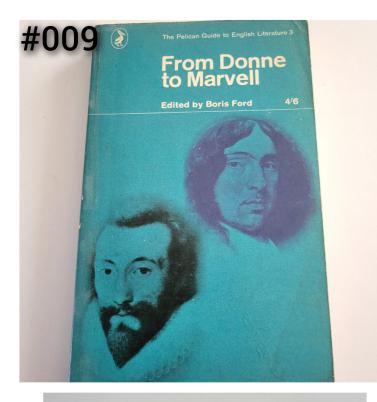
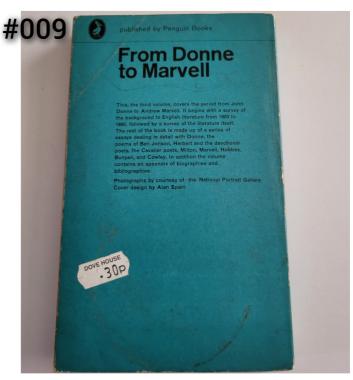


Patricia Beer's Introduction to the Metaphysical Poets is designed for students and general readers coming fresh to early seventeenth-century poetry. The author's wide teaching and lecturing experience has convinced her that those who are new to this kind of poetry often with to consider is principles at a more basic level than is usually possible before going on to the advanced criticism that is in some for experience of a discussion of such primary considerations as the meaning of the word "metaphysical" and its degree of accuracy as applied to this kind of poetry. It also describes and illustrates the most salient and easily recognisable features of style. The next four chapter further deminents of the control of



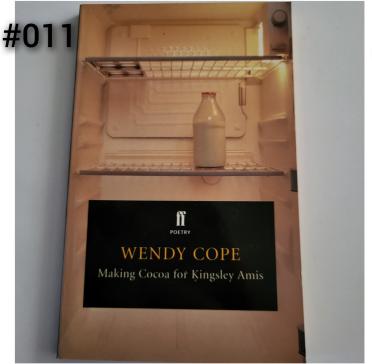


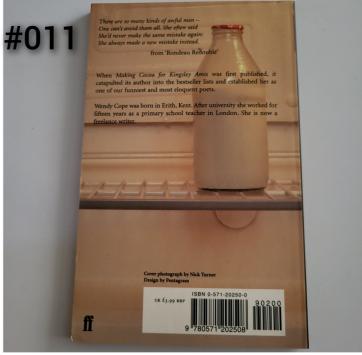
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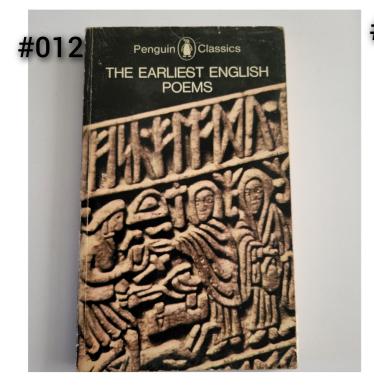
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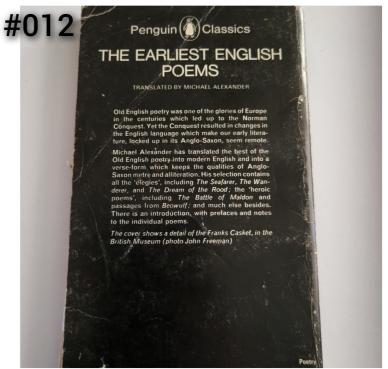
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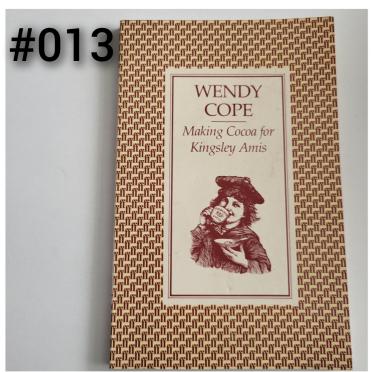
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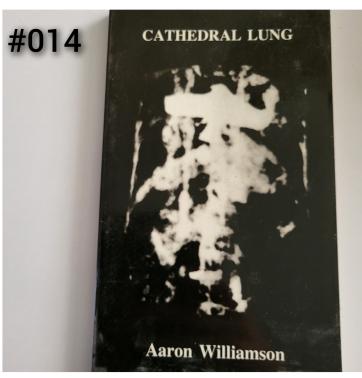


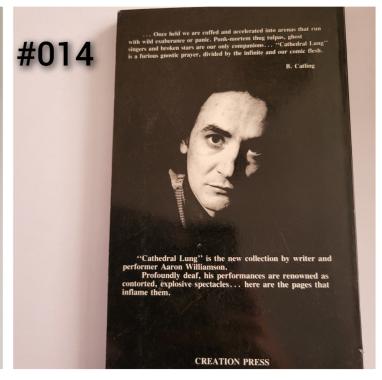


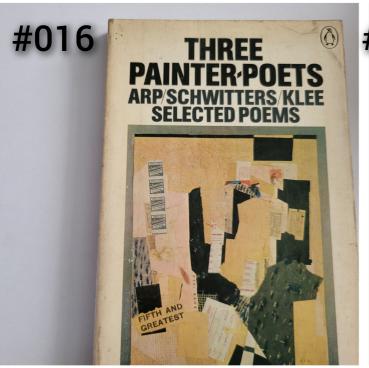


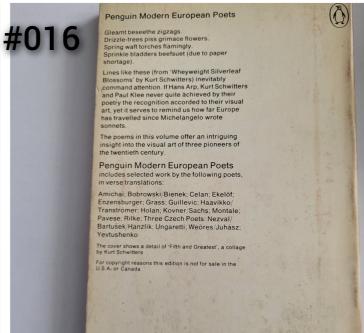


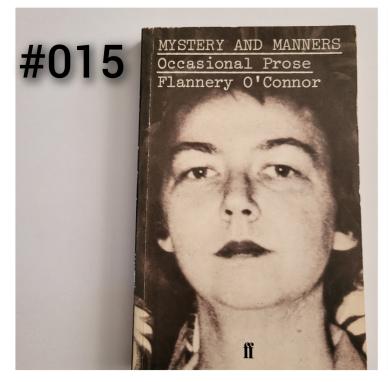












#015

"I regard Flannery O'Connor as in a comparable class with Emily Bronté. Pure genius which, in a short life, achieved absolute expression in art; an unflinching view of life which revealed alike its tragedy and its poetry, penetrated by the sense of the mystery behind it all; disciplined by an uncompromising stoicism. Emily Bronté may have had a shade more poetry; Flannery O'Connor had much more humour ... This volume of her mon-fiction is a good introduction to her mind it contains some marvellous things.' Books and Booknen

Flannery O'Connor is now recognized as one of the most influential American writers of the century, ranking in the words of the New York Times, 'with Mark Twain and Scott Fitzgerald among our finest prose-stylists.'

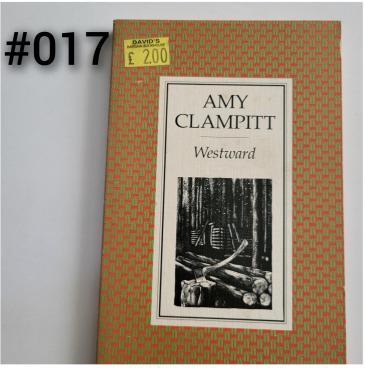
Nystery and Manners is a selection of the unpublished essays and lectures Flannery O'Connor left behind on her death in 1964. The book includes her famous account of raising peacocks, 'The King of the Birds', and several essays on the nature and aims of fiction, on the writer and religion, and, for her many admirers, a talk entitled, 'On Her Own Work'.

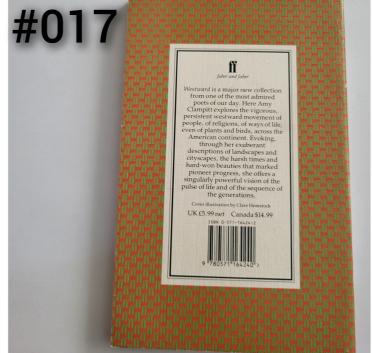
'Her epigrams alone are worth the price of the book ... which should be read by every writer and would-be writer and lover of writing.'

Hew York Times

Cover design by Pentagram

ISBN 0 571 13224 3





#018

War voices
TONY CURTIS

#018



The Critics on the poet's last collection:

If pare of the appeal of Curtis' work has always, them the affection which it dupleys rowards life, as, well as its lack of pretension and a refusal to be rushed, what this new collection emphastics is a pure reliab for language and an increasingly sure stouch in depicting scenes and situations which have their own immanence and sense of mysteery. What is never in doubt is the control humanity of these

Tony Curtis

## war voices

War and its effects have been an enduring subject throughout the twenty-five year writing career of Tony Curtis. The resulting poetry might have been bleak but for the sensitivity with which Curtis handles the theme, and the bravery and dignity in the face of barbarism which he finds underlying conflict. Poems such as 'Soup', shortisted for the Observer/Arron Prize and 'The Death of Richard Beattie-Seaman', winner of the National Poetry Competition, are a measure of Curtis's skill in addressing this difficult subject.

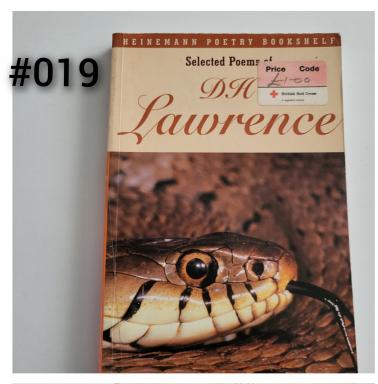
From Flanders to Bosnia, via Russia and Suez, India and Ireland, Vietnam and the Cold War, these *War Voices* speak of protest, remembrance and commemoration.

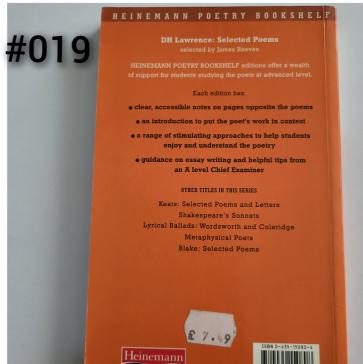
Tony Curtis is the author of six collections of poetry, and the editor of several anthologies and critical studies. He is Professor of Poetry at the University of Glamorgan.

€5.95

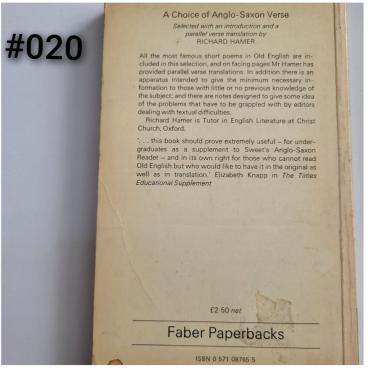
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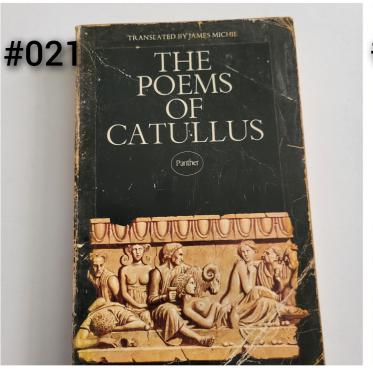


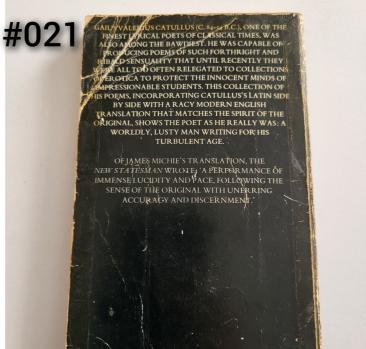


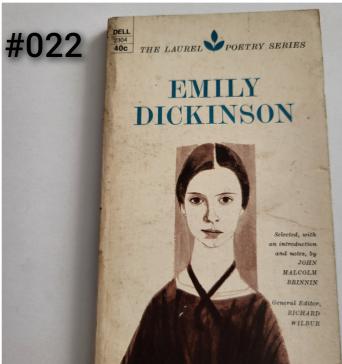








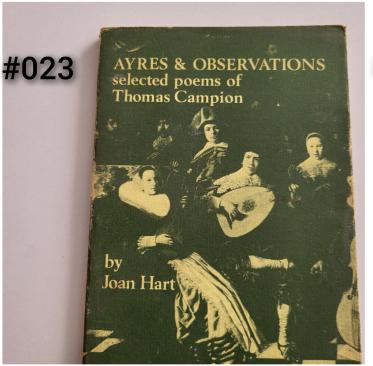


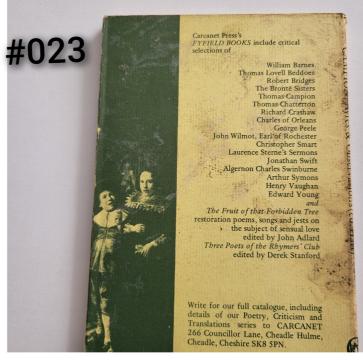


Fromthe Introduction by John Malcolm Brinnin:
"Emily Dickinson's legend does not conveniently accommodate the out-size 'Empress of Calvary' whose suffering goads her to defy the very Godher deeper nature wants only to praise.... Neither does it find room for the defeated woman who, with careful malevolence, undermines the divine optimism that promises her only salvation. In this role she is never the pretty versifier or the sprightly caroller of the New England idyll or even the long-suffering communicant with nature. In this role she is the daemonic artist in fury, wrenching the tight metres and neat figures of her characteristic language in order to come upon utterance adequate to her anguish."

Introductions for The Laurel Poetry Series have been written by outstanding younger critics and poets, including:

Leslie A. Fiedler • Whitman G. Robert Stange • Coleridge David Ferry • Wordsworth Richard Wilbur • Poe Howard Nemerov • Longfellow Howard Moss • Keats Ruthven Todd • Blake Reed Whittemore • Browning





#024

T.S.
ELIOT
Four Quartets

Burnt Norton
East Coker
The Dry Salvages
Little Gidding

#024

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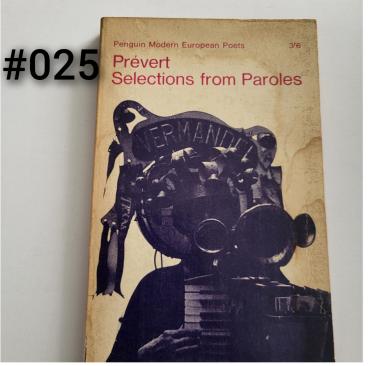
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Bertolt Brecht
The Resistible
Rise of Arturo Ui
Translated by Ralph Manheim
Edited by John Willett and Ralph Manheim

#026

## ARTURO UI

Written in exile in 1941 just before Brecht's arrival in the USA, Arturo Ui was virtually unknown in Britain until Leonard Rossiter's remarkable impersonation of U in the long-running 1967 production drew well-deserved attention to this savage and witty parable of the rise of Hitler - recast by Brecht in terms of a small-time Chicago gangster's takeover of the city's greengrocery trade. This translation by Ralph Manheim, which won the 1975 Schlegel-Tieck prize, skiffully captures the wide range of parody and pastich in the original - from Richard III to Al Capone, from Mark Antony to Faus without diminishing the horizon of the read Life Nazi practice.

Included in this edition are Brecht's own notes to the play as well as an introduction and commentary by the editors of Brecht's Collected Plays in English.

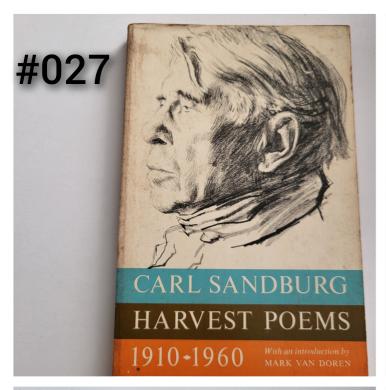
BERTOLT BRECHT was born in Augsburg on 10th February, 1898, and died in Berlin on 14th August 1956. He grew to maturity as a playwright in the frenetic years of the twenties and early thirties, with such plays as Man equals Man, The Threepenny Opera, Managonny and The Mother. He left Germany when Hitler came to power in 1933, eventually reaching the United States in 1941, where he remained until 1947. It was during this period of exile that such masterpieces as Life of Galileo, Mother Courage, The Caucasian Chalk Circle and The Good Person of Szechwan were written. Shortly after his return to Europe in 1947 he founded the Berliner Ensemble, and from then until his death was mainly occupied in producing his own plays.

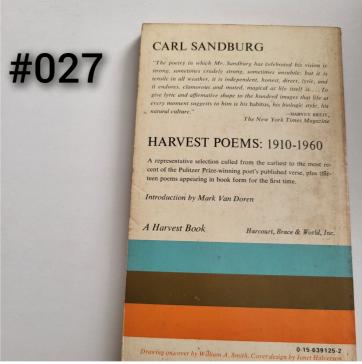
The photo on the front cover shows Ekkehard original 1959 Berliner Ensemble production (Proofe House)

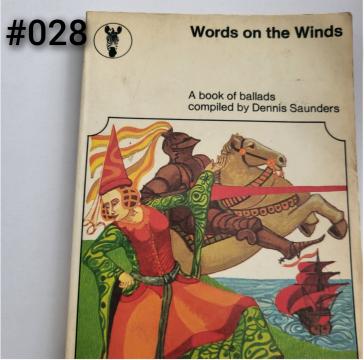
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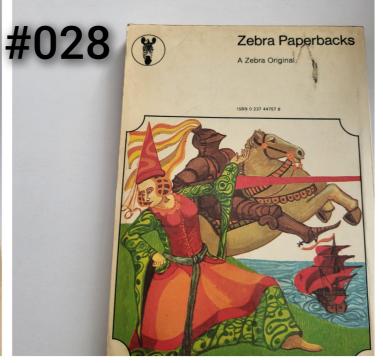
A METHUEN MODERN PLAY

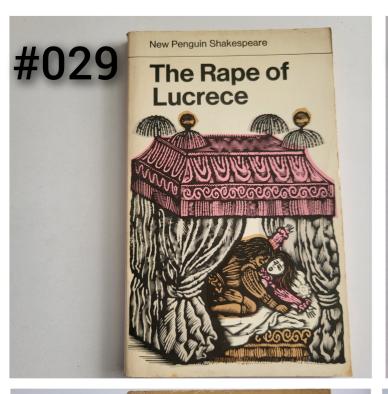
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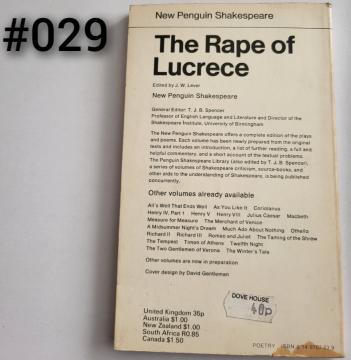


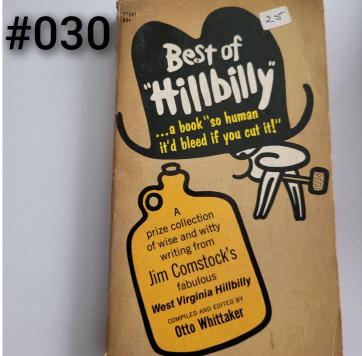




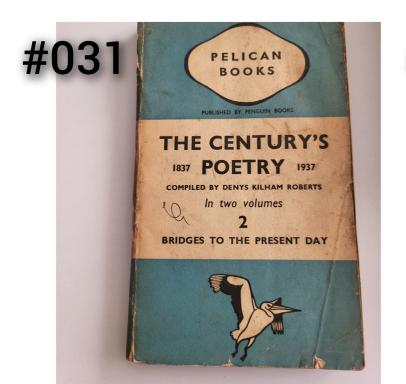


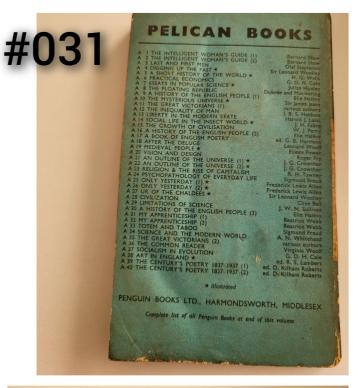


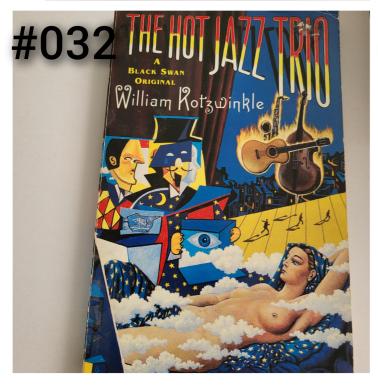


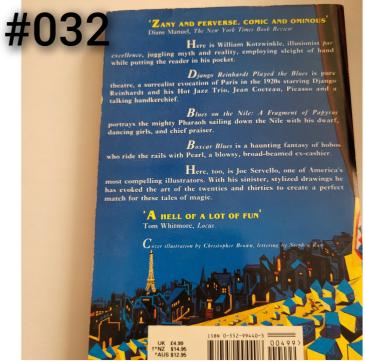




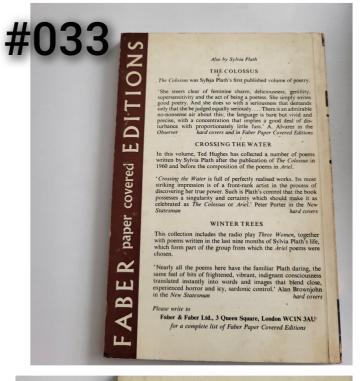


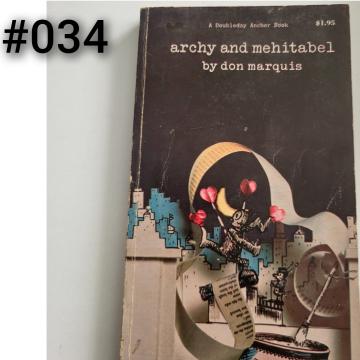












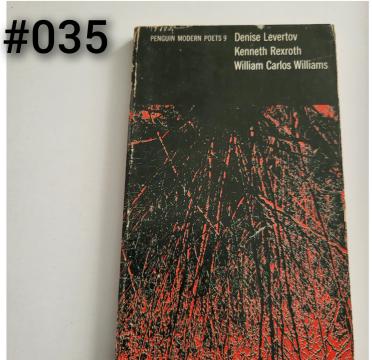
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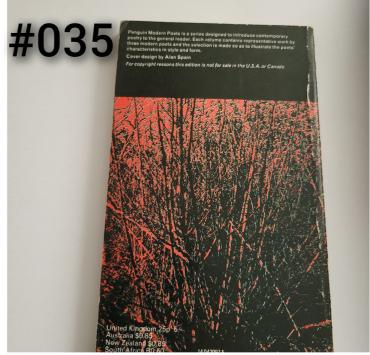
Don Marquis first introduced archy the cockroach and mehitabel, a cat in her ninth life, in his newspaper column, "The Sun Dial," in 1916. In a previous incarnation archy was a free-verse poet, while mehitabel's soul once belonged to Cleopatra. She is toujours gai, but archy is more philosophical. It is he who records their songs and observations on the boss's typewriter late at night. But he is not strong enough to make capital letters so it all comes out lower case:

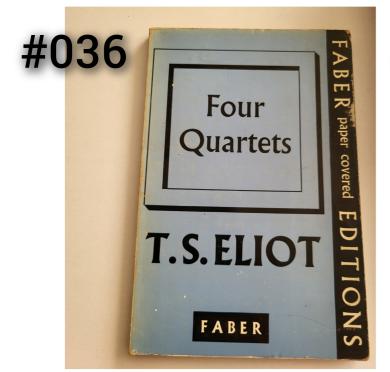
the main question is whether the stuff is literature or not.

It is.

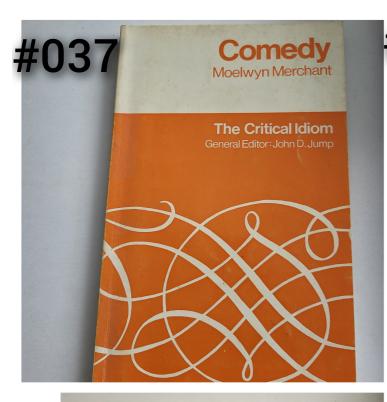
Cover design by Paul Feigay

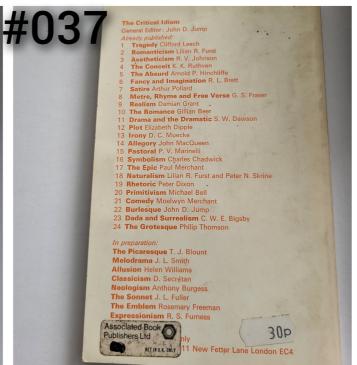




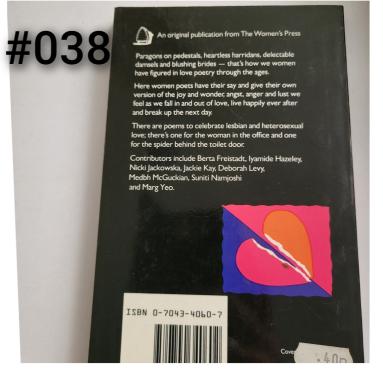


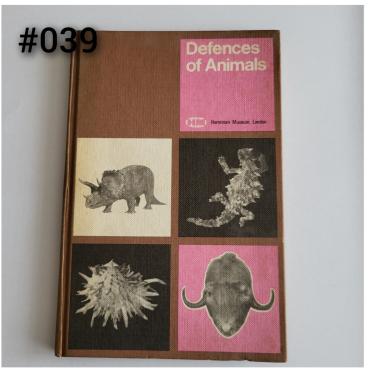
CONTINUED POINTS
SELECTED POINTS
THE SCRET OF WAND, MOTHER
POINTS PRYLECH AND
OTHER VIRENS
A CHOICE OF KPILLNO'S VERSE
THE DARK TOWER
LOUS BACK IN ANGER
LOUS BACK IN ANGER
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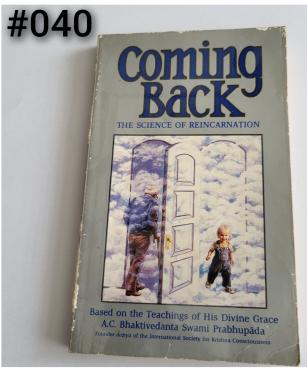


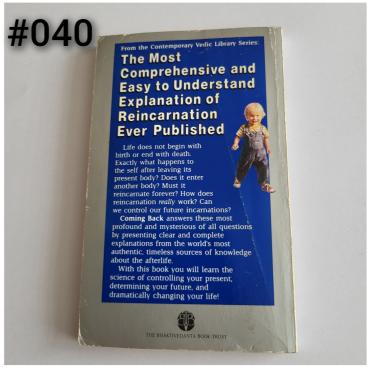




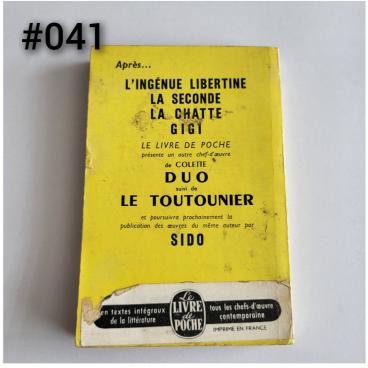


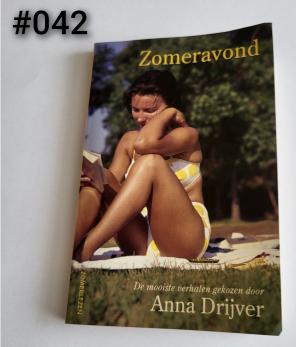




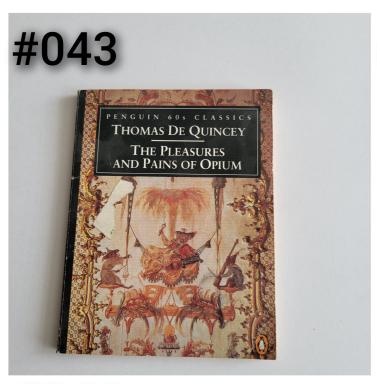


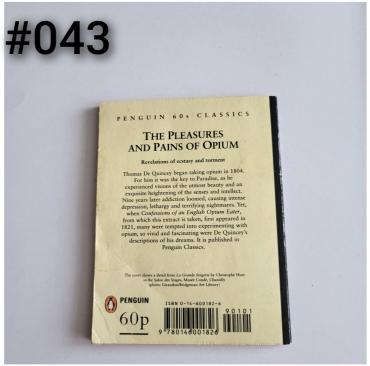






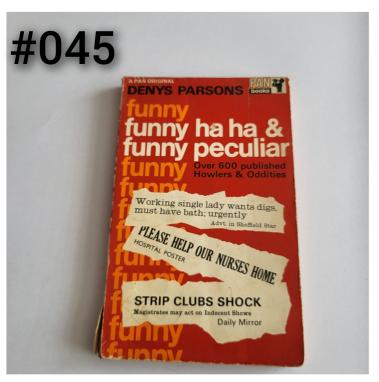


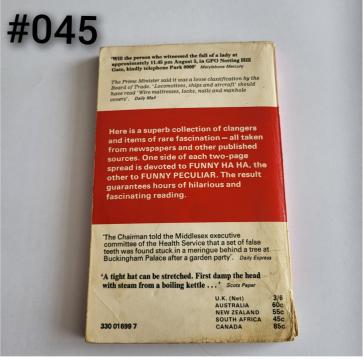


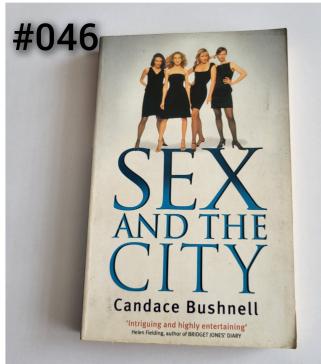


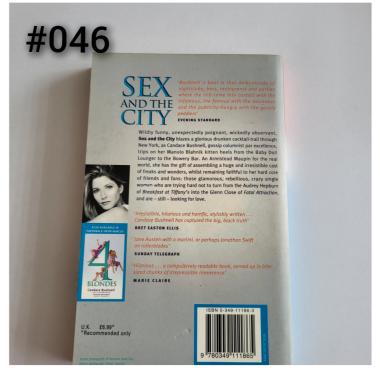


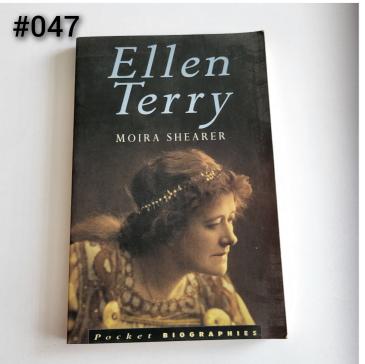


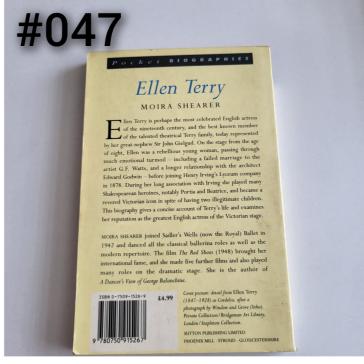


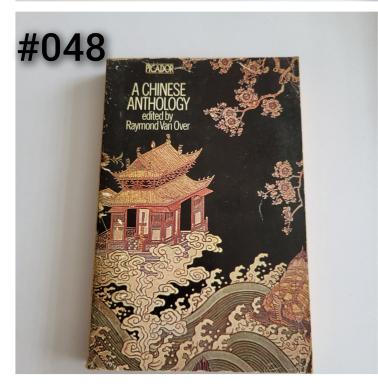


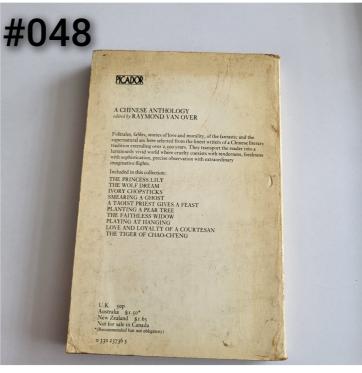


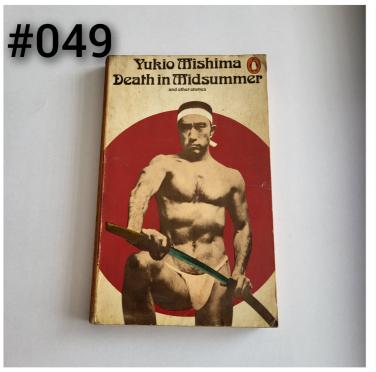


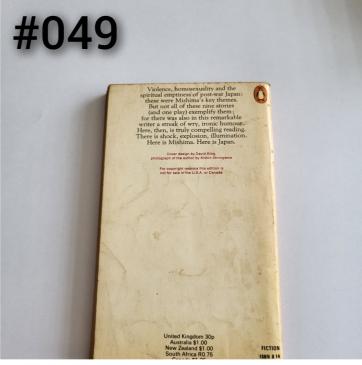


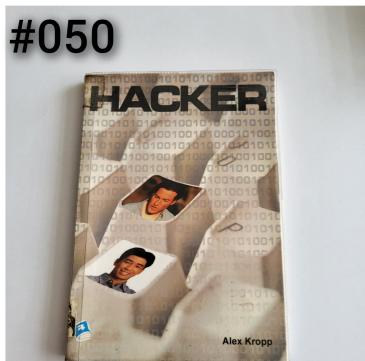


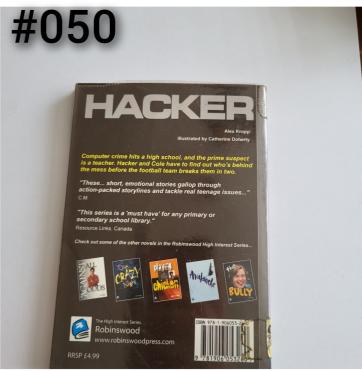


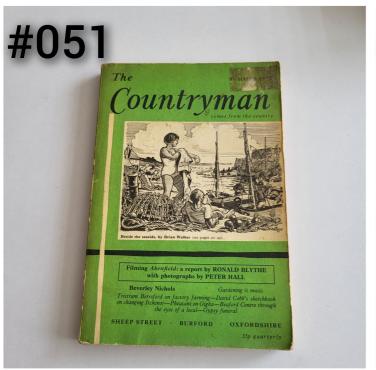


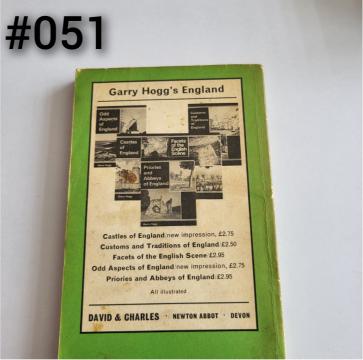


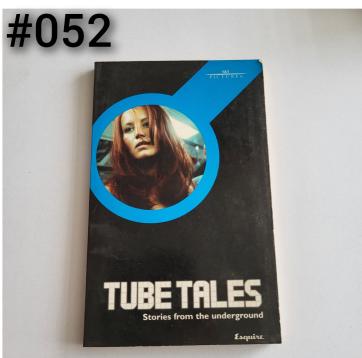




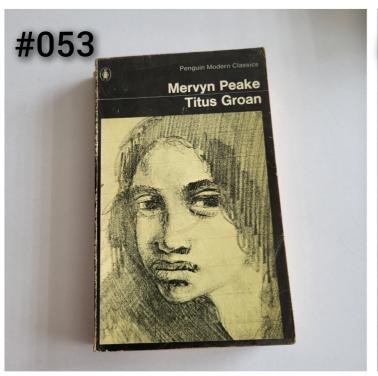




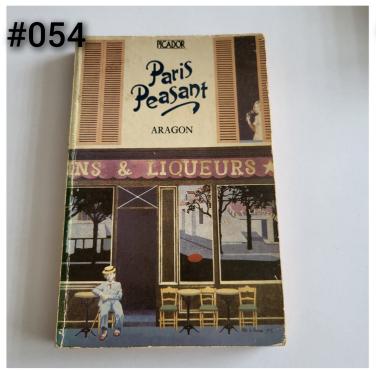












PRAIS PEASANT
by ARAGON
resultant and introduced by SIMON WATSON TAYLOR

Le Payana de Paris, Paris Peasant, is perhaps the most important work of imaginative prose to come out of surrealism. It constains the very kernel of surrealism decimendous that waits revelation. It is of surrealism decimendous that waits revelation. It is discrimented that waits revelation. It is activated by the modern't that Aragon seeks to appure in this extraordinary book.

Outwardly a chief tour of two out-of-the-way spots in the Paris Otherwise Paris Peasant uses every resource of language to otherwise Paris Peasant uses every resource of language to otherwise Paris Peasant uses every resource of language to otherwise Paris Peasant uses every resource of language to otherwise Paris Peasant uses every resource of language to otherwise Paris Peasant uses every resource of language to otherwise Peasant language to oth

