordinary journey of intellect, imagination, and soul.

The Trojan Women: A Comic Random House

Collects the poems and fragments of the ancient Greek poet's surviving work, displaying the wide variety of themes in her work, from amorous songs celebrating adolescent females to poems of

invocation, desire, spite, celebration, and remembrance.

Glass and God Bloomsbury Publishing

In her first collection in five years, Anne Carson contemplates "decreation"—an activity described by Simone Weil as "undoing the creature in us"—an undoing of self. But how can we undo self without moving through self, to the very inside of its definition? Where else can we start? Anne Carson's *Decreation* starts with form—the undoing of form. Form is various here: opera libretto, screenplay, poem, oratorio, essay, shot list, rapture. The undoing is tender, but tenderness can change everything, or so the author appears to believe.

Economy of the Unlost Vintage

A blazingly insightful, provocative study of violence against women from the peerless feminist critic. Why has violence, and especially violence against women, become so much more prominent and visible across the world? To explore this question, Jacqueline Rose tracks the multiple forms of today's violence — historic and intimate, public and private — as they spread throughout our social fabric, offering a new, provocative account of violence in our time. From trans rights and #MeToo to the sexual harassment of migrant women, from the trial of Oscar Pistorius to domestic violence in lockdown, from the writing of Roxanne Gay to Hisham Matar and Han Kang, she casts her net wide. What obscene pleasure in violence do so many male leaders of the Western world unleash in their supporters? Is violence always gendered and if so, always in the same way? What is required of the human mind when it grants itself permission to do violence? *On Violence and On Violence Against Women* is a timely and urgent agitation against injustice, a challenge to radical feminism and a meaningful call to action.

Grief Lessons Vintage

The first book of essays dedicated to the work of noted writer, Anne Carson

If Not, Winter New Directions Publishing Corporation

A captivating meditation on the power of the sentence by the author of *Essayism*, a 2018 *New Yorker* book of the year. In *Suppose a Sentence*, Brian Dillon, whom John Banville has called "a literary flâneur in the tradition of Baudelaire and Walter Benjamin," has written a sequel of sorts to *Essayism*, turning his attention to the oblique and complex pleasures of the sentence. A series of essays prompted by a single sentence—from Shakespeare to James Baldwin, John Ruskin to Joan Didion—this new book explores style, voice, and language, along with the subjectivity of reading. Both an exercise in practical criticism and a set of experiments or challenges, *Suppose a Sentence* is a polemical and personal reflection on the art of the sentence in literature.

The Poetry of Sappho Houghton Mifflin Harcourt

The last decades have seen an explosion of the prose poem. More and more writers are turning to this peculiarly rich and flexible form; it defines Claudia Rankine's *Citizen*, one of the most talked-about books of recent years, and many others, such as Sarah Howe's *Loop of Jade* and Vahni Capildeo's *Measures of Expatriation*, make extensive use of it. Yet this fertile mode which in its time has drawn the likes of Charles Baudelaire, Oscar Wilde, T. S. Eliot, Gertrude Stein and Seamus Heaney remains, for many contemporary readers, something of a mystery. The history of the prose poem is a long and fascinating one. Here, Jeremy Noel-Tod reconstructs it for us by selecting the essential pieces of writing — by turns luminous, brooding, lamentatory and comic — which have defined and developed the form at each stage, from its beginnings in 19th-century France, through the 20th-century traditions of Britain and America and beyond the English language, to the great wealth of material written internationally since 2000. Comprehensively told, it yields one of the most

original and genre-changing anthologies to be published for some years, and offers readers the chance to discover a diverse range of new poets and new kinds of poem, while also meeting famous names in an unfamiliar guise.

Antigonick Vintage

The poetry and prose collected in *Plainwater* are a testament to the extraordinary imagination of Anne Carson, a writer described by Michael Ondaatje as "the most exciting poet writing in English today." Succinct and astonishingly beautiful, these pieces stretch the boundaries of language and literary form, while juxtaposing

classical and modern traditions. Carson envisions a present-day interview with a seventh-century BC poet, and offers miniature lectures on topics as varied as orchids and Ovid. She imagines the muse of a fifteenth-century painter attending a phenomenology conference in Italy. She constructs verbal photographs of a series of mysterious towns, and takes us on a pilgrimage in pursuit of the elusive and intimate anthropology of water. Blending the rhythm and vivid metaphor of poetry with the discursive nature of the essay, the writings in *Plainwater* dazzle us with their invention and enlighten us with their erudition.

Related with *Eros The Bittersweet* By Anne Carson Paperback Barnes:

- Waves Wave Characteristics Answer Key : [click here](#)