



The Imaginary Poets, Alan Michael Parker, Tupelo Press, Incorporated, 2005, 1932195203, 9781932195200, 148 pages. Twenty-two notable poets (including Andrew Hudgins, Maxine Kumin, David St. John, and Mark Strand) offer translations of a poem by a poet they find significant, along with a short biography of the poet and an essay. But there's a surprise-the poet and poem presented are invented by the book's 22 contributors! The Imaginary Poets presents exceptional work from major poets who delight in assuming a whole new persona. But the book's ultimate goal is to explore the nature of creativity: What is it to make a poem? To make up a poet? To "translate" a work-is that rewriting or writing? What about translating a work that never existed? What does it mean if you create the creator? In the tradition of Pessoa and Borges, The Imaginary Poets delves delightedly into the very act of invention with a wink, a smile, and tremendous respect for the art. Alan Michael Parker is the author of three books of poems, a novel, and has edited two anthologies. He graduated from Washington University and received his MFA from Columbia. He is the recipient of a Pushcart Prize and fellowships from the Arts & Science Council and the MacDowell Colony, as well as the 2003 Lucille Medwick memorial Award from the Poetry Society of America. His poems appear in The New Yorker, The New Republic, The Paris Review, and others. His prose appears regularly in The New Yorker and The New York Times Book Review. He is director of the creative writing program at Davidson College and performs and lectures widely..

DOWNLOAD [HERE](#)

Six Memos for the Next Millennium , Italo Calvino, Jan 1, 1988, Literary Criticism, 124 pages. Six undelivered Norton lectures sum up the nature of literature and describe characteristics that the author would like to see bequeathed to those who live in the next millennium.

Legitimate dangers American poets of the new century, Michael Dumanis, Cate Marvin, Jan 1, 2006, Poetry, 491 pages. Definitive, broadly representative anthology of poets born after 1960.

Living in storms contemporary poetry and the moods of manic-depression, Thom Schramm, 2008, Juvenile Nonfiction, 218 pages. Manic-depression, also known as bipolar disorder, is estimated to affect several million Americans. Researchers and popular writers alike have argued that symptoms of the

Viper Rum , Mary Karr, 1998, Poetry, 78 pages. A collection of poems exploring the theme of death, the inevitable storm that comes to the soul.

American Poets in the 21st Century The New Poetics, Claudia Rankine, Lisa Sewell, Jul 9, 2007, Literary Criticism, 400 pages. The ideal introduction to the current generation of American poets.

Digerati 20 Contemporary Poets in the Virtual World, Steve Mueske, Feb 28, 2006, Juvenile Nonfiction, 320 pages. Poetry. DIGERATI: 20 CONTEMPORARY POETS IN THE VIRTUAL WORLD is an anthology of poets who publish in online and print journals, workshop online and/or maintain a blog. A

2666, Part 1 , Roberto Bolaño, Natasha Wimmer, Nov 11, 2008, , 912 pages. THE POSTHUMOUS MASTERWORK FROM ONE OF THE GREATEST AND MOST INFLUENTIAL MODERN WRITERS (JAMES WOOD, THE NEW YORK TIMES BOOK REVIEW) Composed in the last years of Roberto

The Vandals Poems, Alan Michael Parker, Jan 1, 1999, Poetry, 87 pages. Just for fun, the vandals toss monkey wrenches into the machinery of life, wreaking poetic havoc..

Chorus , Saul Williams, Dufflyn Lammers, Aja Monet, Sep 4, 2012, Poetry, 198 pages. Features a collection of poems that integrates the voices of one hundred poets in an effort that aims to transcend identity politics and present the views of several artists in

Waiting for God , Simone Weil, Joseph Marie Perrin, 1951, Philosophy, 156 pages. A selection of six letters and ten essays provides a spiritual autobiography in which the French philosopher elucidates her mystical Christian insights and sheds new light on

Midnight's Children , Salman Rushdie, Oct 1, 2012, Fiction, 647 pages. Born at the stroke of midnight at the exact moment of India's independence, Saleem Sinai is a special child. However, this coincidence of birth has consequences he is not

The Middle Stories , Sheila Heti, 2001, , 144 pages. Wildly acclaimed in Canada, this book, published there by Anansi, marks the debut of a remarkable young writer, first published by McSweeney's when she was twenty-three and

Poetry Daily 366 Poems from the World's Most Popular Poetry Website, Diane Boller, Don Selby, Chryst Yost, Dec 1, 2003, Poetry, 480 pages. The founding editors of poems.com, the Poetry Daily website, have compiled 366 days worth of poetry (including Leap Day) from 366 contemporary poets, with a poem fit for every

Sixty Sunflowers , Sanford Goldstein, 2007, Poetry, 108 pages. SIXTY SUNFLOWERS: Tanka Society of America Members' Anthology for 2006-2007, edited by Sanford Goldstein. Other titles in this series published by the Tanka Society of America

Modern life poems, Matthea Harvey, Oct 4, 2007, Poetry, 85 pages. Presents a collection of verse and prose poems that look at life in the modern world..

From the Fishhouse an anthology of poems that sing, rhyme, resound, syncopate, alliterate, and just plain sound great, Camille T. Dungy, From the Fishhouse (Organization), May 19, 2009, Poetry, 272 pages. An astounding compilation of verse from the Web's most cutting-edge poetry archive, including an audio compact disc..

The Imaginary Poets presents exceptional work from major poets who delight in assuming a new persona. But the book's ultimate goal is to explore the nature of creativity: What is it to make a poem? To make up a poet? To "translate" a work—is that rewriting or writing? What about translating a work that never existed? What does it mean if you create the creator? In the tradition of Pessoa and Borges, The Imaginary Poets delves delightedly into the very act of invention with a wink, a smile and tremendous respect for the art. Translate a poem into English, offer a biography of the poet, and then write a short essay in which the poem, the poet, and the corpus are considered—and make all of it up, without once indicating you have done so. Thus charged were the twenty-two contributors to this volume, who in response produced poems "translated" from eighteen languages including Dirja, Vietnamese, Yiddish, and even from Egyptian hieroglyphs, poems that may be read in the grand literary tradition of heteronyms and alter egos... —Alan Michael Parker

Contributors include Alike Barnstone, Josh Bell, Laure-Anne Bosselaar, Martha Collins, Annie Finch, Judith Hall, Barbara Hamby, Jennifer Michael Hecht, Garrett Hongo, Andrew Hudgins, David Kirby,

Maxine Kumin, Khaled Mattawa, D.A. Powell, Kevin Prufer, Anna Rabinowitz, Victoria Redel, David St. John, Mark Strand, Thom Ward, Rosanna Warren, and Eleanor Wilner

Defenestration D. A. Powell as Toao Pudim your mother leaps from a chic hotel with a whooshing sound, a wishing. the sweet perfume of the lily in her hair parts the night sky with a kissing. oh, you could make believe anyone loved you now that the anchor has been pulled from the coralline bottom of a glassy sea called mere mer or murmur or hold. you shouldn't wonder if god smiles now from his picklejar heaven inside the bar in the swank hotel where you sit and sip miraculous oceans of gin. You are after all, the a shattered glass caught in a palm that pours you another shot. Ululations of Late Khaled Mattawa as Tafida Zeinham A sting on brass. A though tingles on a face, lights its candles. Then the masses... Showoosh Showiiisssh On polished floors... in the atom's bureaucracies... the sun as usual screaming inside her glass cage Shotgun blasts. The bird deflowered. A twenty one gun salute, Marshal Tito again. A gargling tearing the Adam's apple of rubber throats. Wet, wet the broken water main, the silver wheat of Bffsssssst Shffsssssst splashing on the road.

A thoroughly entertaining read, with many depths and layers to plumb and peel. Hip and cool. — Vince Gotera, North American Review There is little we like more than a review from someone who really knows poetry and the history of poetry. For example, Rain Taxi's recent reivew of Alan Michael Parker's *The Imaginary Poets* discusses the book in the context of such literary hoaxes as Ossian and Araki Yasusada, and includes this interesting quote: A skeptical reader might look at made-up poets' bios and see, not what the contributors think original, but what our era in general believes, and may not know that it believes, about Eastern Europe, about ancient Semitic cultures, about Latin American revolutionaries, and so on. Part of the value in Parker's project has to do with the assumptions it reveals. Quick, which national culture would you choose if you wanted a poet who seemed especially ascetic? Especially ecstatic? Especially mysterious? Especially relevant to a recent war? In the "Fresh Baked" section of *Diner #7*, Tom March writes of *The Imaginary Poets*: Over twenty distinguished poets — including Jennifer Michael Hecht, Garrett Hongo, Maxine Kumin, and Mark Strand — have contributed to this volume, each demonstrating serious commitment to exploring the liberations and provocations of Parker's compelling assignment. The result is a series of unique embodiments of the value of truth in art, and art as truth, at a time when many are less interested in what a text does than in who did it. The full review is just as complimentary. The Spring 2007 issue of *Indiana Review* contains Hannah Faith Notess's review of *The Imaginary Poets*, in which she says: This blend of a translator's actual concerns with pure invention characterizes most of *The Imaginary Poets*, an enjoyable blend of the academic and the wacky. Issue 31 of *The Harvard Review* features a review of *Imaginary Poets*, saying, in part: Whether or not American writers feel the same anomie, Parker's anthology seems timely for our confessional era, offering a provocative alternative. Besides, the placid sameness of successive volumes by some of our contemporary ‘unimaginary’ poets suggests that a jolt may be needed, even if it interrupts the work of a career. Davidson College features their faculty member, Alan Michael Parker, and *Imaginary Poets* (Tupelo Press, 2005) in a press release. The Fall 2005 issue of *American Poet* contains an excerpt from *Imaginary Poets*

Alan Michael Parker is the author of three books of poems, a novel, and has edited two anthologies. He graduated from Washington University and received his MFA from Columbia. He is the recipient of a Pushcart Prize and fellowships from the Arts & Science Council and the MacDowell Colony, as well as the 2003 Lucille Medwick memorial Award from the Poetry Society of America. His poems appear in *The New Yorker*, *The New Republic*, *The Paris Review*, and others. His prose appears regularly in *The New Yorker* and *The New York Times Book Review*. He is director of the creative writing program at Davidson College and performs and lectures widely.

JSTOR uses cookies to maintain information that will enable access to the archive and improve the response time and performance of the system. Any personal information, other than what is voluntarily submitted, is not extracted in this process, and we do not use cookies to identify what other websites or pages you have visited.

Poetry. Twenty-two poets, including Andrew Hudgins, Maxine Kumin, David St. John, and Mark

Strand, offer translations of a poem by a poet they find significant, along with a short biography of the poet and an essay. But there's a surprise-- the poet and poem presented are invented by the book's 22 contributors. In the tradition of Pessoa and Borges, *THE IMAGINARY POETS* delves...more Poetry. Twenty-two poets, including Andrew Hudgins, Maxine Kumin, David St. John, and Mark Strand, offer translations of a poem by a poet they find significant, along with a short biography of the poet and an essay. But there's a surprise-- the poet and poem presented are invented by the book's 22 contributors. In the tradition of Pessoa and Borges, *THE IMAGINARY POETS* delves delightedly into the very act of invention with a wink, a smile, and tremendous respect for the art. (less)

This book was assigned in my translation class. Our midterm option is to create a "master poet" as these poets have done in the book. It's a novel idea. I enjoyed some selections more than others, in particular Victoria Redel as Tzadie Rackel, Mark Strand as Marin K, and Barbara Hamby as Gertrude of Brandenburg. I have some great ideas now for my own translation masquerading now, and am eager to see what happens.

Alan Michael Parker is the author of five books of poems, two novels, and editor of three reference works on poetry. His poetry, essays, and reviews have appeared widely in journals. Parker teaches at Davidson College, where he directs the program in creative writing, and is a core faculty member in the Queens University low-residency M.F.A. program.

Writing as someone else seems fundamental to what writers do. That a fiction writer invents his or her characters could even be a commonplace, notwithstanding such moments when a character in a work of fiction leads us to believe that he or she might be some version of the author, as in Jorge Luis Borges's *Borges and I*; or Tim O'Brien's *The Things They Carried*. The poet as dramatic monologist seems a familiar pose as well, as can be seen in the poems of Robert Browning, C.P. Cavafy, and Robert Frost, or in the work of contemporary writers such as Ai and Carol Ann Duffy. And of course, any literary history of imagined authorship must pay homage to the monumental and brilliant work of the Portuguese poet Fernando Pessoa (1888-1935), whose forty-four heteronyms; invented characters over whose signature the poems appeared; account for almost three-fourths of his life's work.

More complicated, the publication of poetry under a false name or a nom de plume; such as W.D. Snodgrass' anagrammatic use of S.S. Gardons, *author*; of the charmingly entitled 1970 volume *Remains*, published by the equally charmingly named *Perishable Press*; invites us to pay no attention to the man behind the screen, at least until such time as the text's provenance becomes known. Yet another possibility exists for fabricating a self, a more subversive and perverse approach, and that is the hoax, of the kind most notably perpetrated by the bored Australian soldiers Lieutenant James McAuley and Corporal Harold Stewart in 1943, whose invented poet, Ern Malley, had his Modernist poems championed by an equally invented sister, Ethel. More recently, another hoax has renewed our faith in skepticism; the forging, oft-attributed to the American Kent Johnson, of a non-existent Hiroshima survivor and poet, Araki Yasusada.

But *The Imaginary Poets* offers another way to think about the writer as ventriloquist, one both serious and carnivalesque: the contributors here have written poems that needed to be *translated*; first, that is, written as though translated from another language. As a result, the ways in which these poets see their imagined others offers a distorted view that also constitutes a self-portrait of sorts. What is *translated*; as an act of imagining might thus be understood as the self seen prismatically through an act of imagined translation.

Readers familiar with the poems of any of these writers will surely find affinities between their self-signed work and the work of their imagined poets; perhaps it is perverse and true that no matter what we do, we cannot run from ourselves, even though we can hide. Such affinities between the *original*; poetry and the works here were, in part, the impetus for this project: from the outset, *The Imaginary Poets* has aimed to inform the reading of its contributors' self-signed works, to tell us more about the poets whose imaginations have been excited by this call to charms.

Other affinities abound. A number of contributors have chosen World War II as the scrim for their projections, and depicted in moving fashion various crimes perpetrated during the Holocaust, a few of the poems written from the point of view of victims and others from that of the oppressor. Something might well be made of these decisions, were a reader to be inclined to psychological analysis. The writing of political poetry, at times self-censored as a result of a given poet's own lack of suffering, here finds an outlet, the imagination allowing for a shift in content (if not subject). What one can imagine, after all, turns out to be horrific.

Not incidentally, many of the imaginary poets collected here are dead. Perhaps a reader might see this phenomenon as mere coincidence in light of the volume's limited sample, and how the affinities among the entries could be treated as anecdotal rather than empirical evidence. But one might also understand the coincidence as emblematic: the past remains many poets' great subject after all, the present turned into the past as soon as writing happens, the future unknowable. To imagine a dead speaker is to allow oneself access to the past without the problem of nostalgia; to avoid idealizing experience simply because it was one's own, trauma and triumph aggrandized alike.

But the rendering of an experience in these scratches and scritchings called 'words' necessarily fails to be the experience itself, a notion Plato knew too well, the poets barred from the Republic on the grounds of their dissembling. Words might be a problem, as such. And so, another affinity between the various entries in this volume bears noting, and that is, the number poems presented as a version of something lost, in the tradition of the signifier as palimpsest. When asked to invent, the poets here responded cheerily, and their inventions were full of delightful moments of absence, slippage, and decentering. Poetry does happen in such moments as well, and yet the preponderance of those moments within the construction of these imaginary cultural artifacts speaks directly to the ways in which language isn't 'real'; a notion the authors of *The Imaginary Poets* understand.

Alan Michael Parker is the author of three books of poems, including *Love Song with Motor Vehicles* (BOA, 2003), and a novel, *Cry Uncle* (Mississippi, 2005), and co-editor of two reference works on poetry, including *Who's Who in 20th Century World Poetry* (Routledge, 2001), for which he served as Editor for North America. His poetry, essays, and reviews have appeared widely, in journals including *The American Poetry Review*, *The New York Times Book Review*, *The New Yorker*, *Paris Review*, and *Salon*; his awards include the 2003 Lucille Medwick Memorial Award from the Poetry Society of America, and a Pushcart Prize. Parker teaches at Davidson College, where he directs the program in creative writing, and is a core faculty member in the Queens University low-residency M.F.A. program.

Alan Michael Parker has published five books of poems, has published two novels and served as editor of the whimsical anthology, *The Imaginary Poets* (Tupelo, 2005). His poems have appeared in *The New Yorker*, *The American Poetry Review*, *Paris Review*, *The Best American Poetry 2011*, and elsewhere. He teaches writing and literature at Davidson College and in the Queens University low-residency M.F.A. program. He lives in Davidson, North Carolina, with the artist Felicia van Bork.

"Alan Michael Parker possesses a mind completely unlike any poet at work in America today, finding in the clutter around us not just sources of sadness, wit, and playful irony--but also profound ambivalence about a world in which our past is not recoverable, in which the work of the mind upon the landscape is the true source of meaning, in which we all inhabit 'the arc of Story graphed upon the axes of Love and Death.' I have long considered Parker to be one of the most brilliant poets at work in America today. *Long Division*, his best book yet, confirms that."

"Alan Michael Parker, in style and in stance ('Sadness remains my politics,' he writes), demonstrates that wit and irony have much more to offer us than we've known. In one masterful poem after another composed with luminous attention to the poetic line, Parker conducts the long divisions toward reconciliation between contentment and the necessity of asking more from ourselves, each other, and the world. He assures us our redemption, but proves that it requires the cunning and exuberance only a poet of his talent can muster for the rest of us. I feel blessed by these poems in *Long Division*, the work of a poetic troubleshooter intent on spreading grace on everything before

him."

Long Division has been named one of three finalists for the 2013 Rilke Prize, for "a book written by a mid-career poet and published in the preceding year that demonstrates exceptional artistry and vision"; this year's winner is *Animal Eye*, by Paisley Rekdal of the University of Utah. The award comes with a \$2500 prize and an invitation to read in Denton, TX next year.

Long Division was named one of two Honorable Mentions for the 2013 Brockman-Campbell Award, won by Kathryn Kirkpatrick for *Our Held Animal Breath*. The Brockman-Campbell Award is given annually "for the book of poetry judged to be the best published by a North Carolinian in the preceding year." Congratulations to Kathryn Kirkpatrick.

Douglas C. Houchens Professor of English at Davidson College, Alan Michael Parker has written three novels, *Cry Uncle*, *Whale Man* (WordFarm, 2011) and *The Committee on Town Happiness* (Dzanc Books, 2014), along with seven collections of poems: *Days Like Prose*, *The Vandals*, *Love Song with Motor Vehicles*, *A Peal of Sonnets*, *Elephants & Butterflies*, *Ten Days* (with painter Herb Jackson), and *Long Division* (Tupelo Press, June, 2012). He served as Editor of *The Imaginary Poets*, and co-editor of two other volumes of scholarship. His poems have appeared in *The American Poetry Review*, *The Gettysburg Review*, *Kenyon Review*, *The New Republic*, *The New Yorker*, *Paris Review*, *Pleiades*, and *The Yale Review*, among other magazines, and in 2011 were anthologized in *The Best American Poetry* as well as *The Pushcart Prize*; his prose has appeared in journals including *The Believer*, *The New York Times Book Review*, and *The New Yorker*.

<http://edufb.net/103.pdf>

<http://edufb.net/46.pdf>

<http://edufb.net/45.pdf>

<http://edufb.net/32.pdf>

<http://edufb.net/79.pdf>

<http://edufb.net/17.pdf>

<http://edufb.net/77.pdf>

<http://edufb.net/107.pdf>

<http://edufb.net/3.pdf>

<http://edufb.net/70.pdf>

<http://edufb.net/4.pdf>

<http://edufb.net/79.pdf>

<http://edufb.net/38.pdf>

<http://edufb.net/9.pdf>

<http://edufb.net/73.pdf>

<http://edufb.net/109.pdf>

<http://edufb.net/2.pdf>

<http://edufb.net/97.pdf>

<http://edufb.net/85.pdf>

<http://edufb.net/26.pdf>

<http://edufb.net/31.pdf>