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Nota di contenuto	Contents; Acknowledgments; Part One; 1. Manifesting Literary Feminism; 2. Pound Edits Loy and Eliot; 3. Succession and Supersession, from Z to "A"; Part Two; 4. Poetic Projects of Countercultural Manhood; 5. Sex/Gender Contradictions in Olson and Boldereff; 6. Olson's "Long Exaggeration of Males"; 7. Wieners and Creeley after Olson; Notes; Bibliography; Index
Sommario/riassunto	What is patriarchal poetry? How can it be both attractive and tempting and yet be so hegemonic that it is invisible? How does it combine various mixes of masculinity, femininity, effeminacy, and eroticism? At once passionate and dispassionate, Rachel Blau DuPlessis meticulously outlines key moments of choice and debate about masculinity among writers as disparate as Ezra Pound, T. S. Eliot, Louis Zukofsky, Charles Olson, Robert Creeley, and Allen Ginsberg, choices that construct consequential models for institutions of poetic practice. As DuPlessis writes,