

# The Lost Lunar Baedeker Poems Of Mina Loy

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## The Autobiography of Mina Loy

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## Collected Poems 1912-1944

This Companion is aimed at students and poetry enthusiasts wanting to deepen their knowledge of some of the finest modern poets. It provides new

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approaches to a wide range of influential women's poetry, a chronology and guide to further reading.

### **Good Bones**

"The politics and poetics of language, culture and self all collide in this classic of Asian American and experimental literature."--cover p. 4.

### **Aphoristic Modernity**

A collection of poems addresses the topics of the political turbulence, the American character, womanhood, love, and aging

### **Complete Poems**

What happens when you try to find not only meaning but pattern and form in seventy years of a life? It's not a simple process of chronological remembering. It entails a Remake, to capture not facts but the contents of those facts, the feelings of a war-time child, the textures of her clothing, the tastes and smells, the tones and the touch of her mother, the felt absence of her father, and the gradual transformation into womanhood. The facts are simple: birth in Geneva; bilingual childhood in Brussels, then London and Liverpool; work in Intelligence at the Bletchley Park decoding centre during the war; marriage; Oxford; London; literary journalism; the emergence of the novelist. But what do facts add up to? Remake is an autobiographical novel with a difference. It uses life material to compose a third-person fiction,

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transformed in an experiment whose tensions are those of memory - distorting and partial - checked by a rigorous and sceptical language which probes and finds form underlying the wayward impulses and passions of the subject. *Remake* is a fascinating and original book by one of our finest modern novelists.

### **What is it Then Between Us?**

The 20th century was a time of great change, particularly in the arts, but seldom explored were the female poets of that time. Robert Hass and Paul Ebenkamp have put together a comprehensive anthology of poetry featuring the poems of Gertrude Stein, Lola Ridge, Amy Lowell, Elsa Von Freytag-Loringhoven, Adelaide Crapsey, Angelina Weld Grimke, Anne Spencer, Mina Loy, Hazel Hall, Hilda Doolittle, Marianne Moore, Djuna Barnes, and Hildegard Flanner. With an introduction from Hass and Ebenkamp, as well as detailed annotation through out to guide the reader, this wonderful collection of poems will bring together the great female writers of the modernist period as well as deconstruct the language and writing that surfaced during that period.

### **The Poems of Heine**

Poetry. Women's Studies. *INDICTUS* re-imagines various creation myths to bear the invisible and unsaid assaults of women. In doing so, it subverts notions of patriarchal power into a genre that can be demolished and set again. *INDICTUS* is a Latin word,

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from which other words like "indict" and "indicate" are born. It translates literally as "to write the unsaid." There is an effort in this book to create the supernatural through the utterance of violence, because jurisdiction fails in real time. That sexual assault can so easily become a science fiction when power is rearranged to serve the victim speaks to the abject lack of control within victims to ever be redeemed. Crimes resolve to misdemeanors. In a world without my abusers, how can I soon become myself? Combining the mythological and autobiographical, this book attempts to indict us, so that the wounded might one day be free.

### **I Mean i Dislike that Fate that i was Made to where**

### **Reading Mina Loy's Autobiographies**

Poetry. Featuring Good Bones, which has made a difference to so many people around the globe--called "Official Poem of 2016" by Public Radio International. Maggie Smith writes out of the experience of motherhood, inspired by watching her own children read the world like a book they've just opened, knowing nothing of the characters or plot. These poems stare down darkness while cultivating and sustaining possibility and addressing a larger world.

### **Indictus**

Mina Loy is recognised today as one of the most

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innovative modernist poets, numbering Gertrude Stein, Marcel Duchamp, Djuna Barnes and T.S. Eliot amongst her admirers. Drawing on substantial new archival research, this book challenges the existing critical myth of Loy as a 'modern woman' through an analysis of her unpublished autobiographical prose. Mina Loy's *Autobiographies* explores this major twentieth century writer's ideas about the 'modern' and how they apply to the 'modernist' writer-based on her engagement with twentieth-century avant-garde aesthetics-and charts how Loy herself uniquely defined modernity in her essays on literature and art. Sandeep Parmar here shows how, ultimately, Loy's autobiographies extend the modernist project by rejecting earlier impressions of avant-garde futurity and newness in favour of a 'late modernist' aesthetic, one that is more pessimistic, inward and interested in the fragmentary interplay between the past and present.

### **A Baedeker of Decadence**

This book is the first to make the case that women's changing role in European and American society was critical to Dada. Debates about birth control and suffrage, a declining male population and expanding female workforce, the emergence of the New Woman, and Freudianism were among the forces that contributed to the dadaist enterprise. Among the female dadaists discussed are the German émigré Baroness Elsa von Freytag-Loringhoven; Berlin dadaist Hannah Höch; expatriate poet and artist Mina Loy; the "Queen of Greenwich Village," Clara Tice;

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Margaret Anderson and Jane Heap, the lesbian couple who ran the Little Review; and Beatrice Wood, who died in 1998 at the age of 105. The book also addresses issues of colonialist racism, cross-dressing and dandyism, and the gendering of the machine.

### **Dictee**

"What Is It Then between Us?" marks the appearance of a bright new star in the poetry criticism firmament. Eric Murphy Selinger explores the complex history of American love poetry with panache, acumen, and scholarly precision. His readings of love poems by writers as diverse as Anne Bradstreet, Emily Dickinson, William Carlos Williams, and James Merrill are both nimble and persuasive. *Itself written con amore*, *What Is It Then between Us?* is a pioneering study of the imaginative ways our poets have recorded the ordeals and pleasures of love in their verse." --Herbert Leibowitz, Editor and Publisher, *Parnassus: Poetry in Review* Tracing the solitude of the American self, the difference between idolatrous and companionate affection, and the dream of an "America of love," Eric Murphy Selinger shows how such concerns can shape a poet's most intimate decisions about genre and form. His lucid, elegant prose illuminates not only well-known love poets, including Emily Dickinson and William Carlos Williams, but also more unexpected figures, notably Wallace Stevens and Mina Loy. Like the poets he discusses, Selinger refuses to view love reductively. Rather, he takes the impulse to debunk love as part of his subject, whether it crops up in Puritan theology or

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contemporary literary theory. As he details Whitman's courtship of his readers, weighs the restorations of romance in H. D. and Ezra Pound, and demonstrates the bonds between poets as disparate as Robert Creeley and Robert Lowell, Selinger establishes love poetry as an essential American genre.

### **Becoming Modern**

Provides selections of the author's Imagist poems, polyphonic prose, and narrative poetry.

### **Selected Poems**

Mina Loy—poet, artist, exile, and luminary—was a prominent and admired figure in the art and literary circles of Paris, Florence, and New York in the early years of the twentieth century. But over time, she gradually receded from public consciousness and her poetry went out of print. As part of the movement to introduce the work of this cryptic poet to modern audiences, *Poetic Salvage: Reading Mina Loy* provides new and detailed explications of Loy's most redolent poems. This book helps readers gain a better understanding of the body of Loy's work as a whole by offering compelling close readings that uncover the source materials that inspired Loy's poetry, including modern artwork, Baedeker travel guides, and even long-forgotten cultural venues. Helpfully keyed to the contents of *Loy's Lost Lunar Baedeker*, edited by Roger Conover, this book is an essential aid for new readers and scholars alike. Mina Loy forged a legacy worthy of serious consideration—through a

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practice best understood as salvage work, of reclaiming what has been so long obscured. Poetic Salvage: Reading Mina Loy dives deep to bring hidden treasures to the surface.

### **Women in Dada**

During the final decades of the nineteenth century, a common mind-set emerged among many intellectuals--"la decadence." Many novels and novellas of the period were populated with protagonists who were fragile, refined, self-absorbed, and preoccupied with a trivially exquisite aesthetic. A Baedeker of Decadence presents thirty-two international works of literary decadence written between 1884 and 1927. George C. Schoolfield, a world authority on the decadent novel, offers an entertaining and wide-ranging commentary on this highly significant literary and cultural phenomenon. Schoolfield tracks down the symptoms of decadence in narrative works written in more than a dozen languages, providing synopses and passages in English translation to give a sense of each author's style and tone. Schoolfield throws new light on the close intellectual kinship of authors from August Strindberg to Bram Stoker to Thomas Mann, and on the ingredients, themes, motifs, and preconceptions that characterized decadent literature.

### **A History of Twentieth-Century British Women's Poetry**

Poetry. Amanda J. Bradley's debut book of poems,

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HINTS AND ALLEGATIONS, takes the reader on an inward journey from a place of disturbance to a recovered equilibrium. These poems probe intense scenarios and emotional states then step back to inquire what sense can be made of them. Delving for a purpose becomes a purpose in itself and ultimately reaffirms a life well examined.

### **Modernist Women Poets**

An innovative and powerful exploration of cultural loss, exile, and suffering, Dictee explores dislocation and linguistic fragmentation while telling the story of nine women . It belongs with the work of Audre Lord and Gloria Anzaldua and other contemporary classics that address the subject of ethnic identity, hybridity, and the complexity of "mestizo" culture.

### **Shadowed Dreams**

The collected essays of Aphoristic Modernity: 1880 to the Present showcase aphoristic and epigrammatic writing as both a reflection of, and influence upon, the fragmented culture of modernity from the late nineteenth- to the twenty-first century.

### **Selected Poems**

At last, a definitive, paperback edition of Ezra Pound's finest work.

### **Selected Writings of Gertrude Stein**

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Poetry. Translated from the German by Sophie Seita. Winner of the second Wonder Prize, I MEAN I DISLIKE THAT FATE THAT I WAS MADE TO WHERE brings us Sophie Seita's playful translations of one of Germany's most innovative contemporary poets, Uljana Wolf. Being truly between languages, the texts in this collection place themselves squarely against monolingual identity politics, whether invoking Anna O, child language, aphasia, or the isolation of asylum seekers in Bavarian forests. Where the poet discovers multilingual lengevitich, the translator-writer turns the switch, and off we go following the „blur-print“ of their interlaced language: „a spark, a faltering unresting sway; en- wringed.“

### **The Poems of Charlotte Smith**

"This collection, a retrospective exhibit of the work of a woman who created a unique place for herself in the world of letters, contains a sample of practically every period and every manner in Gertrude Stein's career. It includes The Autobiography of Alice B. Toklas in its entirety; selected passages from The Making of Americans; "Melanctha" from Three Lives; portraits of the painters Cezanne, Matisse, and Picasso; Tender Buttons; the opera Four Saints in Three Acts; and poem, plays, lectures, articles, sketches, and a generous portion of her famous book on the Occupation of France, Wars I Have Seen.

### **Curious Disciplines**

The poet and visual artist Mina Loy has long had an

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underground reputation as an exemplary avant-gardist. Born in London of mixed Jewish and English parentage, and a much photographed beauty, she moved in the pivotal circles of international modernism—in Florence as Gertrude Stein's friend and Marinetti's lover; in New York as Marcel Duchamp's co-conspirator and Djuna Barnes's confidante; in Mexico with the greatest love, the notorious boxer-poet Arthur Cravan; in Paris with the Surrealists and Man Ray. Carolyn Burke's riveting, authoritative biography, *Becoming Modern*, brings this highly original and representative figure wonderfully alive, in the process giving us a new picture of modernism—and one woman's important contribution to it.

### **The Cambridge Companion to Twentieth-Century British and Irish Women's Poetry**

This book brings a brilliant modernist back into the poetic limelight.

### **The Salt Companion to Mina Loy**

A History of Modernist Poetry examines innovative anglophone poetries from decadence to the post-war period. The first of its three parts considers formal and contextual issues, including myth, politics, gender, and race, while the second and third parts discuss a wide range of individual poets, including Ezra Pound, T.S. Eliot, W.B. Yeats, Mina Loy, Gertrude Stein, Wallace Stevens, William Carlos Williams, and Marianne Moore, as well as key movements such as

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Imagism, Objectivism, and the Harlem Renaissance. This book also addresses the impact of both World Wars on experimental poetries and the crucial role of magazines in disseminating and proselytizing on behalf of poetic modernism. The collection concludes with a wide-ranging discussion of the inheritance of modernism in recent writing on both sides of the Atlantic.

### **Remake**

### **Hints and Allegations**

Poetry. "Natalie Eilbert's powerful first book is a twenty-first century hymn to the Venus of Willendorf, a 30,000- year-old figurine whose ample body is a protest against all that seeks to diminish us. Like Plath of "Lady Lazarus," Eilbert speaks with unbridled but precise rage; in lines of propulsive music she takes female self-loathing head on and reveals it for what it is, pervasive, invasive, and invented, like a city that threatens to divest us of our human/animal body. Deeply resistant, these poems get the body back, feeding it, adoring it, finally marrying it, with flamboyance, flare and love. This is the voice of contemporary feminism, brazen, smart, unafraid, and desirous of nothing less than life."—Julie Carr "Natalie Eilbert uses an immense attention-in sentences filigreed and permissive-to show how the sexuality of the real and imagined Venus de Willendorf lives in our pulses, is our pulse, our Texas, our asses on the hood of a car in a trailer park. Every scrap that's flashed

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into this poet's mind transmutes into an icon for the flesh and the chaotic negotiation of one's desires. Few people can represent such vital, teeming complexity with such bridled rage. Plath stands in the recent past of this voice; Venus de Willendorf becomes a force within it you cannot imagine. Eilbert, standing so near to us, flinches at nothing."—Cynthia Arrieu- King

"'There is no document of civilization that isn't also its ruins.' Swan Feast is the banquet of a fallen goddess, told through the trance of an autobiographical duckling girl. The transforming voice is visionary. She connects the discovery of the Venus of Willendorf to the discovery of oil in the Middle East, implicating imperial industrialism to the passing away of Venus into faded memory and historical anorexia. Empire is the tomb of the goddess. To excavate is a 'hilarious privilege,' and its anachronism borrows illumination from darkness. The duckling is resurrecting ancient powers whose excavation ride on rage, grief, a woman's paradoxically empowered desperation which finds solidity in disappearance. In the wake of suffering, we may remember ourselves. Out of ruin, an alien star rises."—Feng Sun Chen

"Time, and the world, want the body, and are coming for it. Natalie Eilbert tears the body down, and makes time and the world go looking for something else to want. Politically charged, performing a gnosticism of our human physiology, and impressionistic like a train, Swan Feast is both a book of poems and a pre-emptive strike."—Josh Bell

### **The Lost Lunar Baedeker**

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Mina Loy's technique and subjects - prostitution, menstruation, destitution, and suicide - shock even some modernists and she vanished from the poetry scene as dramatically as she had appeared on it. Roger Conover has rescued the key texts from the pages of forgotten publications, and has included all of the futurist and feminist satires, poems from Loy's Paris and New York periods, and the complete cycle of "Love Songs," as well as previously unknown texts and detailed notes.

### **Dura**

Lemn Sissay was seventeen when he wrote his first poetry book, which he hand-sold to the miners and mill workers of Wigan. Since then his poems have become landmarks, sculpted in granite and built from concrete, recorded on era-defining albums and declaimed in over twenty countries. He has performed to thousands of football fans at the FA Cup Final, to hundreds of thousands as the poet of the 2012 Olympics, and to millions across our TV screens and the airwaves of BBC Radio. He has become one of the nation's best-loved voices.

### **A History of Modernist Poetry**

### **The Pisan Cantos**

### **Swan Feast**

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The works of Charlotte Smith (1749-1806), poet, playwright, and novelist, helped determine the tastes of early Romanticism. This, the first edition of her collected poetry, restores to the study of English poetry a distinctive, compelling voice.

### **Modern Poetry**

The Salt Companion to Mina Loy comprises ten new essays by leading scholars and writers on the work of modernist poet Mina Loy. Loy (1882-1966) is increasingly seen as central to Anglo-American modernism, and she is often a set author on British and US undergraduate and MA courses. The Companion will be an invaluable new resource for students and readers of modernism.

### **Poetic Salvage**

The transnational modernist Mina Loy (1882-1966) embodied the avant-garde in many literary and artistic media. This book positions her as a theorist of the avant-garde and of what it means to be an artist. Foregrounding Loy's critical interrogation of Futurist, Dadaist, Surrealist, and "Degenerate" artishood, and exploring her poetic legacies today, *Curious Disciplines* reveals Loy's importance in an entirely novel way. Examining the primary texts produced by those movements themselves—their manifestos, magazines, pamphlets, catalogues, and speeches—Sarah Hayden uses close readings of Loy's poetry, prose, polemics, and unpublished writings to trace her response to how these movements wrote

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themselves, collectively, into being.

### **Lunar Baedeker**

A major poetry collection by one of America's most widely acclaimed poets, published in his eightieth Year!

### **Hope Mirrlees**

Amused and amusing, even barbed at times, these poems often deal with death and yet reveal an irrepressible love of life.

### **The Collected Poems of Stevie Smith**

Two of Oxford's most comprehensive collections, Anthology of Modern American Poetry, edited by Cary Nelson, and Anthology of Twentieth-Century British and Irish Poetry, edited by Keith Tuma, are now available as an economical two-volume package. Ideal for Modern Poetry, Twentieth-Century Literature, and Introduction to Poetry courses, these two books provide a very extensive selection of vital twentieth-century poetry. Each volume presents both canonical and lesser-known selections, including the work of many poets who have not been anthologized before.

### **Mysteries of Small Houses**

Publisher Description

### **Selected Poems**

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The poet's major work, *Anglo-Mongrels and the Rose*, a long narrative poem and modernist work written between 1923 and 1925 and last published in 1982, is accompanied by an unpublished manuscript, her roman a+a6 clef. Original. IP.

### **The Owner of the House**

The first edition of *Shadowed Dreams* was a groundbreaking anthology that brought to light the contributions of women poets to the Harlem Renaissance. This revised and expanded version contains twice the number of poems found in the original, many of them never before reprinted, and adds eighteen new voices to the collection to once again strike new ground in African American literary history. Also new to this edition are nine period illustrations and updated biographical introductions for each poet. *Shadowed Dreams* features new poems by Gwendolyn Bennett, Anita Scott Coleman, Mae Cowdery, Blanche Taylor Dickinson, Alice Dunbar-Nelson, Jessie Fauset, Angelina Weld Grimké, Gladys Casely Hayford (a k a Aquah Lalaah), Virginia Houston, Georgia Douglas Johnson, Helene Johnson, Effie Lee Newsome, Esther Popel, and Anne Spencer, as well as writings from newly discovered poets Carrie Williams Clifford, Edythe Mae Gordon, Alvira Hazzard, Gertrude Parthenia McBrown, Beatrice Murphy, Lucia Mae Pitts, Grace Vera Postles, Ida Rowland, and Lucy Mae Turner, among others. Covering the years 1918 through 1939 and ranging across the period's major and minor journals, as well as its anthologies and collections, *Shadowed Dreams* provides a treasure

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trove of poetry from which to mine deeply buried jewels of black female visions in the early twentieth century.

### **Gold from the Stone**

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

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