

Abandoned New England: Landscape in the Works of Homer, Frost, Hopper, Wyeth, and Bishop, 2003, 282 pages, Priscilla Paton, 1584653132, 9781584653134, University Press of New England [for] University of New Hampshire, 2003

Abandoned New England focuses on five modern American visual artists and poets--Winslow Homer, Robert Frost, Edward Hopper, Andrew Wyeth, and Elizabeth Bishop--who portrayed the stark traditional beauty of New England landscape. Their paintings and poetry of abandoned terrain ask: what does a landscape represent and what meaning can it have when nature's power appears supplanted by urban or technological forces and when the observing eye is no longer emblematic of an enlightened viewer? Abandoned New England pursues these inquiries by discussing shifting and conflicting cultural attitudes toward the wild, rural, and domestic. In her readings of texts and images, Paton explores landscape as the synthesis of the human and nonhuman, as a place simultaneously reflecting and resisting desire, as the setting for social dilemmas, as encounters with otherness and a past both lost and inescapable, and as an integral part of creating and limiting identity. Paton argues that although "landscape" seems to have lost some of its significance in the modern era, longings for its potential value persist. Landscape iconology, ecocriticism, green cultural studies, cultural geography, and aesthetics provide fresh perspectives on how iconic New England artists have depicted landscape, revised stale conventions, undermined biases surrounding nativism, and recharged our reception of the rustic pastoral. Ultimately, Paton's analysis of the works of these beloved New England artists demonstrates a postmodern yearning to reinvent nature and reimagine Eden.

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Twentieth-century American art the Ebsworth collection, Bruce Robertson, Charles Brock, National Gallery of Art (U.S.), Seattle Art Museum, 1999, Art, 303 pages. This book, the companion volume to an exhibition at the National Gallery of Art, Washington, and the Seattle Art Museum, showcases the extraordinary collection of modern.

Becoming Canonical in American Poetry , Timothy Morris, Jan 1, 1995, Literary Criticism, 173 pages. .

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The empire of the eye landscape representation and American cultural politics, 1825-1875, Angela L. Miller, 1993, Art, 298 pages. .

On art and artists , Thomas Albright, 1989, Art, 242 pages. .

Countries of the mind literary explorations, Monroe Kirklyndorf Spears, 1992, Literary Criticism, 299

pages. Spears' topics range from Montaigne and Tocqueville to cosmology and the historical novel. He demonstrates the ability to expand the discussion of a particular book or author.

Castings Monuments and Monumentality in Poems by Elizabeth Bishop, Robert Lowell, James Merrill, Derek Walcott, and Seamus Heaney, Guy Rotella, May 31, 2004, *Literary Criticism*, 240 pages. Whether looming over public squares or dotting old battlefields, monuments certify a culture's present by securing its past and pledging its future. They embody exemplary.

Walking in the Wilderness The Peripatetic Tradition in Nineteenth-Century American Literature and Painting, Michaela Keck, 2006, *Art*, 304 pages. "This book investigates the adaptation and transformation of the European peripatetic tradition in nineteenth-century America; in particular Henry David Thoreau's literary.

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Still looking [electronic resource] essays on American art, John Updike, 2005, *Art*, 222 pages. Eighteen essays of art criticism cover early American portraiture and landscape painting, late-nineteenth-century masters Winslow Homer and Thomas Eakins, and the work of such.

Journal of the Royal Microscopical Society, Containing Its., Volume 1 , Royal Microscopical Society (Great Britain), 1885, MicroscopyEcocriticism , Greg Garrard, Jul 31, 2004, Literary Criticism, 224 pages. This text is one of the first introductory guides to the field of literary ecological criticism. It is the ideal handbook for all students new to the disciplines of literature

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