

Fatal Interview Sonnets

This book is a study of voice in poetry, beginning in the 1920s when modernism rose to the surface of poetry and other arts, and when radio expanded suddenly in the United States.

"How do I love thee? Let me count the ways," wrote Elizabeth Barrett Browning in her Sonnets from the Portuguese. *Desiring Voices: Women Sonneteers and Petrarchism* proposes that we attend to the ways that women poets from the sixteenth through the twentieth centuries have both echoed and transformed the literary and erotic conventions that strongly influenced their fates as women, wives, and lovers. Mary B. Moore analyzes and provides context for love sonnet sequences by Italian, French, English, and American women poets in the light of current knowledge concerning attitudes towards women at the time they wrote. Through close readings of the poems combined with theory and criticism about constructs of women, historical events, and biographical contexts, Moore reveals patterns of revision among women poets that shed further light on the poets themselves, on Petrarchism as a convention, and on ideas about women. She focuses on Petrarchan sonnet sequences by women because the poems serve both as works of art and as documents that illuminate the range and limitations of female roles as erotic subjects (agents of speech, action, knowledge, and desire) as well as their more usual roles as erotic objects. Combining theory with close reading, Moore enhances the value of many generally neglected poems by women. After a thorough discussion of the Petrarchan sonnet tradition, she analyzes the work of Gaspara Stampa, Louise Labé, Lady Mary Wroth, Charlotte Smith, Elizabeth Barrett Browning, and Edna St. Vincent Millay.

A treasure for Edna St. Vincent Millay fans — and anyone who loves poetry. The collection includes the complete selection of poems from her first three books: *Renascence and Other Poems*, *A Few Figs from Thistles*, and *Second April*.

An Exaltation of Forms

Early Poems

Love and the Masquerade Meet in Millay's Sonnets

A Century of Sonnets

The Romantic-Era Revival 1750-1850

The Loves and Love Poems of Edna St. Vincent Millay

This collection places these poets in the context of their times, examining the conditions that helped shape their vivid and diverse poetic careers and reconsidering some of the assumptions that have led to their exclusion from the main narratives of modernist poetry.

*Edna St. Vincent Millay (February 22, 1892 - October 19, 1950) was an American lyrical poet and playwright. Encouraged to read the classics at home, she was too rebellious to make a success of formal education, but she won poetry prizes from an early age, including the Pulitzer Prize in 1923, and went on to use verse as a medium for her feminist activism. She also wrote verse-dramas and a highly-praised opera *The King's Henchman*. Her novels appeared under the name Nancy Boyd, and she refused lucrative offers to publish them under her own name. Millay was a prominent social figure of New York City's Greenwich Village, just as it was becoming known as a bohemian writer's colony. First published in 1972, this book examines the sonnet, one of the most complex yet accessible of verse forms. It traces its history, concentrating primarily on its technical development, and fully explains the differences between the Italian and English sonnet. The study looks at several different kinds of sonnet, including condensed and expanded sonnets, inverted and tailed sonnets and irregularities of metre and rhyme, and concludes with a survey of the sonnet sequence. This book will be useful to students of prosody and English poetry as well as those concerned with the practice of verse.*

Women Sonneteers and Petrarchism

Sound and Performance from the 1920s to the Present

The Princeton Handbook of Poetic Terms

Gendered Modernisms

Third series

A Bibliography of the Works of Edna St. Vincent Millay

*Millay's Fatal Interview love affair began in 1928 while at the University of Chicago on a reading tour. She immediately fell in love and began a relationship with the recently graduated, yet critically acclaimed poet who introduced her, George Dillon. She was 36, married, and living at her country estate in Austerlitz, New York, while George was 22 and working as the associate editor of the important magazine *Poetry* in Chicago. The relationship was striking for several reasons other than immediacy, age, and marital status: Millay's husband, believing with her in the concept of "open marriage" condoned the relationship, and the book *Fatal Interview* that followed the affair to its end was published only three years after its start. Il rapporto amoroso esplicito nella sequenza *Colloquio Fatale* di Millay ebbe inizio nel 1928 all'università di Chicago mentre lei faceva un giro di recitazioni. Si era innamorata di colpo, entrando in una relazione con Giorgio Dillon, un poeta appena laureato ma già criticamente noto, che era incaricato a presentarla. Lei aveva 36 anni, era sposata, e abitava nella sua tenuta ad Austerlitz, New York, mentre Giorgio aveva 22 anni e lavorava come editore aggiunto della rivista *Poetry* di Chicago. Il rapporto amoroso si può dire eccezionale per l'impetuosità, le differenze d'età, e i stati civili diversi della coppia, ma ancora di più per la tolleranza dello sposo di Millay, che con lei atteneneva all'idea di "matrimonio aperto," e il libro *Colloquio Fatale*, che seguì la relazione fino alla fine, fu pubblicato solo tre anni dal suo inizio. Even though the sonnet sequence is seen as a traditionally masculine genre due to its supposedly "sublime" or "heroic" characteristic, Millay's *Fatal Interview* sequence does, in fact, exhibit "heroic" qualities, often expressing courageous determination. Criticized in her time for being too sentimental, Shakespearian, or romantic to be a modern, Millay nevertheless was a diva of poetry during the Roaring Twenties, such that she could hardly be denied the Pulitzer Prize in 1923, conferred even prior to *Fatal Interview* (1931), which the translator of this collection sees as among Millay's more mature works. Anche se la sequenza di sonetti è vista dalla tradizione come progetto maschile per il suo carattere "sublime" o "eroico," la sequenza *Colloquio Fatale* di Millay, esibisce, in fatti, delle qualità eroiche, spesso mostrando una determinazione ardita. Criticata ai suoi tempi per essere troppo sentimentale, o shakespeariana, o romantica e perciò non moderna, Millay, nondimeno, era la diva dell'arte poetica dei "ruggenti" anni venti, tanto che non si poteva fare a meno di conferirle il Premio Pulitzer del 1923, che avvenne anche prima della pubblicazione di *Colloquio Fatale* (1931), e che, secondo la traduttrice di questa raccolta, conta fra i suoi più maturi lavori.*

Alphabetically arranged entries include discussions of individual authors, literary movements, institutions, notable texts,

literary developments, themes, ethnic literatures, and "topic" essays.

Praised by poets and critics ranging from A. E. Housman and Thomas Hardy to Edmund Wilson, Edna St. Vincent Millay's bold, exquisite poems take their place among the enduring verse of the twentieth century. Claiming a lyric tradition stretching back to Sappho and Catullus and making it very much her own, Millay won over her contemporaries—and readers ever since—with her passion, erotic candor, formal elegance, and often mischievous wit. J. D. McClatchy's introduction and selections offer new and surprising insights into Millay's achievement. Included are her most beloved and justly admired poems, such as the wry bohemian anthem "Recuerdo" and the sonnet sequence "Fatal Interview", the poetic record of a love affair that is presented in its entirety. McClatchy has also chosen works that extend our sense of Millay's range: translations, her play *Aria da Capo*, and excerpts from her libretto *The King's Henchman*. "I have for the most part been guided by my taste for Millay at her tautest and truest," writes McClatchy. "There are precise and resonant images everywhere." About the American Poets Project elegantly designed in compact editions, printed on acid-free paper, and textually authoritative, the American Poets Project makes available the full range of the American poetic accomplishment, selected and introduced by today's most discerning poets and critics.

Brother

The Harper Anthology of Poetry

The Ballad of the Harp-Weaver and Other Poems

Edna St. Vincent Millay: Selected Poems

The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon

The multi-award winning Dickman twins are from America's outstanding generation of younger poets. Their poetry lives take different expression. Matthew writes with the ebullience of Frank O'Hara, Allen Ginsberg and Jack Kerouac; Michael with the control of William Carlos Williams and Emily Dickinson. But they are unified by the unflinching, remarkable verse they wrote when their older brother took his own life. It is these moving, grieving but life-affirming poems that solely comprise this dual-authored volume.

Fifty poets examine the architecture of poems--from the haiku to rap music--and trace their history

*An indispensable collection of the groundbreaking poet's most masterful and innovative work, celebrating a bold early voice of female liberation, independence, and queer sexuality—featuring a new introduction by poet Olivia Gatwood, author of *Life of the Party* Edna St. Vincent Millay defined a generation as one of the most critically acclaimed poets of the Modernist era. Her work pushed boundaries within the literary canon for its lyrical expression of female embodiment and progressive feminist politics, and she was honored as only the third woman to be awarded the Pulitzer Prize for Poetry. *The Selected Poetry of Edna St. Vincent Millay* demonstrates Millay's legacy and influence on contemporary poetry. Sometimes satirical, often sharp, and always striking, the poems in this collection span Millay's remarkable career, from the success of *Renascence and Other Poems* to the sting of *A Few Figs from Thistles*, and *Second April*, as well as "The Ballad of the Harp-Weaver" and eight sonnets from the early twenties. Millay's incandescent poetry continues to inspire today as broadly and deeply as during her lifetime. The Modern Library Torchbearers series features women who wrote on their own terms, with boldness, creativity, and a spirit of resistance.*

AMERICAN INDIAN STORIES • THE AWAKENING • THE CUSTOM OF THE COUNTRY • THE HEADS OF CERBERUS • LADY AUDLEY'S SECRET • LOVE, ANGER, MADNESS • PASSING • THE TRANSFORMATION OF PHILIP JETTAN • VILLETTE • THERE IS CONFUSION • THE SELECTED POEMS OF EDNA ST. VINCENT MILLAY

The Cambridge Companion to the Sonnet

Contemporary Poets Celebrate the Diversity of Their Art

The Tragic Life Story of Medea as Mother, Monster, and Muse

A Reference Guide

A Few Figs from Thistles

(American Poets Project #1)

Offers essays on forty-one women authors

Edna St Vincent Millay (1892–1950) was one of the most popular American writers of her generation, and the first woman to win the Pulitzer Prize for Poetry. Thomas Hardy once remarked that America had only two great wonders to show the world: skyscrapers, and the poetry of Edna St Vincent Millay. *Poems and Satires* restores that wonder to view, while also revealing Millay as a more innovative and versatile talent than she is usually given credit for being. It includes some of her wickedly funny satires (published under the pseudonym Nancy Boyd, out of print since 1924), as well as her acclaimed play *Aria da Capo*, and reveals her to be not only the defining 'flapper' poet of the 1920s but a crucial voice for the 2020s. The 'fierce and trivial' persona she cultivated in her early lyric poems and sonnets – with their dazzling wit and daring attitudes towards love and sexuality – captured the whirl of bohemian life in New York. In her genre-defying satires, she questioned society's treatment of women and artists in surreal stories and plays, non-fiction and spoof agony aunt letters, and even a *Handmaid's Tale*-esque dystopia disguised as an almanac from the future.

In this newest addition to Sandra M. Gilbert's *Ad Feminam: Women and Literature* series, Diane P. Freedman brings together twelve essays by critics of poetry and women's writing for a critical reappraisal of the prolific work of Edna St. Vincent Millay. Though finding its occasion in the life of Millay—the centennial of the writer's birth—this volume refocuses attention on Millay's art by asking questions central to our present concerns: What in the varied body of Millay's work speaks to us most forcefully today? Which critical perspectives most illuminate her texts? How might those approaches be challenged, extended, or reoriented? In seeking the answers to such questions, the volume's contributors illuminate the means by which Millay's early success has been slighted and misunderstood and examine issues of personality, personae, critical stature, and formal experimentation in Millay's various genres: lyric poetry, the sonnet, verse drama, fiction, and the personal letter.

In 1920, following the publication of A Few Figs from Thistles, Millay was the "It girl" of American poetry. But by the late 1930s, her popularity waned as her critical reputation declined under the reign of high modernism and its critics. In fact, Millay, like others of her generation, had rejected modernist elitism in favor of public engagement, using her powerful public voice to plead for an end to the Sacco-Vanzetti trials as well as for U.S. entry into World War II. Condemned for both her politicizing and her political poetry, she was the first to admit that she and her poetry suffered in the service of public causes. Grouped into four parts, these essays focus on Millay's relation to modernism, her revisionary perspectives on love, her treatment of time and of the female body, and her use of masquerade and impersonation in life and in art. Throughout, the essayists pose such questions as: Where is Millay's place in the literary histories of modern writing and in our hearts? How are we to value, interpret, and characterize the various forms and genres in which she wrote? What is the cultural work Millay achieves and reflects? How does she help us redefine modernism? What do Millay's great gifts enable us to see about genre, the social construction of gender, the definition of modernism, and the role of the poet? Millay's considerable productivity, the range and virtues of her forms, and her experimentation clearly argue for a wide-ranging reappraisal of her work.

What Lips My Lips Have Kissed

Collected Lyrics of Edna St. Vincent Millay

Sonnets by Edna St. Vincent Millay

Millay at 100

Fatal Interview

Catalog of Copyright Entries

A broad selection of British and American poetry from 1200 to the present illustrates the development of poetic movements and styles

Fatal Interview: SonnetsRare Treasure Editions

This compact volume makes available a selection of 402 entries from the widely praised Princeton Encyclopedia of Poetry and Poetics, with emphasis on prosodic and poetic terms likely to be encountered in many different areas of literary study. The book includes detailed discussions of poetic forms, prosody, rhetoric, genre, and topics such as theories of poetry and the relationship of linguistics to poetry. Originally published in 1987. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Fatal Interview: Sonnets

The Ballad of the Harp-Weaver

Gendering Musical Modernism

Sonnets from Fatal Interview/Sonetti da Colloquio Fatale

Women Poets and Critics on Poetry

Uneasy Alliance

A team of distinguished poets and scholars provides an authoritative guide to the history and development of the sonnet.

Edna St. Vincent Millay, (born February 22, 1892, Rockland, Maine, U.S.--died October 19, 1950, Austerlitz, New York), American poet and dramatist who came to personify romantic rebellion and bravado in the 1920s. Millay was reared in Camden, Maine, by her divorced mother, who recognized and encouraged her talent in writing poetry. Her first published poem appeared in the St. Nicholas Magazine for children in October 1906. She remained at home after her graduation from high school in 1909, and in four years she published five more poems in St. Nicholas. Her first acclaim came when "Renaissance" was included in The Lyric Year in 1912; the poem brought Millay to the attention of a benefactor who made it possible for her to attend Vassar College. She graduated in 1917. In that year Millay published her first book, Renaissance and Other Poems, and moved to Greenwich Village in New York City. There she became a lively and admired figure among the avant garde and radical literary set. To support herself Millay, under the pseudonym "Nancy Boyd," submitted hackwork verse and short stories to magazines, and while her ambition to go on the stage was short-lived, she worked with the Provincetown Players for a time and later wrote the one-act Aria da Capo (1920) for them. The same year she published the verse collection A Few Figs from Thistles, from which the line "My candle burns at both ends" derives. The poem was taken up as the watchword of the "flaming youth" of that era and brought her a renown that she came to despise. In 1921 she published Second April and two more plays, Two Slatterns and a King and The Lamp and the Bell. She also began a two-year European sojourn, during which she was a correspondent for Vanity Fair. Millay won a Pulitzer Prize in 1923 for Ballad of the Harp-Weaver (1922) and married Eugen Jan Boissevain, a Dutch businessman with whom from 1925 she lived in a large, isolated house in the Berkshire foothills near Austerlitz, New York. In 1925 the Metropolitan Opera Company commissioned her to write an opera with Deems Taylor. The resulting work, The King's Henchman, first produced in 1927, became the most popular American opera up to its time and, published in book form, sold out four printings in 20 days. Millay's youthful appearance, the independent, almost petulant tone of her poetry, and her political and social ideals made her a symbol of the youth of her time. In 1927 she donated the proceeds from her poem "Justice Denied in Massachusetts" to the defense of Sacco and Vanzetti and personally appealed to the governor of the state for their lives. Her major later works include The Buck in the Snow (1928), which introduced a more

somber tone to her poetry; Fatal Interview (1931), a highly acclaimed sonnet sequence; and Wine from These Grapes (1934). Her letters were edited by A.R. Macdougall in 1952. The bravado and stylish cynicism of much of Millay's early work gave way in later years to more personal and mature writing, and she produced, particularly in her sonnets and other short poems, a considerable body of intensely lyrical verse. A final collection of her verse appeared posthumously as *Mine the Harvest* in 1954. (britannica.com)

Praised by poets and critics ranging from A. E. Housman and Thomas Hardy to Edmund Wilson, Edna St. Vincent Millay's bold, exquisite poems take their place among the enduring verse of the twentieth century. Claiming a lyric tradition stretching back to Sappho and Catullus and making it very much her own, Millay won over her contemporaries—and readers ever since—with her passion, erotic candor, formal elegance, and often mischievous wit. J. D. McClatchy's introduction and selections offer new and surprising insights into Millay's achievement. Included are her most beloved and justly admired poems, such as the wry bohemian anthem "Recuerdo" and the sonnet sequence *Fatal Interview*, the poetic record of a love affair that is presented in its entirety. McClatchy has also chosen works that extend our sense of Millay's range: translations, her play *Aria da Capo*, and excerpts from her libretto *The King's Henchman*. "I have for the most part been guided by my taste for Millay at her truest and truest," writes McClatchy. "There are precise and resonant images everywhere." About the American Poets Project elegantly designed in compact editions, printed on acid-free paper, and textually authoritative, the American Poets Project makes available the full range of the American poetic accomplishment, selected and introduced by today's most discerning poets and critics.

A Critical Reappraisal

Voicing American Poetry

Darwin's Bards

Education Manual

The Oxford Encyclopedia of American Literature

for soprano and string orchestra ; (words by Edna St. Vincent Millay from Fatal Interview Sonnets -7,11,35,50)

This volume offers a critical yet empathic exploration of the ancient myth of Medea as immortalized by early Greek and Roman dramatists to showcase the tragic forces afoot when relational suffering remains unresolved in the lives of individuals, families and communities. Medea as a tragic figure, whose sense of isolation and betrayal interferes with her ability to form healthy attachments, reveals the human propensity for violence when the agony of unresolved grief turns to vengeance against those we hold most dear. However, metaphorically, her life story as an emblem for existential crisis serves as a psychological touchstone in the lives of early twentieth-century female authors, who struggled to find their rightful place in the world, to resolve the sorrow of unrequited love and devotion, and to reconcile experiences of societal abandonment and neglect as self-discovery.

A comprehensive study of Darwin's legacy for religion, ecology and the arts. Includes over 50 complete poems and long extracts with an interpretative framework and close readings. Poets examined include Tennyson, Browning, Hardy, Frost, Ted Hughes, Patti

In this new volume, Miss Millay shows herself an ardent lover of life and beauty. Here, in a matchless sonnet sequence, is enshrined the quintessence of her emotional and artistic power. She brings to the classic form new color and new splendor. Here are sonnets from Millay's most popular period. Woman of Today labelled Millay as the "outstanding young poet" of her time.

Dwelling in Possibility

Renascence and Other Poems (Esprios Classics)

Twentieth-century American Literature, Culture and Biography

Sonnets

The Selected Poetry of Edna St. Vincent Millay

Poems and Satires

Uneasy Alliance illuminates the recent search in literary studies for a new interface between textual and contextual readings. Written in tribute to G.A.M. Janssens, the twenty-one essays in the volume exemplify a renewed awareness of the paradoxical nature of literary texts both as works of literary art and as documents embedded in and functioning within a writer's life and culture. Together they offer fresh and often interdisciplinary perspectives on twentieth-century American writers of more or less established status (Henry James, Edna St. Vincent Millay, E.E. Cummings, Vladimir Nabokov, Flannery O'Connor, Saul Bellow, Michael Ondaatje, Toni Morrison and Sandra Cisneros) as well as on those who, for reasons of fashion, politics, ideology, or gender, have been unduly neglected (Booth Tarkington, Julia Peterkin, Robert Coates, Martha Gellhorn, Isabella Gardner, Karl Shapiro, the young Jewish-American writers, Julia Alvarez, and writers of popular crime and detective fiction). Exploring the fruitful interactions and uneasy alliance between literature and ethics, film, biography, gender studies, popular culture, avant-garde art, urban studies, anthropology and multicultural studies, together these essays testify to the ongoing pertinence of an approach to literature that is undogmatic, sensitive and sophisticated and that seeks to do justice to the complex interweavings of literature, culture and biography in twentieth-century American writing.

Dwelling in Possibility cuts across conventional boundaries between critical and creative writing by featuring the work of both women poets and feminist critics as they explore and exemplify the relationship between gender and poetic genres. The contributors suggest new ways of thinking and writing about poetry in light of contemporary questions about history and identity. Most of the contributions are published here for the first time.

A Century of Sonnets is a striking reminder that some of the best known and most well-respected poems of the Romantic era were sonnets. It presents the broad and rich context of such favorites as Percy Bysshe Shelley's "Ozymandias," John Keats's "On First Looking Into Chapman's Homer," and William Wordsworth's "Composed Upon Westminster Bridge" by tracing the sonnet revival in England from its beginning in the hands of Thomas Edwards and Charlotte Smith to its culmination in the poetry of Elizabeth Barrett Browning and Dante Gabriel Rossetti. Expertly edited by Paula R. Feldman and Daniel Robinson, this

volume is the first in modern times to collect the sonnets of the Romantic period--many never before published in the twentieth century--and contains nearly five hundred examples composed between 1750 and 1850 by 81 poets, nearly half of them women. A Century of Sonnets includes in their entirety such important but difficult to find sonnet sequences as William Wordsworth's *The River Duddon*, Mary Robinson's *Sappho and Phaon*, and Robert Southey's *Poems on the Slave Trade*, along with Browning's enduring classic, *Sonnets from the Portuguese*. The poems collected here express the full sweep of human emotion and explore a wide range of themes, including love, grief, politics, friendship, nature, art, and the enigmatic character of poetry itself. Indeed, for many poets the sonnet form elicited their strongest work. A Century of Sonnets shows us that far from disappearing with Shakespeare and the English Renaissance, the sonnet underwent a remarkable rebirth in the Romantic period, giving us a rich body of work that continues to influence poets even today.

American Women Poets and Their Readers

Modern American Women Writers

The Sonnet

Desiring Voices

A Strange and Fatal Interview

Edna St. Vincent Millay

This book explores the work of three significant American women composers of the twentieth century: Ruth Crawford, Marion Bauer and Miriam Gideon. It offers information on both their lives and music and skillfully interweaves history and musical analysis in ways that both the specialist and the more general reader will find compelling. Ellie Hisama suggests that recognising the impact of a composer's identity on the music itself imparts valuable ways of hearing and understanding these works and breaks important new ground towards constructing a feminist music theory.

A noted biographer and poet illuminates the unique woman who wrote the greatest American love poetry of the twentieth century *What Lips My Lips Have Kissed* is the story of a rare sort of American genius, who grew up in grinding poverty in Camden, Maine. Nothing could save the sensitive child but her talent for words, music and drama, and an inexorable desire to be loved. When she was twenty, her poetry would make her famous; at thirty she would be loved by readers the world over. Edna St. Vincent Millay was widely considered to be the most seductive woman of her age. Few men could resist her, and many women also fell under her spell. From the publication of her first poems until the scandal over *Fatal Interview* twenty years later, gossip about the poet's liberated lifestyle prompted speculation about who might be the real subject of her verses. Using letters, diaries and journals of the poet and her lovers that have only recently become available, Daniel Mark Epstein tells the astonishing story of the life, dedicated to art and love, that inspired the sublime lyrics of Edna St. Vincent Millay.