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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

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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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