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Nota di contenuto	Contemporary Olson; Half Title Page; Title Page; Copyright; Contents; Illustrations; Contributors; Acknowledgements; Abbreviations; Introduction: Contemporary Olson: David Herd; Section I: Knowledge; 1. Myth and document in Charles Olson's Maximus Poems: Miriam Nichols; 2. Discoverable unknowns: Olson's lifelong preoccupation with the sciences: Peter Middleton; 3. 'Empty Air': Charles Olson's cosmology: Reitha Pattison; 4. A reading of 'In Cold Hell, in Thicket' : Ian Brinton and Michael Grant; Section II: Poetics 5. From Olson's breath to Spicer's gait: From Olson's breath to Spicer's gait: Daniel Katz6. Poetic instruction: Michael Kindellan; 7. Reading Blackburn reading Olson: Paul Blackburn reads Olson's 'Maximus, to Gloucester: Letter 15': Simon Smith; 8. From Weymouth back: Olson's British contacts, travels and legacy: Gavin Selerie; 9. A fresh look at Olson: Elaine Feinstein; Section III: Gender; 10. Olson and his Maximus Poems: Rachel Blau DuPlessis; 11. 'When the attentions change': Charles Olson and Frances Boldereff: Robert Hampson 12. 'The pictorial handwriting of his dreams': Charles Olson, Susan Howe, Redell Olsen: Will MontgomerySection IV: History; 13. The contemporaries: a reading of Charles Olson's 'The Lordly and Isolate Satyrs': Stephen Fredman; 14. Futtocks: Anthony Mellors; 15. Death in life: the past in 'As the Dead Prey Upon Us': Ben Hickman; 16. 'To Gerhardt, There, Among Europe's Things of Which He Has Written Us in His "Brief an Creeley und Olson"': Olson on history, in dialogue: Sarah

Posman; 17. 'Moving among my particulars': the 'negative dialectics' of The Maximus Poems: Tim Woods  
18. A note on Charles Olson's 'The Kingfishers': Charles Bernstein  
Section V: Space; 19. Transcultural projectivism in Charles Olson's 'The Kingfishers' and Clifford Possum Tjapaltjarri's Warlugulong: Peter Minter; 20. The view from Gloucester: Open Field Poetics and the politics of movement: David Herd; 21. Why Olson did ballet: the pedagogical avant-gardism of Massine: Karlien van den Beukel; 22. On the back of the elephant: riding with Charles Olson: Iain Sinclair; 23. Charles Olson's first poem: Ralph Maud; Bibliography; Index of writings by Charles Olson; Index

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Sommario/riassunto

As poet, critic, theorist and teacher, Charles Olson extended the possibilities of modern writing. From Call Me Ishmael, his pioneering study of Herman Melville, to his epic poetic project The Maximus Poems, Olson probed the relation between language, space and community. Writing in the aftermath of the Second World War, he provided radical resources for the re-imagining of place and politics, resources for collective thought and creative practice we are still learning how to use. Re-situating Olson's work in relation both to his own moment and to current concerns, the essays assembled in Cont

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2. Record Nr.	UNISA996386804603316
Autore	Frith John <1503-1533.>
Titolo	[A mirroure. To know thyselve.] [[electronic resource]]
Pubbl/distr/stampa	[Antwerp, : M. Crom, ca. 1536?]
Descrizione fisica	[56+] p
Soggetti	Death - Religious aspects Christian life
Lingua di pubblicazione	Inglese
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Note generali	Part 2, "A breffe instruccyon drawn out of holy scripture, for to teache a person wyllingly to dye, [and] not to feare death, tra[n]slated out of Fre[n]che in to Englysh by a scolar of Parys .." has caption title; probably not by Frith. Part 2 also printed separately in STC 24250. Imprint from STC. Signatures: A-C DÂ <sup>1</sup> Â <sup>3</sup> . Imperfect: all before Aiii (including title page), and all after Diii (including imprint) lacking. Title taken from A3v/4r headline. Reproduction of the original in the Bodleian Library.
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