

Male Subjectivity and Poetic Form
in "New American" Poetry

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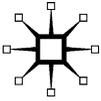
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Andrew Mossin

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Preface and Acknowledgments

This book, which had its beginnings more than fifteen years ago in conversations and discussions that took place in graduate seminars and creative writing workshops at Temple University, could not have been written, let alone completed, without the help, support, and generous input of many people along the way, more than I can thank or acknowledge here. I'm particularly grateful to my friends and colleagues in the graduate program at Temple, especially Kim Bernstein, Kevin Armitage, Seth Frechie, Jenny Gough, and Rachel Tzvia Back, with whom I spent many hours talking through issues related to our own early efforts in scholarship and poetry. For introducing me to the poets and poetics discussed here, I am deeply grateful to my teachers at Temple: Susan Stewart, Toby Olson, Lawrence Venuti, and Daniel T. O'Hara. I want to thank as well Charles Bernstein, who read an early version of this book in his role as outsider reader on my dissertation committee. His comments and suggestions, especially on Charles Olson and the complex set of issues related to formations of masculinity, were tremendously useful and have been integrated into my revisions. Robert Bertholf and Michael Basinski at The Poetry Collection and Literary Archives at SUNY/Buffalo were extremely generous with their time, providing me invaluable access to a range of Duncan materials housed there. I want to extend special thanks to James Maynard, assistant curator of The Poetry Collection at SUNY/Buffalo, for his patience and diligence in providing me with the scan of Duncan's handwriting that appears on the cover. Paul Naylor, my editor and publisher at Singing Horse Press, also read and commented on an early draft of the manuscript and made invaluable suggestions for its improvement. Kevin Killian read and offered careful, generous commentary on a late draft of the chapter on Duncan's *The Venice Poem*, and provided me with useful information and material on Duncan and Spicer's relationship at the time of this poem's writing; I'm especially grateful to

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With the exception of chapter two, the essays included here have been previously published; they have since been significantly revised for publication here. Many thanks to the editors of the following publications:

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“Unveiling Expectancy: Nathaniel Mackey, Robert Duncan and the Formation of Discrepant Subjectivity in *Eroding Witness*.” Baltimore: *Callaloo* (Fall 2000).

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