

*Did This To Me: The Collected Poetry of Jack Spicer* (WesleyanUP [2009]) in what is likely a series of publications leading up to the fiftieth anniversary of his death. Vincent contributes two of the collection's chapters, and Catherine Imbroglio's "Impossible Audiences" is particularly strong as a reminder of Spicer's performances and provocative contributions to both the San Francisco Renaissance and Beat traditions.

Lastly, several of Michael Davidson's strongest essays over the past decade (and more) are brought together in *On the Outskirts of Form: Practicing Culture Poetics*. Although the chapters have already been published, Davidson has expanded them at several points, and the book provides a helpful collection in one place of his exceptional criticism. As with the works that scholars have likely read in their first appearance, Davidson shows his critical deftness in relation to the avant-garde with particularly strong work on Lorine Niedecker and Robert Creeley, as well as Robert Duncan, Denise Levertov, and George Oppen. The sixth chapter appeared in *Form, Power, and Person in Robert Creeley's Life and Work*, a late arrival from 2010 reviewed below, and the chapter on ekphrasis and the New York School (which is a helpful companion to the books on the same topic from this year and a reminder of the occasional oversight of the ekphrastic tradition) is significantly expanded from its first appearance in 1983.

Late arrivals from 2010 included Marilyn Hacker's *Unauthorized Voices: Essays on Poets and Poetry, 1987–2009*. Her focus is clear, and the collection is a republication of essays that have appeared in a range of journals, principally as reviews. The works are revised, so there is new work here, but readers who already follow Hacker's commentary will not find surprises. Ranging from Adrienne Rich to Hayden Carruth, this collection reminds readers of Hacker's range as a critic and also sends us back to her own creative practice. Jerry Harp's *For Us, What Music? The Life and Poetry of Donald Justice* returns attention productively to Donald Justice's work and opens with the bold comparison of Justice's *Collected Poems* (Knopf [2004]) with Robert Lowell and John Ashbery. Harp makes this comparison stand and persuasively locates Justice in the grand tradition of American poetry linked to Ezra Pound, Eliot, and beyond the typical Iowa Writer's Workshop school of production. At moments, Harp's argument falls into summary and explication of Justice's poetic works, but as a prompt to return attention to Justice in the context of his milieu the book's central thesis is consistently advanced across each chapter, and will persuade more casual readers to return attention to Justice. Justice in contrast to the avant-garde would have been a welcome component of the book, and in this respect the critical frame of Harp's study is deeply entrenched in the Iowa school of thought, not ranging abroad to Buffalo and such.

Another late arrival from 2010, Carole Bourne-Taylor and Ariane Mildenberg's edited collection *Phenomenology, Modernism and Beyond* contains an outstanding contribution by Matt Ffytche on George Oppen in relation to Heidegger but ranging across Pound, Eliot, Stein, Zukofsky, and Niedecker. Although the collection as a whole only touches on American poetry indirectly, the provocation to consider Continental philosophy and mid-century approaches to phenomenology in particular in relation to the

American avant-garde of the same period is welcome. Although the remainder of the collection does not directly address American poetry, the importance of phenomenological discourse to avant-garde American poetics after the 1960s makes this a useful volume for general readers that will repay attention. The careful editing and innovative work, as well as the generally clear writing on this complex topic, made this book a pleasure to read for this review. Lynn Keller's *Thinking Poetry: Readings in Contemporary Women's Exploratory Poetics* draws attention to the rising Myung Mi Kim and established poets such as Cole Swensen, among others. Her attention to these two poets is perhaps the strongest in the book. Her discussion of Foucault and the ekphrastic elements of Swensen's work is familiar as an entrance but particularly well developed here, and her analysis of national and post-national images in Kim's *Commons* recalls Steve Collis's study *Phyllis Webb and the Common Good: Poetry/Anarchy/Abstraction* (Talonbooks [2007]) as well as his own poetry collection *The Commons* (Talonbooks [2008]).

Catherine Keyser's *Playing Smart* and Edward Ragg's *Wallace Stevens and the Aesthetics of Abstraction* also arrived from 2010. Keyser's work retraces the contributions to New York magazines by women writers of the 1920s and 1930s, in particular those associated with the modernist innovations in more literary little magazines. Ranging across Edna St. Vincent Millay, Jessie Fauset, and Dorothy Parker, with chapters particularly dedicated to these three as well as Dawn Powell and Mary McCarthy, Keyser presents a compelling narrative of the development and maintenance of literary reputations across varying media. The volume's focus on these Others of the mainstream publishing world whose literary reputation was made in the small press while their influence was more strongly felt through their satires in the mainstream provokes a reassessment of not only the little magazines of modernism but also their extensive and complex overlaps with the mainstream press, as well as the potential for subversive use of the mainstream for expressions of resistance. Ragg's work has garnered much deserved praise, and it will be of use both to readers of Stevens and to anyone working on the relationship between poetry and painting. It would have been helpful to see more engagement from Ragg with previous works on painting and modernist literature, such as Jack Stewart's *Color, Space, and Creativity: Art and Ontology in Five British Writers* (FDUP [2008]), Stephen Cheeke's *Writing for Art: The Aesthetics of Ekphrasis* (ManUP [2008]; reviewed in *YWES* 90[2011]), or Peggy Samuels's *Deep Skin: Elizabeth Bishop and Visual Art* (CornUP [2010]; reviewed in *YWES* 91[2012]). Apart from this critical limitation, Ragg's work is exceptionally well done in relation to Stephens, and his claim for the central importance of painterly abstraction in the development of Stephens's poetics is established compellingly. The majority of Ragg's focus falls on Stephens's works from 1923 to 1945, and the close analysis he offers of 'Landscape with Boat' from *Parts of a World* (pp. 129–35) is particularly useful for the classroom as well as scholarship. This reviewer has used Ragg's approach for seminars with good effect, and this may be the lasting contribution of his work. Instructors teaching Stevens's poetry will find Ragg's book a highly useful resource during lecture preparation, especially