

1. Record Nr.	UNINA9910464467203321
Autore	Guest Barbara
Titolo	The collected poems of Barbara Guest // Barbara Guest ; edited by Hadley Haden Guest ; cover illustration by Barbara Guest ; photography Thomas Bachand
Pubbl/distr/stampa	Middletown, Connecticut : , : Wesleyan University Press, , 2008 ©2008
ISBN	0-8195-7451-1
Descrizione fisica	1 online resource (559 p.)
Collana	Wesleyan poetry
Altri autori (Persone)	GuestHadley Haden BachandThomas
Disciplina	811/.54
Soggetti	Poetry, Modern - 20th century Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes bibliographical references and index.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; The Collected Poems of Barbara Guest; Title; Copyright; Contents; Introduction: Fair Realist by Peter Gizzi; Timeline; Works by Barbara Guest; Notes and Acknowledgments; The Location of Things Archaics The Open Skies (1962); The Location of Things; Piazzas; All Grey-haired My Sisters; Windy Afternoon; Russians at the Beach; The Hero Leaves His Ship; Les Realites; In the Middle of the Easel; On the Way to Dumbarton Oaks; Cape Canaveral; Sunday Evening; Parachutes, My Love, Could Carry Us Higher; The Crisis; Upside Down; Seeing You Off; Safe Flights; Sadness; Jaffa Juice; In Dock People in Wartime Landing; History; Oriental Movie; The Crisis; West Sixty-fourth Street; The Time of Day; Herioc Stages; In America, the Seasons; Belgravia; In the Alps; The Past of a Poem; Archaics; Atalanta in Arcadia; "From Eyes Blue and Cold"; Dido to Aeneas; Green Awnings; Palm Trees; In the Campagna; "Who will accept our offering at this end of autumn?"; The Open Skies; The Voice Tree; Lights of My Eyes; Snow Angel; Santa Fe Trail; Nocturne; The First of May; Dardanella; The Brown Studio; All Elegies Are Black and White; The Open Skies; Hurricane; His Jungle; Timor Mortis, Florida; Sand Wave Geography; The Blue Stairs (1968); The Blue Stairs; Turkey Villas; Walking Buddha; Colonial Hours; Saving Tallow; The Return of the

Muses; A Reason; Direction; Barrels; East of Omsk; Parade's End; Clouds Near the Windmill; Fan Poems; A Way of Being; Four Moroccan Studies; 20; A Handbook of Surfing; I Ching (1969); I Ching; Moscow Mansions (1973); Red Lilies; Illyria; Egypt; Nebraska; On Mt. Snowdon; Rosy Ensconcernments; Even Ovid; The Interruptions; Moscow Mansions 1; Moscow Mansions 2; Knight of the Swan; Carmen; Museum; Byron's Signatories; The Poetess; Losing People; The Poem Lying Down  
 Sassafras Circassians; Another July; Drawing a Blank; Stupid Physical Pain; Roses; Lights of My Eyes; Passage; Hohenzollern; The Stragglers; Olivetti Ode; On the Verge of the Path; Gravel; Bicycling; Shifting the Iris; Green Revolutions; Poem; Evening; The Old Silk Road; Now; The Countess from Minneapolis (1976); 1; 2; 3: 50 Floors; 4: Thinking of You Prokofief; 5: River Road Studio; 6: Portrait of Mary Rood; 7: Eating Lake Superior Cisco Smoked Fish; 8: Musings on the Mississippi; 9: Legends; 10; 11; 12: Prairie Houses; 13; 14; 15: At the Guthrie Theater; 16; 17: Persians in Minneapolis; 18  
 19: (Scop-A Poet) Widsith 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35: Crocus Hill; 36; 37: Activities; 38; 39: June; 40; 41; 42: Amaryllis; The Turler Losses (1979); The Turler Losses; Biography (1980); One; Two; Three; Four; Five; Six; Seven; Eight; Nine; Quilts (1980); Quilts; Musicality (1988); Musicality; Fair Realism (1989); Wild Gardens Overlooked by Night Lights; La Noche Entra en Calor; The View from Kandinsky's Window; The Thread; Ilex; Spring Vine; Dora Maar; An Emphasis Falls on Reality; Valuable Morike; The Rose Marble Table; Shuffling Light  
 The Screen of Distance

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## Sommario/riassunto

"One of the most notable members of the New York School - and its best-known woman - Barbara Guest began writing poetry in the 1950's in company that included John Ashbery, Kenneth Koch, Frank O'Hara, and Tames Schuyler. And from the beginning, her practice placed her at the vanguard of American writing. Guest's poetry, saturated in the visual arts, extended the formal experiments of modernism, and played the abstract qualities of language against its sensuousness and materiality. Now, for the first time, all of her published poems have been brought together in one volume, offering readers and scholars unprecedented access to Guest's remarkable visionary work. The Collected Poems moves from her early New York School years through her more abstract later work, including some final poems never before published. Switching effortlessly from the real to the dreamlike, the observed to the imagined, this is poetry both gentle and piercing - seemingly simple, but truly and beautifully dislocating."--BOOK JACKET.

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