

From The Wave By Thom Gunn

Joshua Weiner

The Poetry of Thom Gunn Stefania Michelucci, 2008-12-10 Thom Gunn served as a mouthpiece for his time, illustrating the social, cultural, and historical transformations that have characterized western civilization from World War II until today. Starting with theoretical premises drawn from philosophy, anthropology, and sociology, this work examines Thom Gunn's entire poetic career. In Gunn's early poetry, the author argues, the predominant theme is the desire for freedom from the painful prison of the intellect and from the masks that the individual feels compelled to wear even in his sexual relationships. In Gunn's later poetry, the author notes a gradual opening to human relationships and to Nature, which is also Gunn's vindication and reevaluation of his own nature and the liberation of his long repressed and hidden homosexuality.

Thom Gunn Michael Nott, 2024-06-18 A no-holds-barred biography of the great poet and sexual rebel, who could “give the dead a voice, make them sing” (Hilton Als, *The New Yorker*). Thom Gunn was not a confessional poet, and he withheld much, but inseparable from his rigorous, formal poetry was a ravenous, acute experience of life and death. Raised in Kent, England, and educated at Cambridge, Gunn found a home in San Francisco, where he documented the city's queerness, the hippie mentality (and drug use) of the sixties, and the tragedy and catastrophic impact of the AIDS crisis in the eighties and beyond. As Jeremy Lybarger wrote in *The New Republic*, the author of *Moly* and *The Man with Night Sweats* was “an agile poet who renovated tradition to accommodate the rude litter of modernity.” *Thom Gunn: A Cool Queer Life* chronicles, for the first time, the largely undocumented life of this revolutionary poet. Michael Nott, a coeditor of *The Letters of Thom Gunn*, draws on letters, diaries, notebooks, interviews, and Gunn's poetry to create a portrait as vital as the man himself. Nott writes with insight and intimacy about the great sweep of Gunn's life: his traditional childhood in England; his mother's suicide; the mind-opening education he received at Cambridge, reading Shakespeare and John Donne; his decades in San Francisco and with his life partner, Mike Kitay; and his visceral experience of sex, drugs, and loss. *Thom Gunn: A Cool Queer Life* is a long-awaited, landmark study of one of England and America's most innovative poets.

[Selected Poems](#) Thom Gunn, 2009-03-31 Thom Gunn was an Elizabethan poet in modern guise, though there's nothing archaic, quaint, or sepia-toned about his poetry. His method was dispassionate and rigorous, uniquely well suited for making a poetic record of the tumultuous time in which he lived. Gunn's dozens of brilliantly realized poems about nature, friendship, literature, sexual love, and death are set against the ever-changing backdrop of San Francisco—the druggy, politically

charged sixties and the plague years of AIDS in the eighties. Perhaps no contemporary poet was better equipped—by temperament, circumstance, or poetic gift—to engage the subjects of eros and thanatos than Thom Gunn. This new Selected Poems, edited and with an introduction by the poet August Kleinzahler, supplants the 1979 Selected, presenting more of the later work and providing a fuller retrospective account of the breadth and magnitude of Gunn's extraordinary achievement.

The Unaccompanied Simon Armitage, 2017-03-02 'The most popular English poet since Larkin.' Sunday Times After more than a decade and following his celebrated adventures in drama, translation, travel writing and prose poetry, Simon Armitage's eleventh collection of poems heralds a return to his trademark contemporary lyricism. The pieces in this multi-textured and moving volume are set against a backdrop of economic recession and social division, where mass media, the mass market and globalisation have made alienation a commonplace experience and where the solitary imagination drifts and conjures. The Unaccompanied documents a world on the brink, a world of unreliable seasons and unstable coordinates, where Odysseus stalks the aisles of cut-price supermarkets in search of direction, where the star of Bethlehem rises over industrial Yorkshire, and where alarm bells for ailing communities go unheeded or unheard. Looking for certainty the mind gravitates to recollections of upbringing and family, only to encounter more unrecoverable worlds, shaped as ever through Armitage's gifts for clarity and detail as well as his characteristic dead-pan wit. Insightful, relevant and empathetic, these poems confirm *The Unaccompanied* as a bold new statement of intent by one of our most respected and recognised living poets. 'A writer who has had a game-changing influence on his contemporaries.' Guardian 'Armitage is that rare beast: a poet whose work is ambitious, accomplished and complex as well as popular.' Sunday Telegraph 'The best poet of his generation.' Craig Raine, Observer

The Letters of Thom Gunn Thom Gunn, 2022-05-24 *The Letters of Thom Gunn* presents the first complete portrait of the private life, reflections, and relationships of a maverick figure in the history of British and American poetry. "I write about love, I write about friendship," remarked Thom Gunn. "I find that they are absolutely intertwined." These core values permeate his correspondence with friends, family, lovers, and fellow poets, and they shed new light on "one of the most singular and compelling poets in English during the past half-century" (Hugh Haughton, *The Times Literary Supplement*). *The Letters of Thom Gunn*, edited by August Kleinzahler, Michael Nott, and Clive Wilmer, reveals the evolution of Gunn's work and illuminates the fascinating life that informed his poems: his struggle to come to terms with his mother's suicide; settling in San Francisco and his complex relationship with England; his changing relationship with his life partner, Mike Kitay; the LSD trips that led to his celebrated collection *Moly* (1971); and the deaths of friends from AIDS that inspired the powerful, unsparing elegies of *The Man with Night Sweats* (1992).

The Open Door Don Share, Christian Wiman, 2012-09-25 "If readers would like to sample the genius and diversity of American poetry in the last century, there's no better place to start." —World Literature Today When Harriet Monroe

founded Poetry magazine in Chicago in 1912, she began with an image: the Open Door. For a century, the most important and enduring poets have walked through that door—William Carlos Williams and Wallace Stevens in its first years, Rae Armantrout and Kay Ryan in 2011. And at the same time, Poetry continues to discover the new voices who will be read a century from now. To celebrate the magazine's centennial, the editors combed through Poetry's incomparable archives to create a new kind of anthology. With the self-imposed limitation to one hundred, they have assembled a collection of poems that, in their juxtaposition, echo across a century of poetry. Here, Adrienne Rich appears alongside Charles Bukowski; famous poems of the two world wars flank a devastating yet lesser-known poem of the Vietnam War; Short extracts from Poetry's letters and criticism punctuate the verse selections, hinting at themes and threads and serving as guides, interlocutors, or dissenting voices. The resulting volume is a celebration of idiosyncrasy and invention, a vital monument to an institution that refuses to be static, and, most of all, a book that lovers of poetry will devour, debate, and keep close at hand.

The Man With Night Sweats Thom Gunn,2010-12-09 Thom Gunn's *The Man With Night Sweats* shows him writing at the height of his powers, equally in command of classical forms and of looser, more colloquial measures, and ready to address a wide range of themes, both intimate and social. The book ends with a set of poems about the deaths of friends from AIDS. With their unflinching directness, compassion and grace, they are among the most moving statements yet to have been provoked by the disease.

Selected Poems of Thom Gunn Thom Gunn,2017-07-04 Thom Gunn's controlled used of form and the metaphysical was in evidence from his first collection, *Fighting Terms*, in 1954, which was widely regarded - perhaps not entirely accurately - as a contributor to 'The Movement' and the opposition to modernism. The same technical ability and formal prowess endured after he moved from Cambridge to San Francisco, though became, from *The Sense of Movement* (1959) onwards, shot through with a new mood of hedonism, freedom and the excesses of the gay and counter-cultural scenes of 1960s America in poems written in celebration of rock and roll, myth, and hallucinogenic drugs. The '80s saw a shift in this life with the devastation of the Aids epidemic, which claimed the lives of a number of Gunn's friends. Many of these friends are memorialised in the moving, passionate and humane collections of his later years; the Forward Prize-winning *The Man With the Night Sweats*, and *Boss Cupid*, Gunn's last collection, published in 2000. This *Selected Poems*, compiled by his friend Clive Wilmer and accompanied by insightful notes, serves to honour a true original, a thrill-seeker in the language, and to exhibit the best of Thom Gunn's electric, powerful, intensely joyful poems.

Dying Modern Diana Fuss,2013-04-12 In *Dying Modern*, one of our foremost literary critics inspires new ways to read, write, and talk about poetry. Diana Fuss does so by identifying three distinct but largely unrecognized voices within the well-studied genre of the elegy: the dying voice, the reviving voice, and the surviving voice. Through her deft readings of modern

poetry, Fuss unveils the dramatic within the elegiac: the dying diva who relishes a great deathbed scene, the speaking corpse who fancies a good haunting, and the departing lover who delights in a dramatic exit. Focusing primarily on American and British poetry written during the past two centuries, Fuss maintains that poetry can still offer genuine ethical compensation, even for the deep wounds and shocking banalities of modern death. As dying, loss, and grief become ever more thoroughly obscured from public view, the dead start chattering away in verse. Through bold, original interpretations of little-known works, as well as canonical poems by writers such as Emily Dickinson, Randall Jarrell, Elizabeth Bishop, Richard Wright, and Sylvia Plath, Fuss explores modern poetry's fascination with pre- and postmortem speech, pondering the literary desire to make death speak in the face of its cultural silencing.

Fighting Terms Thom Gunn, 1954

New Waves in Cinema Sean Martin, 2013-05-29 The term 'New Wave' conjures up images of Paris in the early 1960s: Jean Seberg and Jean Paul Belmondo, the young Jean-Pierre L aud, the three protagonists of Jules and Jim capering across a bridge, all from the films of French filmmakers Jean-Luc Godard and Fran ois Truffaut. The impact of the French New Wave continues to be felt, and its ethos of shooting in real places, with non-professional actors and small crews would influence filmmakers as diverse as John Cassavetes and Martin Scorsese to Lars von Trier's Dogme 95 movement, all of whom sought to challenge the dominance of traditional Hollywood methods of both filmmaking and storytelling. But the French were not the only new wave, and they were not even the first. In New Waves in Cinema, Sean Martin explores the history of the many New Waves that have appeared since the birth of cinema, including their great forebears the German Expressionists, the Soviet Formalists and the Italian Neorealists. In addition, Martin looks at the movements traditionally seen as the French New Wave's contemporaries and heirs, such as the Czech New Wave, the British New Wave, the New German Cinema, the Hollywood Movie Brats and Brazilian Cinema Novo. The book also covers other new waves, such as those of Greece, Hungary, documentary - Cinema Verit  and Direct Cinema - animation, avant garde and the so-called No Wave filmmakers. New Waves in Cinema also explores the differences - and similarities - between the concept of a 'new wave' and a national cinema, citing, among others, the example of the new Iranian cinema, which has given us directors as important as Abbas Kiarostami and the Makhmalbaf family, examines resurgent trends in the national cinemas of Mexico, Japan, American independent cinema and concludes with an examination of the most celebrated movement of the 1990s and 2000s, Dogme 95. New Waves in Cinema makes a convincing case for the necessity for the continued existence of new waves and national cinemas in the face of Hollywood and American cultural imperialism.

Body and Glass Rodney Koeneke, 2018 This poet's formal experiments once again bring into relief the beauties and absurdities from the dead past as they live on in our present age.

Moly, and My Sad Captains Thom Gunn, 1973

New Selected Poems Thom Gunn, 2018-11-13 A new selection of poems by the celebrated gay poet Thom Gunn has been described as “one of the most singular and compelling poets in English during the past half-century” (Times Literary Supplement). Gunn was an Elizabethan poet in modern guise, though there’s nothing archaic, quaint, or sepia-toned about his poetry. His method was dispassionate and rigorous, uniquely well suited for making a poetic record of the tumultuous time in which he lived. Gunn’s dozens of brilliantly realized poems about nature, friendship, literature, sexual love, and death are set against the ever-changing backdrop of San Francisco—the druggy, politically charged sixties and the plague years of AIDS in the eighties. Perhaps no contemporary poet was better equipped—by temperament, circumstance, or poetic gift—to engage the subjects of eros and thanatos than Thom Gunn. This *New Selected Poems*, compiled by his friend Clive Wilmer and accompanied by insightful notes, is the first edition to represent the full arc of Gunn’s inimitable career.

The Figure of a Man Being Swallowed by a Fish Joshua Weiner, 2013-03-20 At the heart of Joshua Weiner’s new book is an extended poem with a bold political dimension and great intellectual ambition. It fuses the poet’s point of view with Walt Whitman’s to narrate a decentered time-traveling collage about Rock Creek, a tributary of the Potomac that runs through Washington, DC. For Weiner, Rock Creek is the location of myriad kinds of movement, streaming, and joining: personal enterprise and financial capital; national politics, murder, sex, and homelessness; the Civil War and collective history; music, spiritual awakening, personal memory, and pastoral vision. The questions that arise from the opening foundational poem inform the others in the collection, which range widely from the dramatic arrival of an uncanny charismatic totem that titles the volume to intimate reflections on family, illness, and dream visions. The virtues of Weiner’s earlier books—discursive intelligence, formal control, an eccentric and intriguing ear, and a wide-ranging curiosity matched to variety of feeling—are all present here. But in *The Figure of a Man Being Swallowed by a Fish*, Weiner has discovered a new poetic idiom, one that is stripped down, rhythmically jagged, and comprehensively philosophical about human limits.

From the Book of Giants Joshua Weiner, 2010-04-15 Song for Thom Gunn There is no east or west in the wood you fear and seek, stumbling past a gate of moss and what you would not take. And what you thought you had (the Here that is no rest) you make from it an aid to form no east, no west. No east. No west. No need for given map or bell, vehicle, screen, or speed. Forget the house, forget the hill. Taking its title from a set of writings found in the Dead Sea Scrolls, *From the Book of Giants* retunes the signal broadcast from these ancient fragments, transmitting a new sound in the shape of a Roman drain cover, in imitations of Dante and Martial, in the voice of a cricket and the hard-boiled American photographer Weegee, in elegies both public and personal, and in poems that range from the social speech of letters to the gnomic language of riddles. Out of poetry’s “complex of complaint and praise,” Joshua Weiner discovers, in one poem, his own complicity in Empire during his son’s baseball game at the White House. In another, an embroidered parrot sings a hermetic nursery rhyme to an infant after 9/11.

A History of Modern Poetry David Perkins, 1987 This study of British and American poetry from the mid-1920s to the recent past, clarifies the complex interrelations of individuals, groups, and movements, and the contexts in which the poets worked.

Physical Andrew McMillan, 2015 Earlier versions of some of the poems appeared in various magazines and anthologies.

A Contemporary Reader for Creative Writing Robert DeMaria, Ellen Hope Meyer, 1994 The purpose of this book is to provide readings for Creative Writing workshops. The short stories, poems, and plays included have been chosen because they illustrate certain specific aspects of the writer's craft.--Preface, page [v].

Lorine Niedecker Lorine Niedecker, 2002-05-23 The Brontës had their moors, I have my marshes, Lorine Niedecker wrote of flood-prone Black Hawk Island in Wisconsin, where she lived most of her life. Her life by water, as she called it, could not have been further removed from the avant-garde poetry scene where she also made a home. Niedecker is one of the most important poets of her generation and an essential member of the Objectivist circle. Her work attracted high praise from her peers--Marianne Moore, William Carlos Williams, Louis Zukofsky, Cid Corman, Clayton Eshleman--with whom she exchanged life-sustaining letters. Niedecker was also a major woman poet who interrogated issues of gender, domesticity, work, marriage, and sexual politics long before the modern feminist movement. Her marginal status, both geographically and as a woman, translates into a major poetry. Niedecker's lyric voice is one of the most subtle and sensuous of the twentieth century. Her ear is constantly alive to sounds of nature, oddities of vernacular speech, textures of vowels and consonants. Often compared to Emily Dickinson, Niedecker writes a poetry of wit and emotion, cosmopolitan experimentation and down-home American speech. This much-anticipated volume presents all of Niedecker's surviving poetry, plays, and creative prose in the sequence of their composition. It includes many poems previously unpublished in book form plus all of Niedecker's surviving 1930s surrealist work and her 1936-46 folk poetry, bringing to light the formative experimental phases of her early career. With an introduction that offers an account of the poet's life and notes that provide detailed textual information, this book will be the definitive reader's and scholar's edition of Niedecker's work.

Unveiling the Power of Verbal Art: An Psychological Sojourn through **From The Wave By Thom Gunn**

In a world inundated with monitors and the cacophony of instant conversation, the profound power and psychological resonance of verbal beauty usually disappear in to obscurity, eclipsed by the continuous barrage of noise and distractions. However, located within the musical pages of **From The Wave By Thom Gunn**, a interesting work of fictional splendor that pulses with organic thoughts, lies an unforgettable journey waiting to be embarked upon. Published by way of a virtuoso

wordsmith, this magical opus manuals visitors on an emotional odyssey, gently exposing the latent potential and profound affect embedded within the complicated internet of language. Within the heart-wrenching expanse of this evocative examination, we shall embark upon an introspective exploration of the book is main styles, dissect their charming publishing type, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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