Women Poets on the Left - Nancy Berke - 2001
"You can find Genevieve Taggard or Margaret Walker in virtually any anthology of American literature. Increasingly you can find Lola Ridge there as well. Yet until Nancy Berke’s eloquent book you could not find elegant, detailed, historically informed readings of their work. Now for the first time these ground-breaking women poets on the Left have the attention they deserve. Anyone interested in committed poetry and progressive culture will find Berke an essential resource."--Cary Nelson, University of Illinois at Urbana-Champaign

Nancy Berke studies the poetry of three radical women authors who wrote in the first half of the 20th century about the compelling issues of their times: the depression, working-class movements, the Great Migration, and race discrimination. In a clear and concise style, Berke offers readers a theoretical framework, historical overview, and careful reading of the poetry of Lola Ridge, Genevieve Taggard, and Margaret Walker. She describes the rich social, historical, and political context of their work, making the book an in-depth study of the gender issues, radical politics, and poetry of the modern period, 1915-1945. With Walker, the best known of the three poets, Berke focuses on the writer’s contributions to African American modernism during the depression and World War II. With Ridge and Taggard, she explores how the neglect of these poets, particularly by feminist literary criticism, has seriously altered awareness of the social and political concerns of feminist modernists. The work of these politically committed leftist poets, accompanied by Berke’s discussion of their influential writing, advances the ongoing conversation of modernism as a highly contested literary and cultural movement. Paying particular attention to the issue of class, she stresses the need for modern American poetry to move beyond aesthetic biases and place greater importance on social categories such as race, class, and gender. Though written primarily for literary scholars, the book will appeal to general readers interested in gender issues, politics, poetry, or the history of the left or of feminism. Nancy Berke teaches English and women’s studies at Hunter College, City University of New York, and was recently Fulbright Visiting Professor at the University of Liege, Belgium. She has published articles on women’s poetry and has edited a book chapter on American women poets on the left for a forthcoming anthology.
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The Wicked Sisters - Betsy Erkkila - 1992
This provocative study of the lives and works of Emily Dickinson, Marianne Moore, Elizabeth Bishop, Adrienne Rich, and Gwendolyn Brooks focuses on the historical struggles and differences among and within women writers and among feminists themselves. Erkkila explores the troubled relations women writers experienced with both masculine and feminine literary cultures, arguing that popular feminist views often romanticize and maternalize women writers and their interrelations in ways that effectively reinforce the very gender stereotypes and polarities which initially grounded women's oppression. Studying the multiple race, class, ethnic, cultural, and other locations of women within a particular social field, Erkkila offers a revisionary model of women's literary history that challenges recent feminist theory and practice along with many of our fundamental assumptions about the woman writer, women's writing, and women's literary history. In contrast to the tendency of earlier feminists to heroize literary foremothers and communities of women, Erkkila focuses on the historical struggles and conflicts that make up the history of women poets. Without discounting the historical power of sisterhood, she seeks to reclaim women's literary history as a site of contention, contingency, and ongoing struggle, rather than a separate space of untroubled and essentially cooperative accord among women. Encompassing the various historical significations of "wickedness" as destructive, powerful, playful, witty, mischievous, and not righteous, The Wicked Sisters explores the power struggles and discord that mark both the history of women poets and the history of feminist criticism.

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**A Book of Women Poets from Antiquity to Now** - Aliki Barnstone - 1992

Anthologizes verses by women ranging from Enheduanna, a second millennium B.C. Sumerian princess, to the medieval poets Marie de France and Florencia de Pinar, to noteworthy poets of the nineteenth and twentieth centuries.

"After Mecca" - Cheryl Clarke - 2005

In "After Mecca," Cheryl Clarke explores the relationship between the Black Arts Movement and black women writers of the period. Poems by Gwendolyn Brooks, Ntozake Shange, Audre Lorde, Nikki Giovanni, Sonia Sanchez, Jayne Cortez, Alice Walker, and others chart the emergence of a new and distinct black poetry and its relationship to the black community's struggle for rights and liberation. Clarke also traces the contributions of these poets to the development of feminism and lesbian-feminism, and the legacy they left for others to build on.

**Women Poets on Mentorship** - Arielle Greenberg - 2008-05-15

Short essays by women poets on mentoring women poets; includes poems by the subjects and authors.

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**Women, Modernism and British Poetry, 1910–1939** - Jane Dowson - 2017-03-02

Primarily a literary history, Women, Modernism and British Poetry, 1910-1939 provides a timely discussion of individual women poets who have become, or are becoming, well-known as their works are reprinted but about whom little has yet been written. This volume recognizes the contributions, overlooked previously, of such British poets as Anna Wickham, Nancy Cunard, Edith Sitwell, Mina Loy, Charlotte Mew, May Sinclair, Vita Sackville-West and Sylvia Townsend Warner; and the impact of such American poets as H.D., Amy Lowell, Edna St. Vincent Millay, Marianne Moore and Laura Riding on literary practice in Britain. This book primarily maps the poetry scene in Britain but identifies the significance of the network of writers between London, New York and Paris. It assesses women's participation in the diversity of modernist developments which include avant-garde experiments, quiet, but subtly challenging, formalism and assertive 'new woman' voices. It not only chronicles women's poetry but also their publications and involvement in running presses, bookshops and writing criticism. Although historically situated, it is written from the perspective of contemporary debates concerning the interface of gender and modernism. The
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Modernist Women Poets - Robert Hass - 2014-04-05
The 20th century was a time of great change, particularly in the arts, but seldom explored were the female poets of that time. Robert Hass and Paul Ebenkamp have put together a comprehensive anthology of poetry featuring the poems of Gertrude Stein, Lola Ridge, Amy Lowell, Elsa Von Freytag–Loringhoven, Adelaide Crapsey, Angelina Weld Grimke, Anne Spencer, Mina Loy, Hazel Hall, Hilda Doolittle, Marianne Moore, Djuna Barnes, and Hildegarde Flanner. With an introduction from Hass and Ebenkamp, as well as detailed annotation through out to guide the reader, this wonderful collection of poems will bring together the great female writers of the modernist period as well as deconstruct the language and writing that surfaced during that period.

Stealing the Language - Alicia Ostriker - 1986
Stealing The Language represents the first comprehensive appraisal of women's poetry in American and brilliantly defines one of the most exciting and original literary movement of our time.

After Every War - - 2013-10-31
They are nine women with much in common—all German speaking, all poets, all personal witnesses to the horror and devastation that was World War II. Yet, in this deeply moving collection, each provides a singularly personal glimpse into the effects of war on language, place, poetry, and womanhood. After Every War is a book of translations of women poets living in Europe in the decades before and after World War II: Rose Ausländer, Elisabeth Langgässer, Nelly Sachs, Gertrud Kolmar, Else Lasker-Schüler, Ingeborg Bachmann, Marie Luise Kaschnitz, Dagmar Nick, and Hilde Domin. Several of the writers are Jewish and, therefore,
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other writers, provide a unique biography of the
time—but with a difference. These poets see
public events through the lens of deep private
losses. They chart the small occasions, the
bittersweet family ties, the fruit dish on a table,
the lost soul arriving at a railway station; in other
words, the sheer ordinariness through which
cataclysm is experienced, and by which life is
cruelly shattered. They reclaim these moments
and draw the reader into them. The poems are
translated and introduced, with biographical
notes on the authors, by renowned Irish poet
Eavan Boland. Her interest in the topic is not
abstract. As an Irish woman, she has observed
the heartbreaking effects of violence on her own
country. Her experience has drawn her closer to
these nine poets, enabling her to render into
English the beautiful, ruminative quality of their
work and to present their poems for what they
are: documentaries of resilience—of language, of
music, and of the human spirit—in the hardest of
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Russian Women Poets of the Eighteenth and
Early Nineteenth Centuries - - Amanda
Ewington - 2014
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Six Contemporary French Women Poets - Serge Gavronsky - 1997
A poetry anthology featuring six contemporary French women poets. Each of the poets included defines the major influences on her poetry, distinctive traits in her writing, major themes in her work, and the influence of gender on her art.

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Women Poets in Ancient Greece and Rome - Ellen Greene - 2005
Although Greek society was largely male-dominated, it gave rise to a strong tradition of female authorship. Women poets of ancient Greece and Rome have long fascinated readers, even though much of their poetry survives only in fragmentary form. This pathbreaking volume is the first collection of essays to examine virtually all surviving poetry by Greek and Roman women. It elevates the status of the poems by demonstrating their depth and artistry. Edited and with an introduction by Ellen Greene, the volume covers a broad time span, beginning with Sappho (ca. 630 B.C.E.) in archaic Greece and extending to Sulpicia (first century B.C.E.) in Augustan Rome. In their analyses, the contributors situate the female poets in an established male tradition, but they also reveal their distinctly “feminine” perspectives. Despite relying on literary convention, the female poets often defy cultural norms, speaking in their own voices and transcending their positions as objects of derision in male-authored texts. In their innovative reworkings of established forms, women poets of ancient Greece and Rome are not mere imitators but creators of a distinct and original body of work.

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This is a complete reexamination of early modern women's verse based on primary research in many archives and libraries. Forty per cent of the material included has never been printed before, but the book also includes lavish selections from the early modern women poets currently studied, such as Aphra Behn. It offers a very thorough, and very complete, conspectus of women's verse production at all social levels, from 1520 to 1700.

Eighteenth-Century Women Poets and Their Poetry - Paula R. Backscheider - 2005-12-31
Within chapters on important canonical and popular verse forms, she gives particular attention to such topics as women's use of religious poetry to express candid ideas about patriarchy and rape; the continuing evolution and important role of the supposedly antiquarian genre of the friendship poetry; same-sex desire in elegy by women as well as by men; and the status of Charlotte Smith as a key figure of the long eighteenth century, not only as a Romantic-era poet.

Since before the Declaration of Independence, poets have shaped a collective imagination of nationhood at critical points in American history. In The Patriot Poets Stephen Adams considers major odes and "progress poems" that address America's destiny in the face of slavery, the Civil War, imperialist expansion, immigration, repeated financial boom and bust, gross social inequality, racial and gendered oppression, and the rise of the present-day corporate oligarchy. Adams elucidates how poets in the nineteenth and twentieth centuries addressed political crises from a position of patriotic idealism and how military interventions overseas in Cuba and in the Philippines increasingly caused poets to question the actions of those in power. He traces competing loyalties through major works of writers at both extremes of the political spectrum, from the radical Republican versus Confederate voices of the Civil War, through New Deal liberalism versus the lost-cause propaganda of the defeated South and the conservative isolationism of the 1930s, and after the Second World War, the renewed hope of Black leaders and the existential alienation of Allen Ginsberg's counter-culture. Blazing a new path of critical discourse, Adams questions why America, of all nations, has appeared to rule out politics as a subject fit for poetry. His answer draws connections between familiar touchstones of American poetry and significant yet neglected writing by Philip Freneau, Sidney Lanier, Archibald MacLeish, William Vaughn Moody, Muriel Rukeyser, Genevieve Taggard, Allen Tate, Henry Timrod, Melvin B. Tolson, and others. An illuminating and pioneering work, The Patriot Poets provides a rich understanding of the ambivalent relationship American poets and poems have had with nation, genre, and the public.
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Nine Indian Women Poets - Eunice De Souza - 2001
This Anthology Concentrates On Nine Significant Contemporary Poets Writing In English, Aiming To Represent Adequately The Variety In Each Poets Work.

Women Poets in the Victorian Era - Fabienne Moine - 2015-11-28
Examining the place of nature in Victorian women's poetry, Fabienne Moine explores the work of canonical and long-neglected women poets to show the myriad connections between women and nature during the period. At the same time, she challenges essentialist discourses that assume innate affinities between women and the natural world. Rather, Moine shows, Victorian women poets mobilised these alliances to defend common interests and express their engagement with social issues. While well-known poets such as Elizabeth Barrett Browning and Christina Rossetti are well-represented in Moine's study, she pays particular attention to lesser known writers such as Mary Howitt or Eliza Cook who were popular during their lifetimes or Edith Nesbit, whose verse has received scant critical attention so far. She also brings to the fore the poetry of many non-professional poets. Looking to their immediate cultural environments for inspiration, these women reconstructed the natural world in poems that raise questions about the validity and the scope of representations of nature, ultimately questioning or undermining social practices that mould and often fossilise cultural identities.

The Burning Heart - Kenneth Rexroth - 1977
Women Poets in the Victorian Era - Fabienne Moine - 2016-03-09
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**A History of Irish Women’s Poetry** - Ailbhe Darcy - 2021-07-01

A History of Irish Women’s Poetry is a ground-breaking and comprehensive account of Irish women’s poetry from earliest times to the present day. It reads Irish women’s poetry through many prisms – mythology, gender, history, the nation – and most importantly, close readings of the poetry itself. It covers major figures, such as Máire Mhac an tSaoi, Eavan Boland, Eiléan Ní Chuilleanáin, as well as neglected figures from the past. Writing in both English and Irish is considered, and close attention paid to the many different contexts in which Irish women’s poetry has been produced and received, from the anonymous work of the early modern period, through the bardic age, the coterie poets of Anglo-Ireland, the nationalist balladeers of Young Ireland, the Irish Literary Revival, and the advent of modernity. As capacious as it is diverse, this book is an essential contribution to scholarship in the field.

**American Women Poets in the 21st Century** - Claudia Rankine - 2013-10-01

Poetry in America is flourishing in this new millennium and asking serious questions of itself: Is writing marked by gender and if so, how? What does it mean to be experimental? How can lyric forms be authentic? This volume builds on the energetic tensions inherent in these questions, focusing on ten major American women poets whose collective work shows an incredible range of poetic practice. Each section of the book is devoted to a single poet and contains new poems; a brief “statement of poetics” by the poet herself in which she explores the forces — personal, aesthetic, political —
Informing her creative work; a critical essay on the poet's work; a biographical statement; and a bibliography listing works by and about the poet. Underscoring the dynamic give and take between poets and the culture at large, this anthology is indispensable for anyone interested in poetry, gender and the creative process.

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Men and Women Writers of the 1930s - Janet Montefiore - 2003-09-02
Men and Women Writers of the 1930s is a searching critique of the issues of memory and gender during this dynamic decade. Montefiore asks two principle questions; what part does memory play in the political literature of and about 1930s Britain? And what were the roles of women, both as writers and as signifying objects in constructing that literature? Montefiore's topical analysis of 1930s mass unemployment, fascist uprise and 'appeasement' is shockingly relevant in society today. Issues of class, anti-fascist historical novels, post war memoirs of 'Auden generation' writers and neglected women poets are discussed at length. Writers include: * George Orwell * Virginia Woolf * W.H. Auden * Storm Jameson * Jean Rhys * Rebecca West

Women Poets of the English Civil War - Sarah C. E. Ross - 2018
This anthology brings together extensive selections of poetry by the live most prolific and prominent women poets of the English Civil War period: Anne Bradstreet, Hester Puller, Margaret Cavendish, Katherine Philips and Lucy Hutchinson. These poets participated in elite poetic culture at the highest level, writing elegies, panegyrics and epics; they were politically engaged; and their female authorship strategies were nuanced but clear, as they took diverse approaches to publication in manuscript and print. Their poetry is at the centre of discussion and debate about early modern women's poetry, but until now, substantial edited selections of their work have not been available in one place. The anthology brings together the most innovative, complex poems of each writer, revealing the diversity of women's poetry in the mid-seventeenth century, as it traversed political affiliations and material forms. This anthology presents poems in modern-spelling, clear-text versions for classroom use, and for ready comparison to mainstream editions of male poets' work. Notes on the poems and an introduction explain the contexts of the Civil War, religious conflict, and scientific and literary development, and will serve students' and academics' needs alike. Women poets of the English Civil War is ideal for use alongside mainstream anthologies of
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**Japanese Women Poets: An Anthology** - Hiroaki Sato - 2014-12-18
Throughout history, Japanese women have excelled in poetry - from the folk songs of the Kojiki (Record of Ancient Matters) compiled in 712 and the court poetry of the 9th to the 14th centuries, on through the age of haikai and kanshi to the 19th century, into the contemporary period when books of women's poems have created a sensation. This anthology presents examples of the work of more than 100 Japanese women poets, arranged chronologically, and of all the major verse forms: choka, tanka, haikai (haiku), kanshi (verse written in Chinese), and free verse. The poems describe not just seasonal changes and the vagaries of love - which form the thematic core of traditional Japanese poetry - but also the devastations of war, childbirth, conflicts between child-rearing and work, experiences as refugees, experiences as non-Japanese residents in Japan, and more. Sections of poetry open with headnotes, and the editor has provided explanations of terms and references for those unfamiliar with the Japanese language. Other useful tools include a glossary of poetic terms, a chronology, and a bibliography that points the reader toward other works by and about these poets. There is no comparable collection available in English. Students and anyone who appreciates poetry and Japanese culture will treasure this magnificent anthology. Editor and translator Hiroaki Sato is a past winner of the PEN America translator prize and the Japan-United States Friendship Commission’s 1999 literary translation award.

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**Women's Poetry of the First World War** - Nosheen Khan - 1988-01-01

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This is the first volume - in English or Spanish - to analyze the work of the principal women poets of Modern Spain. In it, John Wilcox draws on recent feminist critical theory and shows how Spanish poetry by women is not just a modern phenomenon but an ignored tradition whose roots reach back to the very beginnings of poetry of the Iberian Peninsula. Wilcox offers a brief overview of pre-1860s poetry and a reevaluation of the work of Rosalía de Castro (1837-85), "the one modern Spanish woman poet who has not been ignored." Also discussed are women poets of the male-dominated Generation of 1927, including Ernestina de Champourcin and Concha Mendez; and representative women poets of the Franco era, 1939-75 (Carmen Conde, Concha Zardoya, Angela Figuera, and Gloria Fuertes), and the post-Franco era (Francisca Aguirre, Maria Victoria Atencia, Clara Janes, Amparo Amoros, Ana Rossetti, and Blanca Andreu).

**Working-Class Women Poets in Victorian Britain** - Florence S. Boos - 2008-06-12

Though working-class women in the nineteenth century included many accomplished and prolific poets, their work has often been neglected by critics and readers in favour of comparable work by men. Questioning the assumption that few poems by working-class women had survived, Florence Boos set out to discover supposedly lost works in libraries, private collections, and archives. Her years of research resulted in this anthology. **Working-Class Women Poets in Victorian Britain** features poetry from a variety of women, including an itinerant weaver, a rural midwife, a factory worker protesting industrialization, and a blind Scottish poet who wrote in both the Scots dialect and English. In addition to biographical information and contemporary reviews of the poets' work, the anthology also includes several photographs of the poets, their environment, and the journals in which their poems appeared.

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sentimental poetry, a blend of affect with intellect that allowed their participation in public debate. Bridging literary and rhetorical histories, traditional and semiotic interpretations, Antebellum American Women’s Poetry: A Rhetoric of Sentiment explores an often overlooked, yet significant and persuasive pre–Civil War American discourse. Considering the logos, ethos, and pathos—aims, writing personae, and audience appeal—of poems by African American abolitionist Frances Watkins Harper, working-class prophet Lydia Huntley Sigourney, and feminist socialist Julia Ward Howe, Wendy Dasler Johnson demonstrates that sentimental poetry was an important component of antebellum social activism. She articulates the ethos of the poems of Harper, who presents herself as a properly domestic black woman, nevertheless stepping boldly into Northern pulpits to insist slavery be abolished; the poetry of Sigourney, whose speaker is a feisty, working-class, ambiguously gendered prophet; and the works of Howe, who juggles her fame as the reformist “Battle Hymn” lyricist and motherhood of five children with an erotic Continental sentimentalism. Antebellum American Women's Poetry makes a strong case for restoration of a compelling system of persuasion through poetry usually dismissed from studies of rhetoric. This remarkable book will change the way we think about women’s rhetoric in the nineteenth century, inviting readers to hear and respond to urgent, muffled appeals for justice in our own day.

Irish Writers and the Thirties - Katrina Goldstone - 2020-12-30
This original study focusing on four Irish writers – Leslie Daiken, Charles Donnelly, Ewart Milne and Michael Sayers – retrieves a hitherto neglected episode of Thirties literary history which highlights the local and global aspects of Popular Front cultural movements. From interwar London to the Spanish Civil War and the USSR, the book examines the lives and work of Irish literary women on the Left defied
This anthology presents substantial selections merely to perform an act of literary salvage but to find new ways of re-imagining what might be said to constitute Irish literature mid-twentieth century; and to illustrate how Irish writers played a role in a transforming political moment of the twentieth century. It will be of interest to scholars and students of cultural history and literature, Irish diaspora studies, Jewish studies, and the social and literary history of the Thirties.

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**Two Centuries of Manchu Women Poets** - - 2017-05-01
This anthology presents substantial selections from the work of twenty Manchu women poets of the eighteenth and nineteenth centuries. The poems, inspired by their daily life and reflections, provide fascinating insights into the experiences and emotions of these women, most of whom belonged to the elite families of Manchu society. Each selection is accompanied by biographical material that illuminates the life stories of the poets. The volume's introduction describes the printing history of the collections from which these poems are drawn, the authors' practice of poetry writing, ethnic and gender issues, and comparisons with the poetry of women in South China and of male authors of the Qing dynasty (1644–1911).

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**Contemporary Women Poets**
- Pamela L. Shelton - 1998
"Biographical/bibliographical/critical entries on nearly 250 of the most prominent women poets currently writing and/or publishing in the English language today."--Editor's note, p. xiii.

**Women Poets of Japan**
- Kenneth Rexroth - 1982
A selection of the works of Japanese women poets from the seventh century to modern times is combined with critical biographies and an examination of their place in Japanese literature

**The Princeton Handbook of World Poetries**
- Roland Greene - 2016-11-15
The Princeton Handbook of World Poetries—drawn from the latest edition of the acclaimed Princeton Encyclopedia of Poetry and Poetics—provides a comprehensive and authoritative survey of the history and practice of poetry in more than 100 major regional, national, and diasporic literatures and language traditions around the globe. With more than 165 entries, the book combines broad overviews and focused accounts to give extensive coverage of poetic traditions throughout the world. For students, teachers, researchers, poets, and other readers, it supplies a one-of-a-kind resource, offering in-depth treatment of Indo-European poetries (all the major Celtic, Slavic, Germanic, and Romance languages, and others); ancient Middle Eastern poetries (Hebrew, Persian, Sumerian, and Assyro-Babylonian); subcontinental Indian poetries (Bengali, Hindi, Marathi, Punjabi, Sanskrit, Tamil, Urdu, and more); Asian and Pacific poetries (Chinese, Japanese, Korean, Vietnamese, Mongolian, Nepalese, Thai, and Tibetan); Spanish American poetries (those of Mexico, Peru, Argentina, Chile, and many other Latin American countries); indigenous American poetries (Guaraní, Inuit, and Navajo); and African poetries (those of Ethiopia, Somalia, South Africa, and other countries, and including African languages, English, French, and Portuguese). Complete with an introduction by the editors, this is an essential volume for anyone interested in understanding poetry in an international context. Drawn from the latest edition of the acclaimed Princeton Encyclopedia of Poetry and Poetics Provides more than 165 authoritative entries on poetry in more than 100 regional, national, and diasporic literatures and language traditions throughout the world Features extensive coverage of non-Western poetic traditions Includes an introduction, bibliographies, cross-references, and a general index
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