

Complete Poems Marianne Moore

“Teems with sharp observation, profound moral insight, high satiric wit, and all manner of aesthetic delight.” –The New York Times Book Review A Penguin Classic This definitive edition brings together all the works that Pulitzer Prize-winning Marianne Moore wished to preserve, covering more than sixty years of writing, and incorporating the final revisions she made to the texts. The poems demonstrate Moore’s wide range of interests, moving from witty images of animals, sporting events, and social institutions, to thoughtful meditations on human nature. In entertaining informative notes, Moore reveals the inspiration for complete poems and individual lines within them. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Traces the ways in which two important poets shaped and reshaped each other's work

Letters to Moore's family, friends, and fellow writers depict her views on life and poetry

Examines the life of the American poet and presents some of her poems.

This collection represents a new range of critical awareness and marks the burgeoning of what is a twenty-first-century Marianne Moore renaissance. The essays explore Moore’s participation in modernist movements and communities, her impact on subsequent generations of artists, and the dynamics of her largely disregarded post-World War II career. At the same time, they track the intersection of the evolution of her poetics with cultural politics across her career. Drawing on fresh perspectives from previously unknown biographical material and new editions and archives of Moore’s work, the essays offer particularly interesting insights on Moore’s relationships and her late career role as a culture icon.

Marianne Moore's correspondence makes up the largest and most broadly significant collection of any modern poet. It documents the first two-thirds of this century, reflecting shifts from Victorian to modernist culture, the experience of the two world wars, the Depression and postwar prosperity, and the changing face of the arts in America and Europe. Moore wrote letters daily for most of her life—long, intense letters to friends and family; shorter, but always distinctive letters to an ever-widening circle of acquaintances and fans. At the height of her celebrity, she would occasionally write as many as fifty letters a day. Both Moore and her correspondents appreciated the value of their exchange, so that an extraordinary number of letters, approximately thirty thousand, have been preserved. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Not confessional or autobiographical, not openly political or gender-conscious: all that Marianne Moore's poetry is not has masked what it actually is. Cristanne Miller's aim is to lift this mask and reveal the radically oppositional, aesthetic, and political nature of the poet's work. A new Moore emerges from Miller's persuasive book--one whose political engagement and artistic experiments, though not cut to the fashion of her time, point the way to an ambitious new poetic. Miller locates Moore within the historical, literary, and family environments that shaped her life and work, particularly her sense and deployment of poetic authority. She shows how feminist notions of gender prevalent during Moore's youth are reflected in her early poetry, and tracks a shift in later poems when Moore becomes more openly didactic, more personal, and more willing to experiment with language typically regarded as feminine. Distinguishing the lack of explicit focus on gender from a lack of gender-consciousness, Miller identifies Moore as distinctly feminist in her own conception of her work, and as significantly expanding the possibilities for indirect political discourse in the lyric poem. Miller's readings also reveal Moore's frequent and pointed critiques of culturally determined power relationships, those involving race and nationality as well as gender. Making new use of unpublished correspondence and employing close interpretive readings of important poems, Miller revises and expands our understanding of Marianne Moore. And her work links Moore--in her radically innovative reactions to dominant constructions of authority--with a surprisingly wide range of late twentieth-century women poets.

Gale Researcher Guide for: Rejecting Connoisseurship: Marianne Moore 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.

This book provides a full-scale interpretation of Marianne Moore's poetry and prose, starting with her early experiments and exploring the range and variety of her artistic achievement. It portrays the self-discipline and the fidelity to experience that were the source of her originality. Laurence Stapleton's study of unpublished manuscripts, including notebooks, drafts of poems, and correspondence, supports her account of Marianne Moore's progress in the mastery of form. Her methods of work in the early satires, in the more openly constructed poems of the 1930s, and in the major ones of World War II, emerge in the context of her life as a professional writer. The spontaneity and inventiveness of her later books resulted from her La Fontaine translation and her response to music, to painting, and to the changing American scene. Constantly in view are Marianne Moore's literary relationships with Ezra Pound, T. S. Eliot, Wallace Stevens, and William Carlos Williams, as well as her appeal to a large circle of readers that made her become "New York's laureate." The insight that may be gained from this book should bring a better understanding of her accomplishment and of her place in American literature.

Originally published in 1978. 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.

A Penguin Classic This complete collection of Moore’s poetry, lovingly edited by prize-winning poet Grace Schulman, for the first time gathers together all of Moore’s poems,

including more than a hundred that were previously uncollected and unpublished. This long-awaited volume will reveal to Moore's admirers the scope of her poetic voice and will introduce new generations of readers to her extraordinary achievement. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

The first collection of essays about Marianne Moore to appear in fifteen years, this book brings together the work of well established Moore scholars such as Patricia C. Willis, Elizabeth Gregory, Cristanne Miller, Linda Leavell, and Robin G. Schulze, with that of new contributors to the field. The essays in this volume, written from a variety of international perspectives, range across the most pressing concerns of contemporary literary study and reassert Moore's centrality to a critical and poetic field in which she has been surprisingly marginalized. This book also includes poems written by contemporary poets, many of them significant contributors to scholarship on Moore, as a way of acknowledging the importance of Moore's verse to living writers. The poems compliment the scholarly essays by demonstrating in verse the important ways in which Moore's artistic achievements have stimulated her successors.

These notes, in turn, point readers to narrative accounts of Moore's associations with her early publishers that offer a range of historical, contextual, biographical, and bibliographic information about the publication events of Moore's poems and explore her attempts to shape her literary career in concert with some of her most famous modernist peers - Richard Aldington, H. D., Harriet Monroe, Ezra Pound, and William Carlos Williams."--BOOK JACKET.

Complete PoemsPenguin

A reissue of the 1935 Selected Poems, which, with an Introduction by T. S. Eliot, brought Moore's work to the attention of a wider public. This beautifully designed edition forms part of a series of ten key titles celebrating Faber's publishing over the decades.

Seminar paper from the year 2008 in the subject English - Literature, Works, grade: 2,0, RWTH Aachen University, language: English, abstract: "Poetry has "a place for the genuine," and Moore's favoring of animals as poetic subjects is a tribute to their genuineness." (Allen 1939, 112) In my term paper I want to deal with her special interest in animals. I want to find out why she uses animals in her poems and what function they fulfil. In order to do so, I will first have a look at her poems in general to discover what kind of animals she uses and with which frequency. I will also look at her life outside of the poet's world in order to understand where her influences came from. I will then pick out two of her animal poems to make a more specific analysis on them in order to see what the different functions of animals are and how they are presented. The first example will be Marianne Moore's poem To a giraffe which will then be compared to a second poem The arctic ox (or goat). In a next step I want to give an overview over the other functions of animals used in Marianne Moore's poetry. To understand the quantity and frequency of animal use in her works I will consider another by Marianne Moore which is called The Jerboa. Because of its length I will not analyze this poem in detail, but I will present the most important aspects in regard to the functions of animals given in this frequently cited and interpreted poem.

Donated by Michael Dillon, June 2009.

Brings together nearly three hundred essays and reviews, ten short stories, and more than one hundred short book reviews, notices, and highly crafted one-sentence "blurbs."

Marianne Moore's *Observations* stands with T. S. Eliot's *The Waste Land*, Ezra Pound's early *Cantos*, and Wallace Stevens's *Harmonium* as a landmark of modern poetry. But to the chagrin of many admirers, Moore eliminated a third of its contents from her subsequent poetry collections while radically revising some of the poems she retained. This groundbreaking book has been unavailable to the general reader since its original publication in the 1920s. Presented with a new introduction by Linda Leavell, the author of the award-winning biography *Holding On Upside Down: The Life and Work of Marianne Moore*, this reissue of *Observations* at last allows readers to experience the untamed force of Moore's most dazzling innovations. Her fellow modernists were thrilled by her originality, her "clear, flawless" language--to them she was "a rafter holding up . . . our uncompleted building." Equally forceful for subsequent generations, *Observations* was an "eye-opener" to the young Elizabeth Bishop, its poems "miracles of language and construction." John Ashbery has called "An Octopus" the finest poem of "our greatest modern poet." Moore's heroic open-mindedness and prescient views on multiculturalism, biodiversity, and individual liberty make her work uniquely suited to our times. Impeccably precise yet playfully elusive, emotionally complex but stripped of all sentiment, the poems in *Observations* show us one of America's greatest poets at the height of her powers.

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