Download Flawed Words And Stubborn Sounds A Conversation With Elliott Carter

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Flawed Words and Stubborn Sounds-Allen Edwards 1972-01 The conversation presented to the reader in the following pages is a condensed, reordered, and partly rewritten transcript of a series of tape-recorded interviews between Elliott Carter and myself that took place at intervals over the period from 1968-1970. - Foreword.

Wallace Stevens-Harold Bloom 1980 Offers
authoritative readings of the major long poems and sequences, exploring their relationship to one another and to the works of Stevens' precursors.

**Flawed Words and Stubborn Sounds** - Billie Houston 1995-07-01

**Early Stevens** - Bobby Joe Leggett 1992 In recent years Nietzsche has emerged as a presiding genius of our intellectual epoch. Although scholars have noted the influence of Nietzsche's thought on Wallace Stevens, the publication of Early Stevens establishes, for the first time, the extent to which Nietzsche pervades Steven's early work. Concentrating on poems published between 1915 and 1935--but moving occasionally into later poems, as well as letters and essays--B. J. Leggett draws together texts of Stevens and Nietzsche to produce new and surprising readings of the poet's early work. For instance, "Peter Quince at the Clavier" is read in the light of Nietzsche's discussion of Apollonian and Dionysian art in The Birth of Tragedy; Stevens' early poems on religion, including principally "Sunday Morning," are seen through the perspective of Nietzsche's doctrines of the transvaluation of values, genealogy, and the innocence of becoming; Stevens' notions of femininity, virility, and poetry are examined in relation to Nietzsche's texts on gender and creativity. This intertextual critique reveals previously undisclosed ideologies operating at the margins of Stevens' work, enabling Leggett to read aspects of the poetry that have until now been unreadable. Early Stevens also considers such issues as Stevens' perspectivism, his aphoristic style, the Nietzschean epistemology of his poems of order, and the implications of notions of art, untruth, fiction, and interpretation in both Stevens and Nietzsche. Though many critics have discussed the concept of intertextuality, few have attempted a truly intertextual reading of a particular poet. Early Stevens is an exemplary model of such a reading, marking a significant advance in both the form
and substance of our understanding of this quintessential modern poet.

**The Mind's Landscape**-David Clippinger 2006
Throughout the latter half of the twentieth century, the poet William Bronk (1918-1999) was a significant voice in the American literary landscape. Even though he spent nearly all of his life in Hudson Falls, NY, Bronk was a vital presence in American poetry as evidenced by his connections to Robert Frost, Charles Olson, George Oppen, Robert Creeley, Wallace Stevens, Susan Howe, Rosemarie Waldrop, and others. The Mind's Landscape attempts to present a fresh perspective of twentieth-century literary history as seen through the lens of Bronk's life as a writer.

**Redeeming Words and the Promise of Happiness**-David Michael Kleinberg-Levin 2012
This book offers a philosophical reflection on the nature of language by reading some exemplary works of literature. Drawing on the thought of philosophers—especially Plato, Kant, Hegel, Emerson, Benjamin, Adorno, Heidegger and Wittgenstein, the author argues that language is the bearer of a utopian or messianic promise of happiness, and that by redeeming the revelatory power of words, the two writers in this study are contributing to the redemption of the promise of happiness in a world of reconciled antagonisms and contradictions.

**Wounded Fiction**-Joseph Adamson 2016-08-19
This book, first published in 1988, does not concern the theory of poetry so much as the poetry of theory: a poetry that theorizes, that has a "view" on things, that thinks. What or what things does poetry think about, and what do we mean by thinking? The author attempts to answer these questions by examining the work of three poets – Wallace Stevens, César Vallejo, and René Char – and reflects upon the poetry itself. This title will be of interest to students of literature and literary theory.
Shadows Bright as Glass-Amy Ellis Nutt
2011-04-05 On a sunny fall afternoon in 1988, Jon Sarkin was playing golf when, without a whisper of warning, his life changed forever. As he bent down to pick up his golf ball, something strange and massive happened inside his head; part of his brain seemed to unhinge, to split apart and float away. For an utterly inexplicable reason, a tiny blood vessel, thin as a thread, deep inside the folds of his gray matter had suddenly shifted ever so slightly, rubbing up against his acoustic nerve. Any noise now caused him excruciating pain. After months of seeking treatment to no avail, in desperation Sarkin resorted to radical deep-brain surgery, which seemed to go well until during recovery his brain began to bleed and he suffered a major stroke. When he awoke, he was a different man. Before the stroke, he was a calm, disciplined chiropractor, a happily married husband and father of a newborn son. Now he was transformed into a volatile and wildly exuberant obsessive, seized by a manic desire to create art, devoting virtually all his waking hours to furiously drawing, painting, and writing poems and letters to himself, strangely detached from his wife and child, and unable to return to his normal working life. His sense of self had been shattered, his intellect intact but his way of being drastically altered. His art became a relentless quest for the right words and pictures to unlock the secrets of how to live this strange new life. And what was even stranger was that he remembered his former self. In a beautifully crafted narrative, award-winning journalist and Pulitzer Prize finalist Amy Ellis Nutt interweaves Sarkin’s remarkable story with a fascinating tour of the history of and latest findings in neuroscience and evolution that illuminate how the brain produces, from its web of billions of neurons and chaos of liquid electrical pulses, the richness of human experience that makes us who we are. Nutt brings vividly to life pivotal moments of discovery in neuroscience, from the shocking “rebirth” of a young girl hanged in 1650 to the first autopsy of an autistic savant’s brain,
and the extraordinary true stories of people whose personalities and cognitive abilities were dramatically altered by brain trauma, often in shocking ways. Probing recent revelations about the workings of creativity in the brain and the role of art in the evolution of human intelligence, she reveals how Jon Sarkin’s obsessive need to create mirrors the earliest function of art in the brain. Introducing major findings about how our sense of self transcends the bounds of our own bodies, she explores how it is that the brain generates an individual “self” and how, if damage to our brains can so alter who we are, we can nonetheless be said to have a soul. For Jon Sarkin, with his personality and sense of self permanently altered, making art became his bridge back to life, a means of reassembling from the shards of his former self a new man who could rejoin his family and fashion a viable life. He is now an acclaimed artist who exhibits at some of the country’s most prestigious venues, as well as a devoted husband to his wife, Kim, and father to their three children. At once wrenching and inspiring, this is a story of the remarkable human capacity to overcome the most daunting obstacles and of the extraordinary workings of the human mind.

**Art And Engagement**-Arnold Berleant

2010-06-18 In this book Arnold Berleant develops a bold alternative to the eighteenth-century aesthetic of disinterestedness. Centering on the notion of participatory engagement in the appreciation of art, he explores its appearance in art and in aesthetic perception, especially during the past century. Aesthetic engagement becomes a key, both on historical and theoretical grounds, to making intelligible our experiences with both contemporary and classical arts. In place of the traditional aesthetic that enjoins the appreciator to adopt a contemplative attitude, distancing the art object in order to ensure its removal from practical uses, Art and Engagement examines the ways in which art entices us into intimate participation in its workings. Beginning with the historical and theoretical underpinnings of the idea of engagement, Berleant focuses on how
engagement works as a force in different arts. Successive chapters pursue its influence in landscape painting, architecture and environmental design, literature, music, dance, and film. Art and Engagement argues forcefully for the originality and power of aesthetic perception. Demolishing the conceptual barriers erected by the Western world’s limiting tradition, the book discloses the condition of engagement that has always been present when our aesthetic encounters have been most effective and suggests a new direction for aesthetic inquiry.

The Metaphysics of Sound in Wallace Stevens-Anca Rosu 2016-12 Demonstrates that Wallace Stevens's experimentation with sound is not only essential to his poetics but also profoundly linked to the pragmatist ideas that informed his way of thinking about language.

Mind of Winter-William W. Bevis 1989-02-15 Bevis addresses the most puzzling and least studied aspect of Wallace Stevens’ poetry: detachment. Stevens’ detachment, often associated by readers with asceticism, bareness, or withdrawal, is one of the distinguishing and pervasive characteristics of Stevens’ poetic work. Bevis argues that this detachment is meditative and therefore experiential in origin. Moreover, the meditative Stevens of spare syntax and clear image is in constant tension with the romantic, imaginative Stevens of dazzling metaphors and exuberant flight. Indeed, for Bevis, Stevens is a poet not of imagination and reality, but of imagination and reality, but of imagination and meditation in relation to reality.

Leo Strauss and Nietzsche-Laurence Lampert 1996 For Lampert, Strauss's essay is equally important for understanding Strauss himself. Lampert's Strauss is a sympathetic admirer of Nietzsche and his teachings, who ultimately situates him in the company of Plato and elevates understanding the contest between Plato and Nietzsche into the highest task facing
contemporary or postmodern philosophy. Why, then, should Strauss have kept this admiration hidden while permitting such a distorted public view of his thought? And why should he have discouraged others from appreciating the teachings that had proved so important to his own philosophical liberation and training? According to Lampert, the answers lie in Strauss’s own esoteric writing, full of subtexts, implications, and consequences. Strauss conceived of philosophy as a furtive undertaking, and believed Nietzsche had rejected the necessity of this role for philosophy in favor of a daring candor.

**Compositional Process in Elliott Carter’s String Quartets**

Laura Emmery 2019-12-20

Compositional Process in Elliott Carter’s String Quartets is an interdisciplinary study examining the evolution and compositional process in Elliott Carter’s five string quartets. Offering a systematic and logical way of unpacking concepts and processes in these quartets that would otherwise remain opaque, the book’s narrative reveals new aspects of understanding these works and draws novel conclusions on their collective meaning and Carter’s place as the leading American modernist. Each of Carter’s five string quartets is driven by a new idea that Carter was exploring during a particular period, which allows for each quartet to be examined under a unique lens and a deeper understanding of his oeuvre at large. Drawing on key ideas from a variety of subjects including performance studies, philosophy, music cognition, musical meaning and semantics, literary criticism, and critical theory, this is an informative volume for scholars and researchers in the areas of music theory and musicology. Analyses are supplemented with sketch study, correspondence, text manuscripts, and other archival sources from the Paul Sacher Stiftung, the Library of Congress, and the New York Public Library.

**Thinking in Search of a Language**

Herwig
Friedl 2018-09-20 Thinking in Search of a Language explores American literary and philosophical traditions, and their intimate connections, by focusing on two defining strands in the intellectual history of the United States. The first half of the book offers a multifaceted interpretation of Emerson's constantly shifting early-modernist thought—“I liked everything by turns and nothing long,” he said memorably—and its legacy in American writing. The second half turns to the modernists themselves and the pluralistic and radical-empiricist ways in which they engaged the world philosophically. Herwig Friedl's broad and deep examination of American thought, which also incorporates the international context and response, illuminates the global significance of the American intellectual tradition. Tying together all of these essays is the persistent question and problem of an adequate language or terminological framework as one kind of interpretive leitmotif. This reflects the fact that Friedl's sensibility is steeped in a cross-pollination of continental and American thought, a combination that recalls—and is as revelatory as—the work of Stanley Cavell.

Textual Practice—Terence Hawkes 2005-07-18 First Published in 1987. Routledge is an imprint of Taylor & Francis, an informa company.

Music in the Late Twentieth Century—Richard Taruskin 2006-08-14 The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks—the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. Music in the Late Twentieth Century is the final installment of the set, covering the years from the end of World War II to the present. In these pages, Taruskin illuminates the great compositions of recent times, offering insightful
analyses of works by Aaron Copland, John Cage, Milton Babbitt, Benjamin Britten, Steve Reich, and Philip Glass, among many others. He also looks at the impact of electronic music and computers, the rise of pop music and rock 'n' roll, the advent of postmodernism, and the contemporary music of Laurie Anderson, John Zorn, and John Adams. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, this book will be essential reading for anyone who wishes to understand this rich and diverse period.

**America's Music, from the Pilgrims to the Present** - Gilbert Chase 1992 A history of American music, its diversity, and the cultural influences that helped it develop.

**Richard Outram** - Ingrid Ruthig 2011 This volume presents the first posthumous panorama of Richard Outram's work. It includes an interview, lecture, and new essays by poets and writers who admire Outram's commitment to "concision and precision" in language -- Brian Bartlett, Michael Carbert, Robert Denham, Jeffery Donaldson, Amanda Jernigan, Eric Ormsby, Ingrid Ruthig, Peter Sanger, and Zachariah Wells.

**Modern Poetry and the Christian Tradition** - Amos N. Wilder 2014-04-08 In Modern Poetry and the Christian Tradition, Wilder examines this movement in poetry in relation to the direction in which our culture is moving. He interprets the significance of modern poetry and shows its relation to the "traditional." He gives attention to the representative poets of our time (including Dylan Thomas, Gerard Manley Hopkins, Allen Tate, W. H. Auden, Wallace Stevens, T. S. Eliot and others); he notes the wider implications of their work and assesses from them the impulses and trends of our age. As a poet of considerable ability, as a student of...
literary criticism for many years, and as a teacher, Wilder is in a position to know and understand his subject. The result is a book of permanent value to all concerned with the deeper meanings of civilization and Christianity.

**Mystery in its Passions: Literary Explorations**-International Society for Phenomenology and Literature. Conference 2004-04-30 Through mystery, literature reveals to us the Great Unknown. While we are absorbed by the matters at hand with the present enactment of our life, groping for clues to handle them, it is through literature that we discover the hidden strings underlying their networks. Hence our fascination with literature. But there is more. The creative act of the human being, its proper focus, holds the key to the Sezam of life: to the great metaphysical/ontopoietic questions which literature may disclose. First, it leads us to the sublimal grounds of transformation in the human soul, source of the specifically human significance of life (Analecta Husserliana, Volume III, XIX, XXIII, XXVII) Second, it leads us to the unveiling of the hidden workings of life in the twilight of knowing in a dialectic between The Visible and the Invisible, (Volume LXXV, 2002, Analecta Husserliana) down to the ontopoietic truth. (Volume LXXVI, 2002, Analecta Husserliana) This prying into the unknown which provokes the human being as he or she attempts to conquer, step by step, a space of existence, finds its culmination in the phenomenon of mystery as the subject of the present collection. Its formulation brings us to the greatest question of all: the enigmatic solidarity -in-distinctiveness of human cognition and existence. Papers are written by: Tony E. Afejuku, Gary Backhaus, Paul G. Beidler, Matthew J. Duffy, Raffaela Giovagnoli, Jennifer Anna Gosetti-Ferencei, Matti Itkonen, Lawrence Kimmel, Catherine Malloy, Vladimir L. Marchenkov, Nancy Mardas, Howard Pearce, Bernadette Prochaska, Victor Gerald Rivas, M.J. Sahlani, Dennis Skocz, Jadwiga S. Smith, Mara Stafecka, Max Statkiewicz, Mariola Sulkowska, Anna-Teresa Tymieniecka, Leon U. Weinman, Tim Weiss.
**American Sublime**-Rob Wilson 1991 Tracing ideas of the sublime in American literature from Puritan writings to the postmodern epoch, the author demonstrates that the North American landscape has been the ground for political as well as aesthetic transport. He adopts an historical approach to the subject.

**Faulkner and the Short Story**-Ann J. Abadie 1992

**Faulkner's Questioning Narratives**-David L. Minter 2001 Focusing on the core novels, including The Sound and the Fury, Absalom, Absalom!, Sanctuary, Light in August 2003, and Go Down, Moses, David Minter illuminates Faulkner's mature fiction: the tensions at play within the fiction and the creativity not only exhibited by the author but also extended to his characters and required of his readers.Faulkner's achievement, Minter contends, was in combining daring experiments in form with searching examinations of grave social, political, and moral problems. His novels change and expand the role of the reader by means of proliferating narratives that lead to questions rather than answers and to approximation rather than resolution. Minter shows how this process at times implicates the reader in the corruption and violence of the story, as when the reader is required to fill in--out of his or her own experience--the crucial gaps left in the narrative of Sanctuary. Positioning Faulkner on the cusp between modernist and postmodernist writing, Minter shows how his methods undercut the self-contained exclusivity of the New Criticism by integrating the world of the novel with the reader's experience of history and culture.

**Myth, Language and Tradition**-Wit Pietrzak 2011-05-25 How can poetry embrace morality through focusing on metaphrasts? What is the relation between an allummette and the alpha
rhythm? How come that money has turned into a metonym of goodness? And above all is it still possible to think of the human subject as a viable category in late modernity? These are some of the questions that J. H. Prynne’s poetry deals with. “Levity of Design” voices a critique of the present-day society very much from within and demonstrates how Prynne has contrived to single-handedly overcome the impasse created by the legacy of poststructuralism. In a milieu of avant-garde linguistic experiment developed from modernist techniques of Pound and Olson, but also the early Eliot as well as Velimir Khlebnikov, and against the background of the writings of Heidegger and Adorno, these poems are demonstrated to seek a language in which the notion of man can be restituted.

Wallace Stevens and Poetic Theory-B J Leggett 2017-11-01 Leggett traces the effect of several important theoretical works on the poetry and prose of Stevens during a period in which he was formulating an aesthetic between 1942 and 1954. The author offers new readings of a number of poems and passages and clarifies certain controversial conceptions developed by Stevens, such as the supreme fiction, the relation of the new poet to tradition, and the psychologies of creativity. Originally published in 1987. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.

Shakespeare's Noise-Kenneth Gross 2001-04 Gross explores the playwright's fascination with dangerous and disorderly forms of utterance -- rumor, slander, insult, vituperation, and curse -- and how this generates an immense verbal energy in the poetry and on the stage. More broadly, it also reflects a cultural obsession with the power of defamation in Renaissance England.
The Rest Is Noise—Alex Ross 2007-10-16 Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for The New Yorker, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. The Rest Is Noise is an astonishing history of the twentieth century as told through its music.

The Wallace Stevens Case—Thomas C. Grey 1991 Wallace Stevens was not only one of America's outstanding modernist poets but also a successful insurance lawyer—a fact that continues to intrigue many readers. Though Stevens tried hard to separate his poetry from his profession, legal theorist Thomas Grey shows that he did not ultimately succeed. After stressing how little connection appears on the surface between the two parts of Stevens's life, Grey argues that in its pragmatic account of human reasoning, the poetry distinctively illuminates the workings of the law. In this important extension of the recent law-and-literature movement, Grey reveals Stevens as a philosophical poet and implicitly a pragmatist legal theorist, who illustrates how human thought proceeds through "assertion, qualification, and qualified reassertion," and how reason and passion fuse together in the act of interpretation. Above all, Stevens's poetry proves a liberating antidote to the binary logic that is characteristic of legal theory: one side of a case is right, the other wrong; conduct is either lawful
or unlawful. At the same time as he discovers in Stevens a pragmatist philosopher of law, Grey offers a strikingly new perspective on the poetry itself. In the poems that develop Stevens's "reality-imagination complex"--poems often criticized as remote, apolitical, and hermetic--Grey finds a body of work that not only captivates the reader but also provides a unique instrument for scrutinizing the thought processes of lawyers and judges in their exercise of social power.

**Elliott Carter** John F. Link 2003-09-02 This is a comprehensive guide to research on the American composer Elliott Carter (b. 1908), widely acknowledged as one of the greatest composers of the twentieth century. It contains a chronology, complete list of works, detailed discography, and fully annotated bibliography of over 1,000 books, articles, interviews, video recordings, and Carter's own writings. This essential reference book covers the most significant works in English, French, German, and Italian, from the 1940s-when Carter's music first began to attract attention-to the 1990s.

**The Poetics of the Everyday** Siobhan Phillips 2010 Wallace Stevens once described the "malady of the quotidian," lamenting the dull weight of everyday regimen. Yet he would later hail "that which is always beginning, over and over"?recognizing, if not celebrating, the possibility of fresh invention. Focusing on the poems of Wallace Stevens, Robert Frost, Elizabeth Bishop, and James Merrill, Siobhan Phillips positions everyday time as a vital category in modernist aesthetics, American literature, and poetic theory. She eloquently reveals how, through particular but related means, each of these poets converts the necessity of quotidian experience into an aesthetic and experiential opportunity. In Stevens, Phillips analyzes the implications of cyclic dualism. In Frost, she explains the theoretical depth of a habitual "middle way." In Bishop's work, she identifies the attempt to turn recurrent mornings into a "ceremony" rather
than a sentence, and in Merrill, she shows how cosmic theories rely on daily habits. Phillips ultimately demonstrates that a poetics of everyday time contributes not only to a richer understanding of these four writers but also to descriptions of their era, estimations of their genre, and ongoing reconfigurations of the issues that literature reflects and illuminates.

**Modernism and the Ordinary**-Liesl Olson
2014-04-03 Traditionally literary modernism has been seen as a movement marked by transcendent epiphanies, episodes of estrangement, and a privileging of the extraordinary. Yet modernist writings often take great pains to describe the material, seemingly insignificant details of daily life. Modernism and the Ordinary upends our perceived notions of the period's literature as it recognizes just how pivotal commonplace activities are to modernist aesthetics. Through pointed readings of prose and poetry from both the U. S. and abroad, Liesl Olson highlights the variety of ways modernist writers represented the quotidian details of modern life, even during times of political crisis and war. Run of the mill experiences like walking to work, eating a sandwich, or mending a dress were often resistant to shock, and these daily actions presented a counter-force to the aesthetic of heightened affect with which modernism is often associated. In a series of persuasively argued chapters, we see how the ordinary operates in its many modernist manifestations: the minuitiae of list-making and the decidedly unheroic qualities of Bloom in Joyce's Ulysses; Virginia Woolf's rendering of the ordinary as an affective experience in Mrs. Dalloway; the retreat into daily routine as a refuge from the tumult of World War II in Gertrude Stein's Mrs. Reynolds; Wallace Steven's conception of the commonplace as rooted in pragmatist philosophy; and how Beckett and Proust are simultaneously compelled and repelled by the banalities of modern life. These works are read alongside the ideas of philosophers such as William James, Henri Bergson, and Henri Lefebvre to illustrate how
these artists responded to the difficulty of representing the mundane without making it transcendent. A trenchant, richly textured monograph, Modernism and the Ordinary reveals how the non-transformative power of everyday experiences—what Virginia Woolf called the "cotton wool of daily life"—exerts a profound influence on the epoch-defining art of some of the twentieth century's most celebrated writers.

**Poetry, Word-Play, and Word-War in Wallace Stevens**—Eleanor Cook 2014-07-14 In the first full-length study of Wallace Stevens's word-play, Eleanor Cook focuses on Stevens's skillful play with grammar, etymology, allusion, and other elements of poetry, and suggests ways in which this play offers a method of approaching his work. At the same time, this book is a general study of Stevens's poetry, moving from his earliest to his latest work, and includes close readings of three of his remarkable long poems—Esthétique du Mal, Notes toward a Supreme Fiction, and An Ordinary Evening in New Haven.

The chronological arrangement enables readers to follow Stevens's increasing skill and changing thought in three areas of his "poetry of the earth": the poetry of place, the poetry of eros, and the poetry of belief. Poetry, Word-Play, and Word-War in Wallace Stevens shows how, in setting words at play and in conflict, Stevens could upset the usual relations of rhetoric, grammar, and dialectic, and thus the book contributes to the current debate about logical and a-logical uses of language. Cook also places Stevens within the larger context of Western literature, hearing how he speaks to Milton, Keats, and Wordsworth; to such American forebears as Whitman, Emerson, and Dickinson; and to T. S. Eliot, his contemporary. Originally published in 1988. 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.

**Taken Care Of**-Edith Sitwell 2011-09-28 Dame Edith Sitwell died while this autobiography was in the course of printing. One of the last acts of her life was to approve the 'specimen page' from the printer. She did not live to correct her proofs and what, if any, changes she might have made is a matter for conjecture. The book, as she wrote it, must now stand as the last prose work to come from a great writer of the last century and a wise, witty and compassionate woman. 'I trust', she wrote, 'that I have hurt nobody.' Dame Edith was much more than one of the leading English poets of her lifetime. Long, long before the age of television introduced the synthetic, professional 'personality', she was a personality without the inverted commas, and thus became a familiar figure to a public far wider than the readership of her poetry, criticism and essays. With her remarkable brothers, she stood for certain important and lasting I qualities in the artistic life of the nation-for the war against philistinism, for a progressive outlook that in its day seemed, and was, rebellious, and yet for a spirit of continuity and tradition in art that has become apparent to the layman only in the perspective of time. This sense of tradition and respect for the past was by no means incompatible with a degree of eccentricity-which gives Taken Care Of its remarkable and unique flavour.

**Carter**-David Schiff 2018-07-02 Elliott Carter (1908-2012) was the foremost composer of classical music in America during the second half of the 20th century. Over the course of a career that spanned seven decades, he consistently produced works that critics hailed as creatively daring, intellectually demanding, and emotionally complex. Distancing himself from the various "schools" and movements that grew and waned in popularity during the postwar era, Carter cultivated a deeply personal musical style that he
developed and refined up until the very end of his life. This book of the composer springs from author David Schiff's life-long interest in Elliott Carter's music and his close personal connection with the composer which spanned over forty years. This critical overview of Carter's life and work explores aspects of the composer's life about which he was usually reticent--and occasionally misleading--such as his complicated relationships with Charles Ives, Aaron Copland, Nicolas Nabokov, and his own parents. Schiff's study of Carter's complete oeuvre--from his politically charged Depression-era ballets to the deeply personal and reflective late works--is based on extensive study of the composer's personal sketches and letters. Featuring an in-depth look at the legacy project of Carter's final decade, seven settings of American modernist poetry by E.E. Cummings, T.S. Eliot, Marianne Moore, Ezra Pound, Wallace Stevens and William Carlos Williams, this newest addition to the Master Musicians Series paints with a fine brush the story of America's foremost composer of the second half of the twentieth century.

Lutoslawski Studies-Professor of Music Institute of Musicology Zbigniew Skowron 2001
The international team of contributors (including the leading Lutoslawski scholars Steven Stucky, Charles Bodman Rae, and Martina Homma) bring to this study the results of recent research, offering a broader approach that links many issues which have been treated selectively in former studies, as well as throwing new light on the essences of the composer's music."--BOOK JACKET.

Green Thoughts, Green Shades-Jonathan F. S. Post 2002-02 "What a delight it is to read these astute essays by poets one admires about poets one has treasured for years! The critical intelligence and lively writing on every page should appeal to a wide audience. Students of the Early Modern Lyric will find much to refresh their understanding; the general reader will be seduced -- and rewarded."—Chana Bloch, author
This is a splendid collection, shrewdly conceived and brilliantly executed, which should be read by anyone who loves poetry. As some of our most accomplished contemporary poets ruminate on the poetry of the seventeenth century, they also illuminate the practices and possibilities of twenty-first century poetry."—Michael Schoenfeldt, author of Bodies and Selves in Early Modern England

"All poetry in English reaches back one way or another for its pith and sweetness to the sixteenth and seventeenth centuries. There is always, in every true poem, some seed or element of that period, honey of lute song or devotional bite. I think that goes for Frank O'Hara and Allen Ginsberg, for Elizabeth Bishop and Gwendolyn Brooks and Robert Lowell, for Wallace Stevens and William Carlos Williams and Marianne Moore, for Mark Strand and Frank Bidart and Louise Glück, for C. D. Wright and Michael Palmer, and for the young poets in college and high school. You can hear it and feel it, through infinite variations--and that is why this book is a great idea."—Robert Pinsky, former Poet Laureate of the United States

"I am delighted by Jonathan Post's collection. There is no other collection or anthology of this sort, or even remotely similar, available to students of poetry of the past, or to readers of contemporary poets. Green Thoughts, Green Shades is the liveliest collection of criticism I have read in a long time."

—Richard Howard, author of Trappings: New Poems

**Oxford History of Western Music: 5-vol. set**

Richard Taruskin 2009-07-18

The universally acclaimed and award-winning Oxford History of Western Music by one of the most prominent and provocative musicologists of our time, Richard Taruskin. Now in paperback, the set has been reconstructed to be available for the first time as individual books, each one taking on a critical time period in the history of western music. All five books are also being offered in a shrink wrapped set for a discounted price. Each book in this magnificent set illuminates - through a representative sampling of masterworks - those
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