

# Defending Poetry Art And Ethics In Joseph Brodsky Seamus Heaney And Geoffrey Hill Oxford English Monographs

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**Hellenistic Pottery: Text** - Susan I. Rotroff 1997

**Sol Plaatje's Native Life in South Africa** - Janet Remington 2016-10-01

Sheds new light on Native Life appearing at a critical historical juncture, and reflects on how to read it in South Africa's heightened challenges today. First published in 1916, Sol Plaatje's Native Life in South Africa was written by one of the South Africa's most talented early twentieth-century black leaders and journalists. Plaatje's pioneering book arose out of an early African National Congress campaign to protest against the discriminatory 1913 Natives Land Act. Native Life vividly narrates Plaatje's investigative journeying into South Africa's rural heartlands to report on the effects of the Act and his involvement in the deputation to the British imperial government. At the same time it tells the bigger story of the assault on black rights and opportunities in the newly consolidated Union of South Africa - and the resistance to it. Originally published in war-time

London, but about South Africa and its place in the world, Native Life travelled far and wide, being distributed in the United States under the auspices of prominent African-American W E B Du Bois. South African editions were to follow only in the late apartheid period and beyond. The aim of this multi-authored volume is to shed new light on how and why Native Life came into being at a critical historical juncture, and to reflect on how it can be read in relation to South Africa's heightened challenges today. Crucial areas that come under the spotlight in this collection include land, race, history, mobility, belonging, war, the press, law, literature, language, gender, politics, and the state.

**The Value of the Humanities** - Helen Small 2013-10-04

The Value of the Humanities provides a critical account of the principal arguments used to defend the value of the Humanities. The claims considered are: that the Humanities study the meaning-making practices of culture, and bring to their work a distinctive understanding of what constitutes

knowledge and understanding; that, though useful to society in many ways, they remain laudably at odds with, or at a remove from, instrumental use value; that they contribute to human happiness; that they are a force for democracy; and that they are a good in themselves, to be valued 'for their own sake'. Engaging closely with contemporary literary and philosophical work in the field from the UK and US, Helen Small distinguishes between arguments that retain strong Victorian roots (Mill on happiness; Arnold on use value) and those that have developed or been substantially altered since. Unlike many works in this field, *The Value of the Humanities* is not a polemic or a manifesto. Its purpose is to explore the grounds for each argument, and to test its validity for the present day. Tough-minded, alert to changing historical conditions for argument and changing styles of rhetoric, it promises to sharpen the terms of the public debate.

**Reading Modern Drama** - Alan Ackerman  
2012-04-25

Exploring the relationship between dramatic language and its theatrical aspects, *Reading Modern Drama* provides an accessible entry point for general readers and academics into the world of contemporary theatre scholarship. This collection promotes the use of diverse perspectives and critical methods to explore the common theme of language as well as the continued relevance of modern drama in our lives. *Reading Modern Drama* offers provocative close readings of both canonical and lesser-known plays, from Hedda Gabler to e.e. cummings' *Him*. Taken together, these essays enter into an ongoing, fruitful debate about the terms 'modern' and 'drama' and build a much-needed bridge between literary studies and performance studies.

**Twelve Years A Slave (Illustrated)** - Solomon Northup  
2014-08-22

*Twelve Years a Slave* (1853) is a memoir and slave narrative by Solomon Northup, as told to and edited by David Wilson. Northup, a black man who was

born free in New York, details his kidnapping in Washington, D.C. and subsequent sale into slavery. After having been kept in bondage for 12 years in Louisiana by various masters, Northup was able to write to friends and family in New York, who were in turn able to secure his release. Northup's account provides extensive details on the slave markets in Washington, D.C. and New Orleans and describes at length cotton and sugar cultivation on major plantations in Louisiana.

**Seamus Heaney** - Elmer Andrews 1992-06-18  
Written by the author of "The Poetry of Seamus Heaney: All the Realms of Whisper" and "Contemporary Irish Poetry: A Collection of Critical Essays", this is a collection of critical essays on Seamus Heaney.

**Contexts, Subtexts and Pretexts** - Brian James Baer  
2011

This volume presents Eastern Europe and Russia as a distinctive translation zone, despite significant internal differences in language, religion and history. The persistence of large multilingual empires, which produced bilingual and even polyglot readers, the shared experience of "belated modernity and the longstanding practice of repressive censorship produced an incredibly vibrant, profoundly politicized, and highly visible culture of translation throughout the region as a whole. The individual contributors to this volume examine diverse manifestations of this shared translation culture from the Romantic Age to the present day, revealing literary translation to be at times an embarrassing reminder of the region's cultural marginalization and reliance on the West and at other times a mode of resistance and a metaphor for cultural supercession. This volume demonstrates the relevance of this region to the current scholarship on alternative translation traditions and exposes some of the Western assumptions that have left the region underrepresented in the field of Translation Studies."

**Poetry for Students** - Sara Constantakis 2010-03

Each entry contains author biography (if attributed), poem text, poem summary, themes, style, historical context, critical overview, and criticism.

*Laughing with Medusa* - Vanda Zajko 2006-01-12

*Laughing with Medusa* explores a series of interlinking questions, including: Does history's self-positioning as the successor of myth result in the exclusion of alternative narratives of the past? How does feminism exclude itself from certain historical discourses? Why has psychoanalysis placed myth at the centre of its explorations of the modern subject? Why are the Muses feminine? Do the categories of myth and politics intersect or are they mutually exclusive? Does feminism's recourse to myth offer a script of resistance or commit it to an ineffective utopianism? Covering a wide range of subject areas including poetry, philosophy, science, history, and psychoanalysis as well as classics, this book engages with these questions from a truly interdisciplinary perspective. It includes a specially commissioned work of fiction, 'Iphigeneia's Wedding', by the poet Elizabeth Cook.

**Seamus Heaney** - Eugene O'Brien 2002

A study of Seamus Heaney's poetry, prose, and translations by the Head of the English Department at Mary Immaculate College, Limerick.

**Defending Poetry** - David-Antoine Williams  
2010-09-23

Through close readings of the poems and prose essays of Joseph Brodsky, Seamus Heaney, and Geoffrey Hill, *Defending Poetry* makes a timely intervention in current debates about literature's ethics, arguing that any ethics of literature ought to take into account not only poetry, but also the writings of poets on the value of poetry.

**Ethics and Literary Practice** - Adam Zachary Newton 2021-09-09

This volume draws together a diverse array of scholars from across the humanities to formulate and address the question of "ethics and literary practice" for a new decade. In taking up a conjunction whose terms remain productively open to question, fifteen essays survey a range of approaches and topics

including genre and disciplinary rhetoric, emergence theory and literary signification, the ethics of alterity, of attention, and of aesthetics, the decolonial and the paracritical, neorealism and contingency, analogy and affect, scripture and national literature. From Seamus Heaney to Hannah Arendt, Teresa Brennan to Stanley Cavell, Ronit Matalon to Édouard Glissant, Uwe Timm to Katherena Vermette, *Notes for Echo Lake* to the Gospel of St. Matthew, these contributions demonstrate how broadly and fruitfully ramifying its organizing inquiry can be. Bringing such multifarious perspectives to the topic feels only more urgent as language, meaning, and expression enter the crucible of a "post-truth" era.

**Death of a Naturalist** - Seamus Heaney 1999

*Death of a Naturalist* marked the auspicious debut of poet, Seamus Heaney, with its lyrical and descriptive powers.

*A Novel of London* - Milos Crnjanski 2020-04-14

Here at long last in English, almost five decades after the publication of the original, is the classic of European modernism that established Serbian writer Milos Crnjanski as one of the great voices of the 20th century. The novel follows an aging Russian émigré, Nikolai Repnin, as he attempts to make a life in the British capital in the 1940s.

[The Cambridge Introduction to Creative Writing](#) - David Morley 2007-05-10

Publisher description

[Digital Humanities for Literary Studies](#) - James O'Sullivan 2020-12-15

*Digital Humanities for Literary Studies* introduces readers to an intuitive range of computer-assisted methods and techniques suited to literary criticism. It describes a selection of the most popular approaches currently being applied by digital humanities scholars, providing both a technical explanation of these methodologies as well as a guide to key theoretical considerations. This edition includes the theoretical underpinnings necessary to understand the fundamentals and purpose of a particular methodology, while each chapter links to

a companion website with supplementary materials intended to help readers apply techniques to their own research. Digital Humanities for Literary Studies equips readers with a stronger understanding of how computation can assist in literary criticism. It offers a critical and practical overview of the technical and literary considerations involved in digital humanities approaches to literature, a survey of the tools used, and examples of how one might go about conducting text analysis with computers. Comprised of contributions from some of the pioneers of digital humanities, this essential new resource sheds light on the ways in which the digital humanities can be used to compel, interpret, and re-examine ways of reading.

**The Cambridge Companion to Modern British Culture** - Michael Higgins 2010-08-19

British culture today is the product of a shifting combination of tradition and experimentation, national identity and regional and ethnic diversity. These distinctive tensions are expressed in a range of cultural arenas, such as art, sport, journalism, fashion, education, and race. This Companion addresses these and other major aspects of British culture, and offers a sophisticated understanding of what it means to study and think about the diverse cultural landscapes of contemporary Britain. Each contributor looks at the language through which culture is formed and expressed, the political and institutional trends that shape culture, and at the role of culture in daily life. This interesting and informative account of modern British culture embraces controversy and debate, and never loses sight of the fact that Britain and Britishness must always be understood in relation to the increasingly international context of globalisation.

*Stalemate* - Icchokas Meras 2020-11-24

A classic of Holocaust literature from “one of the great masters of the short novel.” —The New Yorker In the Vilna Ghetto during World War II, Nazi Commandant Schoger demands that all children be sent to the death camp. When Abraham

Lipman pleads with him to spare their lives, Schoger reconsiders, and tells Lipman there will be a chess match between himself and Lipman’s only surviving son, Isaac, a chess prodigy. If Isaac wins, the children will live, but Isaac will die. If Isaac loses, the children will die, but Isaac will live. Only a draw will save the ghetto from this terrible predicament. The chess game begins: a nightmarish contest played over the course of several evenings, witnessed by an audience impotent to act, staking the lives of their children on a stalemate. This is a moving story of a father and a son who shame their cruel perpetrator with their dignity, spirit, and extraordinary courage. Stalemate speaks to the power of humor even under the direst circumstances. As a parable that gives voice to the unspeakable, Stalemate is an antidote to despair. “Gripping . . . a truly memorable work.” —Booklist *Sissy Dreams: From Boyfriend to Girlfriend* - Paul Zante

Receiving a text from Sasha, my girlfriend, at work was always risky. Especially when she wanted to know if her girlfriend was horny. A short and sweet (and filthy) story.

Wordplay and Metalinguistic / Metadiscursive Reflection - Angelika Zirker 2015-10-16

Wordplay can be seen as a genuine interface phenomenon. It can be found both in everyday communication and in literary texts, and it can fulfil a range of functions – it may be entertaining and comical, it may be used to conceal taboo, and it may influence the way in which the speaker’s character is perceived. Moreover, wordplay also reflects on language and communication: it reveals surprising alternative readings, and emphasizes the phonetic similarity of linguistic signs that also points towards relations on the level of content. Wordplay unravels characteristics of literary language in everyday communication and opens up the possibility to analyze literary texts from a linguistic perspective. The first two volumes of the series *The Dynamics of Wordplay* therefore aim at bringing together contributions from linguistics and literary studies,

focusing on theoretical issues such as basic techniques of wordplay, and its relationship to genres and discourse traditions. These issues are complemented by a series of case studies on the use of wordplay in individual authors and specific historical contexts. The contributions offer a fresh look on the multifaceted dynamics of wordplay in different communicative settings.

**Poetry After 9/11** - Dennis Loy Johnson 2011-08-16

This important and inspiring collection is a sweeping overview of poetry written in New York in the year after the 9/11 attacks . . . This anthology contains poems by forty-five of the most important poets of the day, as well as some of the literary world's most dynamic young voices, all writing in New York City in the year immediately following the World Trade Center attacks. It was inspired by the editors' observation that after the tragic events of September 11th, 2001, poetry was being posted everywhere—on telephone poles, on warehouse walls, on bus shelters, in the letters-to-the-editor section newspapers ... People spontaneously turned to poetry to understand and cope with the tragedy of the attack. Full of humor, love, rage and fear, this diverse collection of poems attests to that power of poetry to express and to heal the human spirit. Featuring poems by Pulitzer Prize winner Stephen Dunn; Best American Poetry series editor David Lehman; National Book Award winner and New York State Poet Jean Valentine; the first ever Nuyorican Slam-Poetry champ; poets laureate of Brooklyn and Queens; and a poem and introduction by National Book Award finalist Alicia Ostriker.

**Beastly tale from here & there** - Vikram Seth 2012

**The Undiscovered Country** - William Logan  
2008-12-22

William Logan has been called both the "preeminent poet-critic of his generation" and the "most hated man in American poetry." For more than a quarter century, in the keen-witted and bare-knuckled reviews that have graced the New

York Times Book Review, the Times Literary Supplement (London), and other journals, William Logan has delivered razor-sharp assessments of poets present and past. Logan, whom James Wolcott of Vanity Fair has praised as being "the best poetry critic in America," vividly assays the most memorable and most damning features of a poet's work. While his occasionally harsh judgments have raised some eyebrows and caused their share of controversy (a number of poets have offered to do him bodily harm), his readings offer the fresh and provocative perspectives of a passionate and uncompromising critic, unafraid to separate the tin from the gold. The longer essays in *The Undiscovered Country* explore a variety of poets who have shaped and shadowed contemporary verse, measuring the critical and textual traditions of Shakespeare's sonnets, Whitman's use of the American vernacular, the mystery of Marianne Moore, and Milton's invention of personality, as well as offering a thorough reconsideration of Robert Lowell and a groundbreaking analysis of Sylvia Plath's relationship to her father. Logan's unsparing "verse chronicles" present a survey of the successes and failures of contemporary verse. Neither a poet's tepid use of language nor lackadaisical ideas nor indulgence in grotesque sentimentality escapes this critic's eye. While railing against the blandness of much of today's poetry (and the critics who trumpet mediocre work), Logan also celebrates Paul Muldoon's high comedy, Anne Carson's quirky originality, Seamus Heaney's backward glances, Czeslaw Milosz's indictment of Polish poetry, and much more. Praise for Logan's previous works: *Desperate Measures* (2002) "When it comes to separating the serious from the fraudulent, the ambitious from the complacent, Logan has consistently shown us what is wheat and what is chaff... The criticism we remember is neither savage nor mandarin.... There is no one in his generation more likely to write it than William Logan."—Adam Kirsch, *Oxford American* *Reputations of the Tongue* (1999) "Is there today a

more stringent, caring reader of American poetry than William Logan? Reputations of the Tongue may, at moments, read harshly. But this edge is one of deeply considered and concerned authority. A poet-critic engages closely with his masters, with his peers, with those whom he regards as falling short. This collection is an adventure of sensibility."—George Steiner "William Logan's critical bedevilmnets-as well as his celebrations-are indispensable."—Bill Marx, Boston Globe All the Rage (1998)"William Logan's reviews are malpractice suits."—Dennis O'Driscoll, Verse "William Logan is the best practical critic around."—Christian Wiman, Poetry

**Poetry & the Dictionary** - Andrew Blades  
2020-03-26

This innovative collection of essays is the first volume to explore the many ways in which dictionaries have stimulated the imaginations of modern and contemporary poets from Britain, Ireland, and America, while also considering how poetry has itself been a rich source of material for lexicographers.

**Epic Traditions in the Contemporary World** - Margaret Beissinger 1999-03-31

Fourteen essays on epic, oral and literary, from ancient to modern, from the Americas to India.

**The End of the Poem** - Paul Muldoon 2000

Professor Paul Muldoon, Oxford Professor of Poetry, delivered his inaugural lecture before the University of Oxford on 2 November 1999.

Seamus Heaney - J. Hall 2007-01-01

This volume of twelve essays aims to comprehensively represent the abundance and variety of both Heaney's writing and scholarship on Heaney's writing. Attention is given not only to his poetry but also to his translations and his prose. The essays foreground his internationalism and the complementary international interest in his writing.

**The Word Rhythm Dictionary** - Timothy Polashek  
2014-04-18

This new kind of dictionary reflects the use of

"rhythm rhymes" by rappers, poets, and songwriters of today. Users can look up words to find collections of words that have the same rhythm as the original and are useable in ways that are familiar to us in everything from vers libre poetry to the lyrics and music of Bob Dylan and hip hop groups.

**The Life of Words** - David-Antoine Williams  
2020-05-05

For centuries, investigations into the origins of words were entwined with investigations into the origins of humanity and the cosmos. With the development of modern etymological practice in the nineteenth century, however, many cherished etymologies were shown to be impossible, and the very idea of original 'true meaning' asserted in the etymology of 'etymology' declared a fallacy. Structural linguistics later held that the relationship between sound and meaning in language was 'arbitrary', or 'unmotivated', a truth that has survived with small modification until today. On the other hand, the relationship between sound and meaning has been a prime motivator of poems, at all times throughout history. The Life of Words studies a selection of poets inhabiting our 'Age of the Arbitrary', whose auditory-semantic sensibilities have additionally been motivated by a historical sense of the language, troubled as it may be by claims and counterclaims of 'fallacy' or 'true meaning'. Arguing that etymology activates peculiar kinds of epistemology in the modern poem, the book pays extended attention to poems by G. M. Hopkins, Anne Waldman, Ciaran Carson, and Anne Carson, and to the collected works of Geoffrey Hill, Paul Muldoon, Seamus Heaney, R. F. Langley, and J. H. Prynne.

*City Without People* - Niyi Osundare 2011

Niyi Osundare, one of Africa's most prominent poets and resident of New Orleans, La was one of the many whose life was caught in the destructive force of hurricane Katrina. Rescued by a neighbor with a boat, losing all that he had, exiled without even an identification to several states, he returned

to rebuild his life and house. Written over the last five years, these poems recount both his loss and a thank you to those who helped.

**Paul Muldoon and the Language of Poetry** - Ruben Moi 2020

This book interprets the multifarious writing of the Irish-American word wizard, Paul Muldoon, who has been described by The Times Literary Supplement as 'the most significant English-language poet born since the second World War'.

**Station Island** - Seamus Heaney 2014-01-13

The title poem of this collection, set on an Irish island, tells of a pilgrim on an inner journey that leads him back into the world that formed him, and then forward to face the crises of the present.

Writing in The Washington Post Book World, Hugh Kenner called the narrative sequence in Seamus Heaney's *Station Island* "as fine a long poem as we've had in fifty years."

**The Columbia Guide to the Literatures of Eastern Europe Since 1945** - Harold B. Segel 2003

The Iron Curtain concealed from western eyes a vital group of national and regional writers. Marked by not only geographical proximity but also by the shared experience of communism and its collapse, the countries of Eastern Europe -- Poland, Hungary, Albania, Romania, Bulgaria, and the former states of Yugoslavia, Czechoslovakia, and East Germany -- share literatures that reveal many common themes when examined together. Compiled by a leading scholar, the guide includes an overview of literary trends in historical context; a listing of some 700 authors by country; and an A-to-Z section of articles on the most influential writers.

**Trauma Fiction** - Anne Whitehead 2004-05-27

The literary potential of trauma is examined in this book, bringing trauma theory and literary texts together for the first time. *Trauma Fiction* focuses on the ways in which contemporary novelists explore the theme of trauma and incorporate its structures into their writing. It provides innovative readings of texts by Pat Barker, Jackie Kay, Anne Michaels, Toni Morrison, Caryl Phillips, W. G.

Sebald and Benjamin Wilkomirski. It also considers the ways in which trauma has affected fictional form, exploring how novelists have responded to the challenge of writing traumatic narratives, and identifying the key stylistic features associated with the genre. In addition, the book introduces the reader to key critics in the field of trauma theory such as Cathy Caruth, Shoshana Felman and Geoffrey Hartman. The linking of trauma theory and literary texts not only sheds light on works of contemporary fiction, it also points to the inherent connections between trauma theory and the literary which have often been overlooked. The distinction between literary theme and style in the book opens up major questions regarding the nature of trauma itself. Trauma, like the novels discussed, is shown to take an uncertain but productive place between content and form. **Key Features**\*Identifies and explores a new and evolving genre in contemporary fiction\*Thinks through the relation between trauma and literature\*Produces innovative readings of key works of contemporary fiction\*Provides an introduction to key ideas in trauma theory

**Radical Larkin** - J. Osborne 2016-04-30

The first critical monograph to benefit from the textual rigour of Archie Burnett's landmark edition of *The Complete Poems* (2012), *Radical Larkin* celebrates Larkin's technical genius by offering seven in-depth analyses of the stylistic strategies he used to create eleven of his most famous poems.

**A Transnational Poetics** - Jahan Ramazani 2015-09-04

Poetry is often viewed as culturally homogeneous—"stubbornly national," in T. S. Eliot's phrase, or "the most provincial of the arts," according to W. H. Auden. But in *A Transnational Poetics*, Jahan Ramazani uncovers the ocean-straddling energies of the poetic imagination—in modernism and the Harlem Renaissance; in post-World War II North America and the North Atlantic; and in ethnic American, postcolonial, and black British writing. Cross-cultural exchange and

influence are, he argues, among the chief engines of poetic development in the twentieth and twenty-first centuries. Reexamining the work of a wide array of poets, from Eliot, Yeats, and Langston Hughes to Elizabeth Bishop, Lorna Goodison, and Agha Shahid Ali, Ramazani reveals the many ways in which modern and contemporary poetry in English overflows national borders and exceeds the scope of national literary paradigms. Through a variety of transnational templates—globalization, migration, travel, genre, influence, modernity, decolonization, and diaspora—he discovers poetic connection and dialogue across nations and even hemispheres.

**W. H. Auden in Context** - Tony Sharpe 2013-01-21

The authoritative essays in this collection provide helpful contextual models for engaging with W. H. Auden's poetry.

*Preoccupations* - Seamus Heaney 2014-01-13

Nobel laureate Seamus Heaney's first collection of prose, *Preoccupations*, begins with a vivid account of his early years on his father's farm in Northern Ireland and his coming of age as a student and teacher in Belfast. Subsequent essays include critical work on Gerard Manley Hopkins, William Wordsworth, John Keats, Robert Lowell, William Butler Yeats, John Montague, Patrick Kavanagh, Ted Hughes, Geoffrey Hill, and Philip Larkin.

**Notes and Queries** - 2011

**Twentieth-Century Russian Poetry** - Katharine Hodgson 2017-04-21

The canon of Russian poetry has been reshaped since the fall of the Soviet Union. A multi-authored study of changing cultural memory and identity, this revisionary work charts Russia's shifting relationship to its own literature in the face of social upheaval. Literary canon and national identity are inextricably tied together, the composition of a canon being the attempt to single out those literary

works that best express a nation's culture. This process is, of course, fluid and subject to significant shifts, particularly at times of epochal change. This volume explores changes in the canon of twentieth-century Russian poetry from the 1991 collapse of the Soviet Union to the end of Putin's second term as Russian President in 2008. In the wake of major institutional changes, such as the abolition of state censorship and the introduction of a market economy, the way was open for wholesale reinterpretation of twentieth-century poets such as Iosif Brodskii, Anna Akhmatova and Osip Mandel'shtam, their works and their lives. In the last twenty years many critics have discussed the possibility of various coexisting canons rooted in official and non-official literature and suggested replacing the term "Soviet literature" with a new definition – "Russian literature of the Soviet period". Contributions to this volume explore the multiple factors involved in reshaping the canon, understood as a body of literary texts given exemplary or representative status as "classics". Among factors which may influence the composition of the canon are educational institutions, competing views of scholars and critics, including figures outside Russia, and the self-canonising activity of poets themselves. Canon revision further reflects contemporary concerns with the destabilising effects of emigration and the internet, and the desire to reconnect with pre-revolutionary cultural traditions through a narrative of the past which foregrounds continuity. Despite persistent nostalgic yearnings in some quarters for a single canon, the current situation is defiantly diverse, balancing both the Soviet literary tradition and the parallel contemporaneous literary worlds of the emigration and the underground. Required reading for students, teachers and lovers of Russian literature, *Twentieth-Century Russian Poetry* brings our understanding of post-Soviet Russia up to date.