
The Virtues Of Poetry James Longenbach

Eventually, you will unconditionally discover a new experience and skill by spending more cash. yet when? accomplish you say yes that you require to get those every needs in the same way as having significantly cash? Why dont you attempt to get something basic in the beginning? Thats something that will lead you to comprehend even more vis--vis the globe, experience, some places, past history, amusement, and a lot more?

It is your unquestionably own era to discharge duty reviewing habit. among guides you could enjoy now is The Virtues Of Poetry James Longenbach below.



The "kingis Quair" The Virtues of Poetry
In business, it is no longer necessary to sacrifice integrity and peace of mind in favor of profits. Successful Fortune 500 executive James A. Autry effectively explodes the myth that "nice guys finish last" in what is perhaps the most practical, honest and humane management book ever written -- an indispensable handbook that explores every aspect of the fine art of creative and caring leadership. A unique primer for business in the '90s, Love and Profit offers clear, direct and

compassionate guidance, dealing situation by situation with the most difficult decisions every manager must inevitably face -- from motivating high achievers to letting nonproductive employees go. A rare and innovative work, it will enable you to manage brilliantly and profitably during the day ... and sleep well at night.

Poetry and Theology in the Modernist Period
Smyth & Helwys Publishing, Incorporated
Poems written by the future president when he returned to Indiana, where he had grown up, on a campaign trip in 1844, include "My Childhood's Home," "But Here's an Object--," and "The Bear Hunt"

The Art of the Poetic Line University of Chicago Press

James Hankins challenges the view that the Renaissance was the seedbed of modern republicanism, with Machiavelli as exemplary thinker. What most concerned Renaissance

political theorists, Hankins contends, was not reforming laws but shaping citizens. To secure the social good, they fostered virtue through a new program of education: the humanities. Wallace Stevens Oxford University Press
A New York Times Notable Book of 2020
Named one of the best books of 2020 by The New Yorker; BBC; NPR; Time ("100 Must-read Books"); Kirkus; and The Washington Post ("50 Notable Works of Fiction")
In the highly anticipated follow-up to his beloved debut, What Belongs to You, Garth Greenwell deepens his exploration of foreignness, obligation, and desire Sofia, Bulgaria, a landlocked city in southern Europe, stirs with hope and impending upheaval. Soviet buildings crumble, wind scatters sand from the far south, and political protesters flood the streets with song. In this atmosphere of disquiet, an American teacher navigates a life transformed by the discovery and loss of love. As he prepares to leave the

place he ' s come to call home, he grapples with the intimate encounters that have marked his years abroad, each bearing uncanny reminders of his past. A queer student ' s confession recalls his own first love, a stranger ' s seduction devolves into paternal sadism, and a romance with another foreigner opens, and heals, old wounds. Each echo reveals startling insights about what it means to seek connection: with those we love, with the places we inhabit, and with our own fugitive selves. Cleanness revisits and expands the world of Garth Greenwell ' s beloved debut, *What Belongs to You*, declared " an instant classic " by *The New York Times Book Review*. In exacting, elegant prose, he transcribes the strange dialects of desire, cementing his stature as one of our most vital living writers. Draft of a Letter Farrar, Straus and Giroux

Threshold is an extraordinary first collection that explores the shifting spaces between differing states of human experience. James Longenbach's poems dwell on metaphoric gates, doorways, and end points past which our everyday world seems luminous and strange. Technically superb and quietly moving, *Threshold* resonates with a fresh poetic voice.

The Writings of James Russell Lowell in Prose and Poetry

Oxford University Press
This volume explores the aesthetic dimensions of biblical poetry, offering close readings of poems across the Hebrew Bible/Old Testament. Composed of essays by fifteen leading scholars of biblical poetry, it offers creative and insightful close readings of poems from across the canon of the Hebrew Bible/Old Testament (Psalms, wisdom poetry, Song of Songs, prophecy, and poetry in biblical narrative). The essays build on recent advances in our understanding of biblical poetry and engage a variety of theoretical perspectives and current trends in the study of literature. They demonstrate the rewards of careful attention to textual detail, and they provide models of the practice of close reading for students, scholars, and general readers. They also highlight the rich aesthetic value of the

biblical poetic corpus and offer reflection on the nature of poetry itself as a meaningful and enduring form of art.

Poetry Notebook: Reflections on the Intensity of Language

Simon and Schuster
Responsibility. Courage. Compassion. Honesty. Friendship. Persistence. Faith. Everyone recognizes these traits as essentials of good character. In order for our children to develop such traits, we have to offer them examples of good and bad, right and wrong. And the best places to find them are in great works of literature and exemplary stories from history. William J. Bennett has collected hundreds of stories in *The Book of Virtues*, an instructive and inspiring anthology that will help children understand and develop character -- and help adults teach them. From the

Bible to American history, from Greek mythology to English poetry, from fairy tales to modern fiction, these stories are a rich mine of moral literacy, a reliable moral reference point that will help anchor our children and ourselves in our culture, our history, and our traditions -- the sources of the ideals by which we wish to live our lives. Complete with instructive introductions and notes, *The Book of Virtues* is a book the whole family can read and enjoy -- and learn from -- together.

The Situation of Poetry Copper Canyon Press

A collection of twenty-four stories in different genres, selected to illustrate the virtues of justice, humility, courage, compassion, freedom, and respect. A lesson and notes on the story's origin follow each selection.

The Little Virtues Graywolf Press
James Longenbach is the author of three poetry collections, including *Draft of a Letter*; five works of criticism, including *The Resistance to Poetry*, as well as numerous essays and reviews. He is Joseph Henry Gilmore Professor of English at the University of Rochester. "Poetry is the sound of language organized in lines." James Longenbach opens this essential book with that provocative statement. Through a range of examples—from Shakespeare and Milton to Ashbery and Glück—Longenbach describes the function of line in metered, rhymed, syllabic, and free-verse poetry. That function is sonic, he argues, and our true experience of it can only be identified in relation to other elements in

a poem. Syntax and the interaction of different kinds of line endings are primary to understanding line, as is the relationship of lineated poems to prose poetry. *The Art of the Poetic Line* is a vital new resource by one of America's most important critics and most engaging poets. *The Art of the Poetic Line* is part of *The Art of* series, a new line of books by important authors on the craft of writing, edited by Charles Baxter. Each book examines a singular, but often assumed or neglected, issue facing the contemporary writer of fiction, nonfiction, or poetry. *The Art of* series means to restore the art of criticism while illuminating the art of writing. Of the series, Baxter writes, "*The Art Of* series is meant to restore criticism as an art,

with writers examining features of their craft in lively and colorful prose." "A much-admired academic critic and poet, Longenbach contributes to this useful new series of pocket-sized writing guides with clear, swift prose that explains how poets have thought about kinds of lines; how the line, or the idea of the line, distinguishes poetry (even prose poetry) from ordinary prose; how reference to dramatic verse (especially Shakespeare's) can help us think about verse lines on the page; and how the kinds of line he identifies—the end-stopped (punctuated) line, the parsing line (which follows a phrase's syntax), and the annotating line (which works against it)—combine to make memorable modern poems. A set of examples from William Carlos

Williams demonstrate how Williams's freewheeling prose let him evolve from less interesting to more powerful versions of free verse. Passages from Marianne Moore, C.D. Wright, Emily Dickinson, Ezra Pound and Frank Bidart also receive incisive comment. No particular line, Longenbach writes, needs to be championed at the expense of other kinds . . . Useful in college and high school courses."—Publishers Weekly
Cleanness Sasquatch Books
In this collection of her finest and best-known short essays, Natalia Ginzburg explores both the mundane details and inescapable catastrophes of personal life with the grace and wit that have assured her rightful place in the pantheon of classic mid-century authors. Whether she writes of the loss of a friend, Cesare

Pavese; or what is inexpugnable of World War II; or the Abruzzi, where she and her first husband lived in forced residence under Fascist rule; or the importance of silence in our society; or her vocation as a writer; or even a pair of worn-out shoes, Ginzburg brings to her reflections the wisdom of a survivor and the spare, wry, and poetically resonant style her readers have come to recognize. "A glowing light of modern Italian literature . . . Ginzburg's magic is the utter simplicity of her prose, suddenly illuminated by one word that makes a lightning streak of a plain phrase. . . . As direct and clean as if it were carved in stone, it yet speaks thoughts of the heart." — The New York Times Book Review
Everything We Always Knew Was

True Simon and Schuster
In this book Robert Pinsky writes about contemporary poetry as it reflects its modernist and Romantic past. He isolates certain persistent ideas about poetry's situation relative to life and focuses on the conflict the poet faces between the nature of words and poetic forms on one side, and the nature of experience on the other. The author ranges for his often surprising examples from Keats to the great modernists such as Stevens and Williams, to the contents of recent magazines. He considers work by Ammons, Ashbery, Bogan, Ginsberg, Lowell, Merwin, O'Hara, and younger writers, offering judgments and enthusiasms from a viewpoint that is consistent but unstereotyped. Like his poetry, Robert Pinsky's

criticism joins the traditional and the innovative in ways that are thoughtful and unmistakably his own. His book is a bold essay on the contemporary situation in poetry, on the dazzling achievements of modernism, and on the nature or "situation" of poetry itself.
On Poetry and Craft
University of Chicago Press
An illuminating look at the many forms of poetry's essential excellence by James Longenbach, a writer with "an ear as subtle and assured as any American poet now writing" (John Koethe) "This book proposes some of the virtues to which the next poem might aspire: boldness, change, compression, dilation, doubt, excess, inevitability, intimacy, otherness, particularity, restraint, shyness, surprise,

and worldliness. The word 'virtue' came to English from Latin, via Old French, and while it has acquired a moral valence, the word in its earliest uses gestured toward a magical or transcendental power, a power that might be embodied by any particular substance or act. With vices I am not concerned. Unlike the short-term history of taste, which is fueled by reprimand or correction, the history of art moves from achievement to achievement. Contemporary embodiments of poetry's virtues abound, and only our devotion to a long history of excellence allows us to recognize them." -from James Longenbach's preface
The Virtues of Poetry is a resplendent and ultimately moving work of twelve interconnected essays, each of which describes the way in which a particular excellence

is enacted in poetry. Longenbach closely reads poems by Shakespeare, Donne, Blake, Keats, Dickinson, Yeats, Pound, Bishop, and Ashbery (among others), sometimes exploring the ways in which these writers transmuted the material of their lives into art, and always emphasizing that the notions of excellence we derive from art are fluid, never fixed. Provocative, funny, and astute, *The Virtues of Poetry* is indispensable for readers, teachers, and writers. Longenbach reminds us that poetry delivers meaning in exacting ways, and that it is through its precision that we experience this art's lasting virtues. Indiana University Press

Ilya Kaminsky's astonishing parable in poems asks us, What is silence? Deaf

Republic opens in an occupied country in a time of political unrest. When soldiers breaking up a protest kill a deaf boy, Petya, the gunshot becomes the last thing the citizens hear—they all have gone deaf, and their dissent becomes coordinated by sign language. The story follows the private lives of townspeople encircled by public violence: a newly married couple, Alfonso and Sonya, expecting a child; the brash Momma Galya, instigating the insurgency from her puppet theater; and Galya's girls, heroically teaching signing by day and by night luring soldiers one by one to their deaths behind the curtain. At once a love story, an elegy, and an urgent plea, Ilya Kaminsky's long-awaited *Deaf Republic* confronts our time's vicious atrocities and our

collective silence in the face of them.

Virtue Politics Oxford University Press on Demand Van Allen sifts facts from fiction to construct as true a portrait of Riley as possible in the context of the society in which he lived."--BOOK JACKET.

The poems of William Mason (and Beattie. The life of James Beattie.). Indiana University Press

Poems inspire our trust, argues James Longenbach in this bracing work, because they don't necessarily ask to be trusted. Theirs is the language of self-questioning—metaphors that turn against themselves, syntax that moves one way because it threatens to move another. Poems resist themselves more strenuously than they are resisted by the cultures receiving them. But

the resistance to poetry is quite specifically the wonder of poetry. Considering a wide array of poets, from Virgil and Milton to Dickinson and Glück, Longenbach suggests that poems convey knowledge only inasmuch as they refuse to be vehicles for the efficient transmission of knowledge. In fact, this self-resistance is the source of the reader's pleasure: we read poetry not to escape difficulty but to embrace it. An astute writer and critic of poems, Longenbach makes his case through a sustained engagement with the language of poetry. Each chapter brings a fresh perspective to a crucial aspect of poetry (line, syntax, figurative language, voice, disjunction) and shows that the power of poetry depends less on meaning than on the way in which it means—on the temporal process we negotiate in the act of reading or writing a poem. Readers and writers who embrace that process, Longenbach asserts, inevitably recoil from the exaggeration of the cultural power of poetry in full awareness that to inflate a poem's claim on our attention is to weaken it. A graceful and skilled study, *The Resistance to Poetry* honors poetry by allowing it to be what it is. This book arrives at a critical moment—at a time when many people are trying to mold and market poetry into something it is not.

The Virtues of Poetry Knopf In lucid, elegant poems, *Forever* contemplates love against the pressing question of mortality after a diagnosis of cancer. Praised for a voice with "the crystalline, transformative, pure pitch of a lyric poet" (Ilya Kaminsky), James Longenbach explores a life lived with the knowledge of its end in his sixth collection. These luminous, lyrical poems pose a question: Why did this poet once live as if he would live forever? And what does it mean to know that we will not? *Forever* explores the meaning of love, from its discovery in the first poem, "Two People," to its maintenance in the last, "Forever." In between, the volume explores the precariously imminent demise of all that we love—the finite lives of other people, the mortal beauty of Venice—all thrown into urgent relief by the poet's own cancer diagnosis. Evoking "the vivid dailiness of domestic life...and the specificity and poignance" of memories, "these lyrics are intimately personal, achingly autobiographical" (Langdon Hammer, *American Scholar*). Forthright, moving, and wry,

the poems in *Forever* look back gratefully—excitedly—on a lifetime of self-making and self-shattering events. *X* Cambridge University Press *Poems on Various Subjects, Religious and Moral* (1773) is the first book of poetry published by an African American author. Written while Wheatley was a slave in Boston, the collection was published in England. Regarded for her mastery of classical poetic form, Phillis Wheatley earned praise from Voltaire and George Washington. *Poems on Various Subjects, Religious and Moral* has long been the subject of scholarly work on the history of African American literature, with some critics arguing that Wheatley's poems proved detrimental to the struggle of enslaved African Americans. Whether Wheatley made excuses for slavery or, as some have argued, included subtle critiques of the institution in her writing, her talent and importance to the history of African American literature remain undisputed. Despite her status as a slave, Phillis Wheatley seems to

have viewed herself as a blessed individual, a woman for whom life itself was a sign of God's grace, and in whom talent arose in the form of a foreign language. Many of her poems—elegies, odes, and monologues—are aimed at others. Whether in mourning, in praise, or in warning, Wheatley frequently offers her own voice to university students, royalty, God, the muses, and deceased infants. When she does offer glimpses of herself, for instance, in her poem "On Being Brought from Africa to America," she provides a complex perspective on her status as a slave: "'Twas mercy brought me from my Pagan land, / Taught my benighted soul to understand / That there's a God, that there's a Saviour too." While her words may seem strange to our modern view of the American institution of slavery, they provide an important historical lens onto the adoption of Christianity by African American slaves, who developed a faith grounded in resistance, hope, and redemption. With a beautifully designed cover and professionally typeset manuscript, this edition of Phillis Wheatley's

Poems on Various Subjects, Religious and Moral is a classic of African American literature reimaged for modern readers.

Deaf Republic W. W. Norton & Company

A comprehensive guide to writing or reading poetry, by "one of our most lucid and important critics" (American Academy of Arts and Letters). Why does a great lyric poem ask to be reread, even after we know it by heart? In *How Poems Get Made*, acclaimed poet and critic James Longenbach answers this question by discussing a wide range of exemplary poems, from Shakespeare through Blake, Dickinson, and Moore, to a variety of poets making poems today. In each chapter of *How Poems Get Made*, Longenbach examines a specific aspect of the poetic medium—including Diction, Syntax, Rhythm, Echo, Figure, and Tone—and shows how a poet may manipulate these most basic elements to bring a poem to life.

What Poets Are Like Graphic Arts Books

Fleet River traces the journey of two travelers through landscapes earthly and otherworldly, following the river as it turns, dips underground, then reemerges unexpectedly as they fall in love with the world, as though for the first time. Mimicking the river's shifting course, the poems revise themselves as the book moves forward, turning against their own best discoveries, proving that the pilgrims' journey is less the discovery of love than the re-creation, poem by poem, of love's possibilities.

How Poems Get Made Art of From Second Draft: What other people learn From birth, Betrayal, I learned late. My soul perched On an olive branch Combing itself, Waving its plumes. I said Being mortal, I aspire to Mortal things. I need you, Said my soul, If you're telling the truth. Draft of a Letter is a book about belief—not belief

in the unknowable but belief in what seems bewilderingly plain. Pondering the bodies we inhabit, the words we speak, these poems discover infinitude in the most familiar places. The revelation is disorienting and, as a result, these poems talk to themselves, revise themselves, fashioning a dialogue between self and soul that opens outward to include other voices, lovers, children, angels, and ghosts. For James Longenbach, great distance makes the messages we send sweeter. To be divided from ourselves is never to be alone. "If the kingdom is in the sky," says the body to the soul, "Birds will get there before you." "In time," says the awakening soul, "I liked my second / Body better / Than the first." To live, these poems insist, is to arise every day

to the strange magnificence of the people and places we thought we knew best. Draft of a Letter is an unsettled and radiant paradiso, imagined in the death-shadowed, birth-haunted middle of a long life. Praise for Fleet River "A sensibility this cogent, this subtle and austere is rare; even rarer is its proof that poetry still flows through all things and transforms all things in the process."—Carol Muske-Dukes, Los Angeles Times Book Review