



## The Displaced of Capital (Phoenix Poets)

By Anne Winters

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**The Displaced of Capital (Phoenix Poets)** By Anne Winters

Winner of the 2005 Lenore Marshall Poetry Prize.

The long-awaited follow-up to *The Key to the City*—a finalist for the National Book Critics Circle Award in 1986—Anne Winters's *The Displaced of Capital* emanates a quiet and authoritative passion for social justice, embodying the voice of a subtle, sophisticated conscience.

The "displaced" in the book's title refers to the poor, the homeless, and the disenfranchised who populate New York, the city that serves at once as gritty backdrop, city of dreams, and urban nightmare. Winters also addresses the culturally, ethnically, and emotionally excluded and, in these politically sensitive poems, writes without sentimentality of a cityscape of tenements and immigrants, offering her poetry as a testament to the lives of have-nots. In the central poem, Winters witnesses the relationship between two women of disparate social classes whose friendship represents the poet's political convictions. With poems both powerful and musical, *The Displaced of Capital* marks Anne Winters's triumphant return and assures her standing as an essential New York poet.

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## **The Displaced of Capital (Phoenix Poets) By Anne Winters Bibliography**

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### Editorial Review

From Publishers Weekly

Compassionate, careful, and detailed almost to a fault, this admirable second volume from Winters (her first in 18 years) follows the workers, the students, and the architectures of New York City, from Lower Broadway's "army of signs disowning the workplace and longing for night" to "Slip-pilings on the Brooklyn littoral." Much of the collection comprises two long works: the first, "An Immigrant Woman," follows the poet's friendship with Pilar, a pious, hardworking Guatemalan mother who becomes a Manhattan hotel worker and suffers a shocking loss. In "A Sonnet Map of Manhattan" Winters (*The Key to the City*) delivers what the title promises, as each page sketches a block or neighborhood: on 168th Street, "seas/ of snowy cots sleep tenement families" in a crowded shelter. As in many a 19th-century novel, Winters' accumulation of realistic sights and sounds both helps us feel for her struggling characters, and indicts the economic system under which they live. (A final, more abstract long poem, "The First Verse," explicates the start of the Hebrew Bible.) Winters' blend of ethical with formal concerns should recommend her to fans of Marilyn Hacker or of Robert Pinsky (who blurbs the book); her documentary methods, and her knowledge of New York City's hidden spaces, might give her rigorous poetry further appeal.

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### Review

"The best thing about Ms. Winters' poetry is her tough, nervous language, dense with consonants, and well suited to her grimy vision of New York"

(Adam Kirsch *New York Sun* 2004-11-03)

"Anne Winters is one of the rarest talents in American poetry."

(Dan Chiasson *Slate* 2004-11-29)

"Compassionate, careful, and detailed almost to a fault, this admirable second volume from Winters (her first in 18 years) follows the workers, the students, and the architecture of New York City...Winters's blend of ethical with formal concerns should recommend her to fans of Marilyn Hacker or of Robert Pinsky; her documentary methods, and her knowledge of New York City's hidden spaces, might give her rigorous poetry further appeal."

(*Publishers Weekly* 2004-12-20)

"A nature poet unleashed in New York, Marxian, Wordsworthian, enraged with the status quo."

(Editor's Choice *New York Times Book Review* 2005-02-27)

"A revelation, a daring exploration of New York that is at once high-flown, enraged, philosophical and subtle, Marxist and Wordsworthian, deeply domestic and focused with a spectacular riskiness on the economic engines of inequity."

(Emily Nussbaum *New York Times Book Review* 2005-02-20)

2004 William Carlos Williams Award, Poetry Society of America

(William Carlos Williams Award 2005 *Poetry Society of America*)

"The poems in *The Displaced of Capital* give voice to the stories tied to place, the stories only walls know."

(Maureen Picard Robins *Rain Taxi*)

"[Winter's] work goes everywhere and sees everything with a great perambulatory gothic greed for detail that would be called Dickensian if it were found in a novel."

(Brian Phillips *Poetry*)

"Almost twenty years after the publication of her first book of poems, *The Key to the City*, Anne Winters's second collection, *The Displaced of Capital*, continues her commitment to a poetry that is as artistically rigorous as it is politically progressive. . . . The striking music of these severe yet appealingly plangent lines, the concentration on bringing the experience emotionally into focus, and the naturalness with which the metaphor. . . arises, indicate a formal excellence and imaginative richness that place Winters' work at the forefront of today's poetry."

(Paul Otremba *Tikkun* 2005-05-01)

"Anne Winters's *The Displaced of Capital* is innovative, even startling, in ways that make its materials not remote but immediate. Vivid and reflective, documentary and visionary, re-imagining the city of New York with the same urgency that ponders the opening words of Genesis, this is a passionate, artful and re-readable book."—Robert Pinsky

(Robert Pinsky *Lenore Marshall Prize from the Academy of American Poets and The Nation magazine*)

"A polymath's symphony of praise and revulsion, for a specific city and for civilization itself. The book is about the partly visible, largely unknown conduits and systems that connect things: poverty and opera, the aisles of Home Depot and the oak owl that witnessed the roundup of Jews in the Cathedral of Ulm, the currency exchange and the tenement, geology and engineering, injustice and the transit system.... Vivid and reflective, documentary and visionary, re-imagining the city of New York with the same urgency that ponders the Hebrew of Genesis, this is a passionate, artful and re-readable book. It is also a strikingly contemporary book. For all its reaching back--into prehistoric geology, into Sumerian, or on a personal level into the time of actual cold-water flats in Greenwich Village--the book is also fascinated by the drive-in teller, the pre-teen drug scout, the construction tremors that weaken buildings on the Brooklyn littoral.... With its extraordinary speed, scope and audacity, Anne Winters's poetry both expresses our time and resists it."

(Robert Pinsky *The Nation* 2006-01-02)

"In her first book since the 1986 collection *The Key to the City*, Anne Winters again turns her attention to New York City and its 'displaced'—its immigrants and exhausted workers in precarious, hand-to-mouth circumstances. Writing in a sharp, ornate style, Winters arranges the city's incidental beauties and brutalities with an eye to human suffering. Mannequins posing in Fifth Avenue shop windows, ten-year-old drug scouts, tenements hard by posh apartment towers—the New York of these poems determinedly mixes its elements of high and low."

(*Poetry Foundation*)

"An amazing, comprehensive, yet delicate and precisely drawn canvas. This is a serious, complex and gratifying work."

(Rebecca Kaiser Gibson *Pleiades*)

"[Winters] does what all great poets ought to do: makes rational, trustworthy, moral statements that teach us what to see and how we ought to see it."

(Richard Joines *Southern Humanities Review*)

## About the Author

**Anne Winters** is associate professor of English at the University of Illinois at Chicago. Her first book of poems, *The Key to the City*, was published by the University of Chicago Press.

## Users Review

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