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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 Ensconements; 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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