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Precipitations Contemporary American Poetry As Occult Practice

Joe Amato



Precipitations Contemporary American Poetry As Occult Practice:

Precipitations Devin Johnston, 2002 Charts the influence of occultism on American poetry from WWII to the present

Precipitations Devin Dillon Johnston, 1999 *A Concise Companion to Twentieth-Century American Poetry* Stephen Fredman, 2008-04-15 This Concise Companion gives readers a rich sense of how the poetry produced in the United States during the twentieth century is connected to the country's intellectual life more broadly. Helps readers to fully appreciate the poetry of the period by tracing its historical and cultural contexts. Written by prominent specialists in the field. Places the poetry of the period within contexts such as war, feminism, and the female poet; poetries of immigration and migration; communism and anti-communism; philosophy and theory. Each chapter ranges across the entire century, comparing poets from one part of the century to those of another. New syntheses make the volume of interest to scholars as well as students and general readers.

The New American Poetry John R. Woznicki, 2013-12-24 The New American Poetry Fifty Years Later is a collection of critical essays on Donald Allen's 1960 seminal anthology *The New American Poetry*, an anthology that Marjorie Perloff once called the fountainhead of radical American poetics. *The New American Poetry* is referred to in every literary history of post-World War II American poetry. Allen's anthology has reached its fiftieth anniversary, providing a unique time for reflection and reevaluation of this preeminent collection. As we know, Allen's anthology was groundbreaking; it was the first to distribute widely the poetry and theoretical positions of poets such as Charles Olson, Allen Ginsberg, and the Beats, and it was the first to categorize these poets by the schools: Black Mountain, New York School, San Francisco Renaissance, and the Beats, by which they are known today. Over the course of fifty years, this categorization of poets into schools has become one of the major, if not only way that *The New American Poetry* is remembered or valued. One certain goal of this volume, as one reviewer invites, is to pry *The New American Poetry* out from the hoary platitudes that have encrusted it. To this point, critics mostly have examined *The New American Poetry* as an anthology; former treatments of *The New American Poetry* look at it intently as a whole. Though the almost singularly focused study of its construction and less often reception has lent a great deal of documented, highly visible and debated material in which to consider, we have been left with certain notions about its relevance that have become imbued ultimately in the collective critical consciousness of postmodernity. This volume, however, goes beyond the analysis of construction and reception and achieves something distinctive, extending those former treatments by treading on the paths they create. This volume aims to discover another sense of radical that Perloff articulated, rather than a radical that departs markedly from the usual. We invite consideration of *The New American Poetry* that is radical in the sense of root, of harboring something fundamental, something inherent as we uncover and trace further elements correlated with its widespread influence over the last fifty years.

Diane di Prima David Stephen Calonne, 2019-01-24 *Diane di Prima Visionary Poetics and the Hidden Religions* reveals how central di Prima was in the discovery, articulation, and dissemination of the major themes of the Beat and hippie countercultures from the fifties to the present. Di Prima, 1934, was at the center of

literary artistic and musical culture in New York City She also was at the energetic fulcrum of the Beat movement and with Leroi Jones Amiri Baraka edited *The Floating Bear* 1961-69 a central publication of the period to which William S Burroughs Jack Kerouac Allen Ginsberg Charles Olson and Frank O'Hara contributed Di Prima was also a pioneer in her challenges to conventional assumptions regarding love sexuality marriage and the role of women David Stephen Calonne charts the life work of di Prima through close readings of her poetry prose and autobiographical writings exploring her thorough immersion in world spiritual traditions and how these studies informed both the form and content of her oeuvre Di Prima's engagement in what she would call the hidden religions can be divided into several phases her years at Swarthmore College and in New York her move to San Francisco and immersion in Zen her researches into the I Ching Paracelsus John Dee Heinrich Cornelius Agrippa alchemy Tarot and Kabbalah of the mid sixties and her later interest in Tibetan Buddhism Diane di Prima *Visionary Poetics and the Hidden Religions* is the first monograph devoted to a writer of genius whose prolific work is notable for its stylistic variety wit and humor struggle for social justice and philosophical depth *The Cambridge History of American Poetry* Alfred Bendixen, Stephen Burt, 2014-10-27 The Cambridge History of American Poetry offers a comprehensive exploration of the development of American poetic traditions from their beginnings until the end of the twentieth century Bringing together the insights of fifty distinguished scholars this literary history emphasizes the complex roles that poetry has played in American cultural and intellectual life detailing the variety of ways in which both public and private forms of poetry have met the needs of different communities at different times The Cambridge History of American Poetry recognizes the existence of multiple traditions and a dramatically fluid canon providing current perspectives on both major authors and a number of representative figures whose work embodies the diversity of America's democratic traditions

Zoland Poetry Roland Pease, 2007 **Majic Ring** Hilda Doolittle, 2009 Set during the World War II air raids in London H D's fascinating and visionary novel documents her spiritualist activities during this time Never before published the work offers a hybrid pastiche of autobiographical fictional and epistolary modes of writing This annotated edition presents important information about H D's personal history her heterodox interest and her notions about the creative process itself It also includes much on the source material for *Trilogy* her well known three part poem on the experience of the Blitz From publisher description **The Facts on File Companion to American Poetry** Burt Kimmelman, Temple Cone, Randall Huff, 2008 An introduction to American poets poetry and literary movements from colonial times to the 21st century

Industrial Poetics Joe Amato, 2006-10 Publisher description Isn't it Romantic Brett Fletcher Lauer, Aimee Kelley, 2004 100 love poems written by younger American poets *Meanjin*, 2002 Internationale Bibliographie der Rezensionen wissenschaftlicher Literatur, 2003 **The Passions of Modernism** Anthony Cuda, 2010 This title offers an alternative approach to modernism as confronting helplessness and passivity Upending the traditional view of modernism as defined by elitism skepticism and emotional detachment Anthony Cuda argues that there is another view beneath this facade one that

emphasizes modernism's deep commitment to understanding human vulnerability, powerlessness, and the unpredictable energies of passion. In *The Passions of Modernism*, Cuda explores how four modernist writers—T. S. Eliot, W. B. Yeats, Virginia Woolf, and Thomas Mann—conceptualize passion, how they dramatize its upheavals and illuminations, and how it affects their ideas about the creative act. Resuscitating the classical definition of passion from the Latin *passio* to be moved or to be acted on, Cuda's study suggests that the modernist attraction to passivity arises from a desire to gauge the limits of the active mind and to rethink psychology, aesthetics, and theories of creativity from the perspective of the moved instead of the mover. Focusing on well-known texts as well as uncollected and archival materials, Cuda sheds new light on four canonical writers by examining their work in terms of passion scenes: vivid, intense tropes situated somewhere between exhilaration and terror that recur with insistent regularity over an artist's entire career, exerting an unusual psychological force on the creative mind that conjures them.

Annual Bibliography of English Language and Literature, Modern Humanities Research Association, 2004. Includes both books and articles.

Fence, 2003. **Book Review Index Cumulation**, Dana Ferguson, 2005-09. Book Review Index provides quick access to reviews of books, periodicals, books on tape, and electronic media, representing a wide range of popular, academic, and professional interests. The up-to-date coverage, wide scope, and inclusion of citations for both newly published and older materials make Book Review Index an exceptionally useful reference tool. More than 600 publications are indexed, including journals and national general interest publications and newspapers. Book Review Index is available in a three-issue subscription covering the current year or as an annual cumulation covering the past year.

American Book Publishing Record, 2002. **Poetry Project**, 2006. *Aversions*, Devin Johnston, 2004. To be averse to turn one's eyes away is an act that chills, suggesting not only irrevocable but also unforeseeable consequence. And what we do not see, we so often fear. In ancient Rome, rites of aversion were performed as sacred rituals. But as Johnston explains, such rituals involved not the invocation of heavenly spirits but the placation of ghosts. While the poems in this collection assay a very broad range of subjects, Johnston demonstrates in all of them an awareness of what enormous challenges constitute the turning toward or away from the many faces of experience. And at the core of this work is an astute, passionate, empathic examination of our use of language as an active placation of ghosts. These forms are only forms fulfilled as you are now no more than this, a tone. Paradoxically, Johnston demonstrates the ways that these ghosted forms nonetheless can offer a music intensely eerily immediate. Here, the breadth and complexity of subject matter and allusion, the deftly drawn images, some in full relief, others sketched in minimal silhouette against a sharply contrasting background, the surprising alliances and complications of emotion and idea, all make it impossible for a reader to turn his or her eyes away.

Unveiling the Magic of Words: A Review of "**Precipitations Contemporary American Poetry As Occult Practice**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Precipitations Contemporary American Poetry As Occult Practice**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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