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The first collection of critical essays on

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Vois  
May Swenson and her literary universe, *Body My House* initiates an academic conversation about an unquestionably major poet of the middle and late twentieth century. Between the 1950s and the 1980s, May Swenson produced eleven volumes of poetry, received many major awards, was elected chancellor of

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the Academy of American Poets, and was acclaimed by writers in virtually every school of American poetry. Essays here address the breadth of Swenson's literary corpus and offer varied scholarly approaches to it. They reference Swenson manuscripts---poems, letters, diaries, and other prose---some of which have not been

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widely available before. Chapters focus on Swenson's work as a nature writer; the literary and social contexts of her writing; her national and international acclaim; her work as a translator; associations with other poets and writers (Bishop, Moore, and others); her creative process; and her profound explorations of gender and



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sexuality. The first full volume of scholarship on May Swenson, *Body My House* suggest an ambitious agenda for further work. Contributors include Mark Doty, Gudrun Grabher, Cynthia Hogue, Suzann Juhasz, R.R. Knudson, Alicia Ostriker, Martha Nell Smith, Michael Spooner, Paul Swenson, and Kirstin

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### Hotelling Zona.

"Dickinson's Fascicles: A Spectrum of Possibilities" is the first collection of essays dedicated exclusively to re-examining Emily Dickinson's fascicles, the extant forty hand-crafted manuscript "books" consisting of the roughly 814 poems

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Yale  
Crafted during the most productive period in Dickinson's writing life (1858-1864).

Why Dickinson carefully preserved the fascicles despite her meticulous destruction of many of her early manuscript drafts is the central question contributors to this volume seek to answer. The collection opens with an essential portion of Sharon

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Cameron's 1992 book that was the first to abandon the until-then popular search for a single unifying narrative to explain the fascicles, inaugurating a new era of fascicle scholarship. Eight prominent Dickinson scholars contribute essays to this volume and respond vigorously and variously to Cameron's argument, proposing, for

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instance, that the fascicles represent Dickinson's engagement with the world around her, particularly with the Civil War, and that they demonstrate her continued experimentation with poetic form. "Dickinson's Fascicles" is edited by Paul Crumbley and Eleanor Elson Heginbotham. Other contributors include

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Yola Paula Bernat Bennett, Martha Nell Smith, Domhnall Mitchell, Ellen Louise Hart, Melanie Hubbard, and Alexandra Socarides who assess what constitutes a vast final frontier in the Dickinson literary landscape. Susan Howe provides a coda. Paul Crumbley is professor of English at Utah State University. Eleanor Elson

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Yegorinbotham is professor emerita at Concordia University-St. Paul. She now teaches in and around Washington, D.C.

Twentieth-Century Metapoetry and the Lyric Tradition reveals the unique value of metapoems for exploring twentieth-century poetry. By placing these texts into

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Yolo  
a hitherto barely investigated literary-historical perspective, it demonstrates that modern metapoetry is steeped in the lyric tradition to a much greater extent than previously acknowledged. Since these literary continuities that cut across epochal boundaries can be traced across all major poetic movements, they challenge



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established accounts of the history of twentieth-century poetry that postulate a radical break with the (immediate) past. Moreover, the finding that metapoems perpetuate traditional forms and topoi distinguishes metapoetry historically and systematically from metafiction and metadrama. After highlighting the most

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Y  
important differences as regards to the function of metareference in poetry on the one side, and in fiction and drama on the other, the book concludes with a discussion of how to account for these generic differences theoretically. With its "extraordinarily subtle and perceptive" (Ronald Bush, St. John's College, Oxford)

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Interpretive readings of over one hundred metapoems by canonical anglophone authors, it offers the first representative selection of twentieth-century poems about poetry in English.

Degradation, dehumanization,  
instrumentalization, humiliation, and

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nonrecognition – these concepts point to ways in which we understand human beings to be violated in their dignity. Violations of human dignity are brought about by concrete practices and conditions; some commonly acknowledged, such as torture and rape, and others more contested, such as

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poverty and exclusion. This volume collates reflections on such concepts and a range of practices, deepening our understanding of human dignity and its violation, bringing to the surface interrelationships and commonalities, and pointing to the values that are thereby shown to be in danger. In presenting a

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streamlined discussion from a negative perspective, complemented by conclusions for a positive account of human dignity, the book is at once a contribution to the body of literature on what dignity is and how it should be protected as well as constituting an alternative, fresh and focused perspective relevant to this

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Voic significant recurring debate. As the concept of human dignity itself crosses disciplinary boundaries, this is mirrored in the unique range of perspectives brought by the book ' s European and American contributors – in philosophy and ethics, law, human rights, literature, cultural studies and interdisciplinary research. This

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Volume will be of interest to social and moral philosophers, legal and human rights theorists, practitioners and students.

A vibrant portrait of a celebrated urban enclave at the turn of the twentieth century.



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In *Architectures of Time*, Sanford Kwinter offers a critical guide to the modern history of time and to the interplay between the physical sciences and the arts. Tracing the transformation of twentieth-century epistemology to the rise of thermodynamics and statistical mechanics, Kwinter explains how the demise of the

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Voic  
concept of absolute time, and of the classical notion of space as a fixed background against which things occur, led to field theory and a physics of the "event." He suggests that the closed, controlled, and mechanical world of physics gave way to the approximate, active, and qualitative world of biology as

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a model of both scientific and metaphysical explanation. Kwinter examines theory of time and space in Einstein's theories of relativity and shows how these ideas were reflected in the writings of the sculptor Umberto Boccioni, the town planning schema of the Futurist architect Antonio Sant'Elia, the philosophy of Henri

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Bergson, and the writings of Franz Kafka. He argues that the writings of Boccioni and the visionary architecture of Sant'Elia represent the earliest and most profound deployments of the concepts of field and event. In discussing Kafka's work, he moves away from the thermodynamic model in favor of the closely related one of

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Bergsonian duree, or virtuality. He argues that Kafka's work manifests a coherent cosmology that can be understood only in relation to the constant temporal flux that underlies it.

Few themes have been as central to sociology as 'class' and yet class remains a

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Perpetually contested idea. Sociologists disagree not only on how best to define the concept of class but on its general role in social theory and indeed on its continued relevance to the sociological analysis of contemporary society. Some people believe that classes have largely dissolved in contemporary societies; others believe

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**Vois** class remains one of the fundamental forms of social inequality and social power. Some see class as a narrow economic phenomenon whilst others adopt an expansive conception that includes cultural dimensions as well as economic conditions. This 2005 book explores the theoretical foundations of six major

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Voices perspectives of class with each chapter written by an expert in the field. It concludes with a conceptual map of these alternative approaches by posing the question: 'If class is the answer, what is the question?'

From Google's chief economist, Varian's



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Best-selling intermediate microeconomics texts are revered as some of the best in the field. And now students can work problems online with Smartwork5, Norton's online homework system, packaged at no additional charge with the Media Update Editions. In addition to online homework, the texts now include

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four-color graphs and new interactive animations.

What discussions from philosophy should be brought to the aesthetics of dance? Approaches to philosophical aesthetics for dance should consider the various agencies of dance-maker (the choreographer),

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voice-instantiator (the dancer), and observer and commentator on dances (dance-audiences, but also dance critics). Here, Graham McFee builds on his previous works (Understanding Dance [Routledge, 1992]; The Philosophical Aesthetics of Dance [Dance Books, 2011]) to offer a framework for philosophical

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Investigation of dance aesthetics drawing on concepts from the philosophy of action crucial for making sense of artworks, especially in performing arts such as dance: meaning, intending and action.

This text is suitable for introducing philosophy to relative beginners, drawing on an interest in dance-as-art. It displays

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Voic  
the nuanced practice of philosophical debate via the delineation and exemplification of philosophical positions through criticism of others, and through responding to criticism. A rich if focused range of reference offers readers an opportunity to expand or to substantiate the conclusions drawn and arguments

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Voices provided, in the context of examples of dance practice and theory: for instance, in the claims of neuroscience as well as the dance-criticism of John Martin, and the dance-making of Twyla Tharp.

Beyond Vision is the first English-language collection of essays on art by Pavel

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Florensky (1882 – 1937), Russian philosopher, priest, linguist, scientist, mathematician – and art historian. In addition to seven essays by Florensky, the book includes a biographical introduction and an examination of Florensky ' s contribution as an art historian by Nicoletta Misler. Beyond Vision reveals

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Florensky ' s fundamental attitudes to the vital questions of construction, composition, chronology, function and destination in the fields of painting, sculpture and design. His reputation as a theologian and philosopher is already established in the English-speaking world, but this first collection in English of his art



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**Vois** (translated by Wendy Salmond) will be a revelation to those in the field. Pavel Florensky was a true polymath: trained in mathematics and philosophy at Moscow University, he rejected a scholarship in advanced mathematics in order to study theology at the Moscow Theological Academy. He was also an expert linguist,

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Yevgeny Zamyatin, a Russian scientist and art historian. A victim of the Soviet government ' s animosity towards religion, he was condemned to a Siberian labor camp in 1933 where he continued his work under increasingly difficult circumstances. He was executed in 1937.

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