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Vendler's many books of criticism on poets and poetry include *Part of Nature, Part of Us* (1980), which won a National Book Critics Circle Award for criticism; *Wallace Stevens: Words Chosen Out of Desire* (1984); *The Music of What Happens* (1988); *The Art of Shakespeare's Sonnets* (1999), a finalist for the National Book Critics Circle Award; *Poets Thinking: Pope, Whitman, Dickinson, Yeats* (2004); *Invisible Listeners: Lyric Intimacy*

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Helen Vendler is a longtime literary critic, writer, and professor of poetry. This very voluminous book is part of the introductory to poetry class she teaches at Harvard. It is an excellent and straightforward and wide-casting look at poetry. The book solely concentrates on the poems themselves.

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Poems, Poets, Poetry: An Introduction and Anthology ...

Helen Vendler is the A. Kingsley Porter University Professor at Harvard, where she received her Ph.D. in English and American literature, after completing an undergraduate degree in chemistry at Emmanuel College. She has written books on Yeats, Herbert, Keats,

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Stevens, Shakespeare, Seamus Heaney, and
Emily Dickinson.

Helen Vendler - Harvard University

Vendler earned an A.B. in chemistry at Emmanuel College. She was awarded a Fulbright Fellowship for mathematics before earning her Ph.D. in English & American Literature from Harvard. She has also been a judge for the Pulitzer Prize and the National Book award, in poetry.

Helen Vendler - Wikipedia

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Vendler's lecture, entitled "The Ocean, the Bird, and the Scholar," used a number of poems by Wallace Stevens to argue for the role of the arts (as opposed to history and

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philosophy) in the study of humanities. She is a member of the Norwegian Academy of Science and Letters.

Helen Vendler - Wikipedia

One of our most accessible critics, Vendler is fluent, impassioned, and immensely learned. " –Patricia Monaghan, Booklist " [Vendler] discusses the lyric poetry of 23 contemporary poets, mostly American, including Allen Ginsberg, Rita Dove, James Merrill, and Dave Smith, giving particular attention to Seamus Heaney and Jorie Graham. In analyzing individual poems, Vendler

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All Her Nomads: Amy Clampitt. Helen Vendler,
5 February 1998. Amy Clampitt died in 1994,

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at the age of 74; Knopf had published her first book of poems, *The Kingfisher*, in 1983. It was followed by *What the Light Was Like* (1985), *Archaic Figure* (1987), *Westward* (1990) and *A Silence Opens* (1994) – five books in 11 years.

Helen Vendler · LRB

Helen Vendler (University Professor; English)
Half course (spring term). M., W., (F.), at
1, and a weekly section to be arranged. EXAM
GROUP: 6 A study of poetry as the history and
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Modern American poets writing in the face of death In *Last Looks, Last Books*, the eminent critic Helen Vendler examines the ways in which five great modern American poets, writing their final books, try to find a style that does justice to life and death alike. With traditional religious consolations no longer available to them, these poets must invent new ways to express

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the crisis of death, as well as the paradoxical coexistence of a declining body and an undiminished consciousness. In *The Rock*, Wallace Stevens writes simultaneous narratives of winter and spring; in *Ariel*, Sylvia Plath sustains melodrama in cool formality; and in *Day by Day*, Robert Lowell subtracts from plenitude. In *Geography III*, Elizabeth Bishop is both caught and freed, while James Merrill, in *A Scattering of Salts*, creates a series of self-portraits as he dies, representing himself by such things as a Christmas tree, human tissue on a laboratory slide, and the evening/morning

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star. The solution for one poet will not serve for another; each must invent a bridge from an old style to a new one. Casting a last look at life as they contemplate death, these modern writers enrich the resources of lyric poetry.

Vendler turns her illuminating skills as a critic to 150 selected poems of Emily Dickinson. In accompanying commentaries, Vendler offers a deeper acquaintance with Dickinson, and her selection reveals Dickinson's development as a poet.

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feel her happiness in doing what she loves best. There is scarcely a page in the book where there isn't a fresh insight about a poet or poetry." —Charles Simic, New York Review of Books "Vendler has done perhaps more than any other living critic to shape—I might almost say 'create'—our understanding of poetry in English." —Joel Brouwer, New York Times Book Review "Poems are artifacts and [Vendler] shows us, often thrillingly, how those poems she considers the best specimens are made...A reader feels that she has thoroughly absorbed her subjects and conveys her understanding with candor,

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clarity, wit." —John Greening, Times Literary Supplement

Discusses the difficult style of Wallace Stevens, looks at his major themes, and analyzes, in detail, several of his poems

Appraises such creators and masters of the modern poetic idiom as T. S. Eliot, W. H. Auden, and Marianne Moore, assesses poets whose major works appeared after the mid century, and considers the new generation of poets

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Presents an examination of lyric form in the poetry of W. B. Yeats.

The author delves deeply into the lives of four poets--Milton, Keats, Eliot, and Plath--to shed light on the vital maturation process that turns minor talents into major poetic voices.

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