

The Virtues Of Poetry James Longenbach

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The Best of James Whitcomb Riley Indiana University Press

Set against the vibrant backdrop of Chicago, this is a story of science and poetry, manipulation and intrigue, and the lengths to which people will go for their passions. The Yucca Mountain Project deep in the Nevada desert is the first planned long-term nuclear storage facility. The project is designed to contain nuclear waste for ten-thousand years, the amount of time it will take for the waste to no longer be radioactive. It is an ambitious project, especially in light of the fact that in this century alone we lacked the foresight to anticipate Y2K. Given this daunting responsibility, the project employs an artist, a botanist and an architect to contribute visual warnings to the site, in a manner decipherable to future generations. Conrad imagines an influential poetry professor who insists that the project also include a poem, a great poem, an epic poem. It is this poem that brings us to the center of an extended circle of minor poets who are continually upstaging, back-stabbing and falling in and out of love with one another. "... Conrad's novel recalls another comic first work: John Kennedy Toole's *A Confederacy of Dunces*." - Nashville Scene

The Virtues of Poetry Harvard University Press

"The Anthologist" captures all the warmth, wit, and extraordinary prose style that have made Baker--a National Book Critics Circle Award-winning author--an American master.

The Virtues of Aging Yale University Press

The law has traditionally been regarded as a set of rules and institutions. In this thoughtful series of essays, James Boyd White urges a fresh view of the law as an essentially literary, rhetorical, and ethical activity. Defining and elaborating his conception, he artfully bridges the fields of jurisprudence, literature, philosophy, history, and political science. The result, a new approach that may change the way we perceive the legal process, will engage not only lawyers and law students but anyone interested in the relationship between ethics, persuasion, and community. White's essays, though bound by a common perspective, are thematically varied. Each of these pieces makes eloquent and insightful reading. Taken as a whole, they establish, by triangulation, a position from which they all proceed: a view of poetry, law, and rhetoric as essentially synonymous. Only when we perceive the links between these processes, White stresses, can we begin to unite the concerns of truth, beauty, and justice in a single field of action and expression.

Virtue Politics Oxford 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.

Stone Cottage ReadHowYouWant

#1 NEW YORK TIMES BESTSELLER • NATIONAL BOOK AWARD WINNER • NAMED ONE OF TIME'S TEN BEST NONFICTION BOOKS OF THE DECADE • PULITZER PRIZE FINALIST • NATIONAL BOOK CRITICS CIRCLE AWARD FINALIST • ONE OF OPRAH'S "BOOKS THAT HELP ME THROUGH" • NOW AN HBO ORIGINAL SPECIAL EVENT Hailed by Toni Morrison as "required

reading," a bold and personal literary exploration of America's racial history by "the most important essayist in a generation and a writer who changed the national political conversation about race" (Rolling Stone) NAMED ONE OF THE MOST INFLUENTIAL BOOKS OF THE DECADE BY CNN • NAMED ONE OF PASTE'S BEST MEMOIRS OF THE DECADE • NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY The New York Times Book Review • O: The Oprah Magazine • The Washington Post • People • Entertainment Weekly • Vogue • Los Angeles Times • San Francisco Chronicle • Chicago Tribune • New York • Newsday • Library Journal • Publishers Weekly In a profound work that pivots from the biggest questions about American history and ideals to the most intimate concerns of a father for his son, Ta-Nehisi Coates offers a powerful new framework for understanding our nation's history and current crisis. Americans have built an empire on the idea of "race," a falsehood that damages us all but falls most heavily on the bodies of black women and men—bodies exploited through slavery and segregation, and, today, threatened, locked up, and murdered out of all proportion. What is it like to inhabit a black body and find a way to live within it? And how can we all honestly reckon with this fraught history and free ourselves from its burden? *Between the World and Me* is Ta-Nehisi Coates's attempt to answer these questions in a letter to his adolescent son. Coates shares with his son—and readers—the story of his awakening to the truth about his place in the world through a series of revelatory experiences, from Howard University to Civil War battlefields, from the South Side of Chicago to Paris, from his childhood home to the living rooms of mothers whose children's lives were taken as American plunder. Beautifully woven from personal narrative, reimagined history, and fresh, emotionally charged reportage, *Between the World and Me* clearly illuminates the past, bracingly confronts our present, and offers a transcendent vision for a way forward.

The Book of Virtues Farrar, Straus and Giroux

"[A] collection of Clive James's essays on a variety of literary topics . . . This is sanity, humor and acuity in the face of death" (The Wall Street Journal). In 2010, Clive James was diagnosed with terminal leukemia. Deciding that "if you don't know the exact moment when the lights will go out, you might as well read until they do," James moved his library to his Cambridge house, where he would "live, read, and perhaps even write." James is the award-winning author of dozens of works of literary criticism, poetry, and history, and this volume contains his reflections on what may well be his last reading list. A look at some of James's old favorites as well as some of his recent discoveries, this book also offers a revealing look at the author himself, sharing his evocative musings on literature and family, and on living and dying. As thoughtful and erudite as the works of Alberto Manguel, and as moving and inspiring as Randy Pausch's *The Last Lecture* and Will Schwalbe's *The End of Your Life* Book Club, this valediction to James's lifelong engagement with the written word is a captivating valentine from one of the great literary minds of our time. "These essays and poems are death-haunted but radiant with the felt experience of what it means to be alive, even when mortally sick, especially when mortally sick." —Financial Times "Latest Readings is a plain demonstration that Mr. James remains as alert and as funny as any critic on earth." —The New York Times

A Test of Poetry W. W. Norton & Company
Winner of the Helen and Howard Marraro Prize A Times Literary Supplement Book of the Year "Perhaps the greatest study ever written of Renaissance political thought." —Jeffrey Collins, Times Literary Supplement "Magisterial...Hankins shows that the humanists' obsession with character explains their surprising indifference to particular forms of government. If rulers lacked authentic virtue,

they believed, it did not matter what institutions framed their power." —Wall Street Journal "Puts the politics back into humanism in an extraordinarily deep and far-reaching way...For generations to come, all who write about the political thought of Italian humanism will have to refer to it; its influence will be...nothing less than transformative." —Noel Malcolm, American Affairs "[A] masterpiece...It is only Hankins's tireless exploration of forgotten documents...and extraordinary endeavors of editing, translation, and exposition that allow us to reconstruct—almost for the first time in 550 years—[the humanists'] three compelling arguments for why a strong moral character and habits of truth are vital for governing well. Yet they are as relevant to contemporary democracy in Britain, and in the United States, as to Machiavelli." —Rory Stewart, Times Literary Supplement "The lessons for today are clear and profound." —Robert D. Kaplan
Convulsed by a civilizational crisis, the great thinkers of the Renaissance set out to reconceive the nature of society. Everywhere they saw problems. Corrupt and reckless tyrants sowing discord and ruling through fear; elites who prized wealth and status over the common good; religious leaders preoccupied with self-advancement while feuding armies waged endless wars. Their solution was at once simple and radical. "Men, not walls, make a city," as Thucydides so memorably said. They would rebuild the fabric of society by transforming the moral character of its citizens. Soulcraft, they believed, was a precondition of successful statecraft. A landmark reappraisal of Renaissance political thought, *Virtue Politics* challenges the traditional narrative that looks to the Renaissance as the seedbed of modern republicanism and sees Machiavelli as its exemplary thinker. James Hankins reveals that what most concerned the humanists was not reforming institutions so much as shaping citizens. If character mattered more than laws, it would have to be nurtured through a new program of education they called the studia humanitatis: the precursor to our embattled humanities.

Heracles' Bow Farrar, Straus, and Giroux

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.

On Reading Well Oxford University Press

"The flowers, trees, birds, clouds, and effects of light that Schuyler describes with such élan, even if only glimpsed from the window of his apartment, could easily be transposed to the poetry written in Japan or Persia many centuries ago. Even more, his culture and learning, worn so lightly as almost to pass unnoticed, link his verse to other and larger traditions, as in this reflection on Baudelaire — clearly intended as an artistic credo of sorts ..." - Open Letters Monthly
Making Love to the Minor Poets of Chicago Brazos Press
Big, colorful virtues like courage and decisiveness in crisis easily get our attention. But sometimes it's those everyday values that shape us much more profoundly. Lost in our noisy, flashy, gaudy world are the quiet virtues that work behind the scenes - molding our character, guiding our actions, enriching our lives. Greg Spencer unfolds the beauty and nature of each, showing us how to take notice of discernment, innocence, generosity, authenticity and more. In this book you'll discover how far from being dull these quieter virtues actually are. Though often hidden, they play a formative role in who we become and what we do.

Cleanness University of Chicago Press

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.

Latest Readings Copper Canyon Press

Longlisted for the Prix Sade 2021 Longlisted for the Joyce Carol Oates Prize Longlisted for the Gordon Burn Prize A New York Times Notable Book of 2020 A New York Times Critics Top Ten Book of the Year Named a Best Book of the Year by over 30 Publications, including The New Yorker, TIME, The Washington Post, Entertainment Weekly, NPR, and the BBC 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.

If - Simon and Schuster

W. H. Auden is perhaps the most important English language poet of the 20th century. He produced marvelous poems—even in his last days. However, critics and reviewers not only have not recognized the aesthetics of the poetry Auden wrote after 1965, but they have ignored or made prejudiced and disparaging remarks about it, thus diverting subsequent critical (and popular) attention from its remarkable virtues. The aim of *W. H. Auden's Poetry: Mythos, Theory, and Practice* is to clarify Auden's career-long interest in poetic theory and, above all, to show how his changing thoughts about poetry impelled him towards the production of the last three volumes of his verse. Because it links the poet's biographia literaria and his aesthetic vision, this book will appeal to poets as well as to students of writing—particularly those interested in the creative process and its correlation to artistic forms. Students of 20th-century American and British literature will find in these pages a comprehensive survey of Auden's thoughts about his art and the poetry of his predecessors as well as of his contemporaries. Teachers of Auden's works will appreciate the strong light such a survey casts on Auden's poetic practice. Engineers and architects, physicists and biologists, cultural critics, social scientists, philosophers, and especially Gestalt psychologists might well enjoy reading about the ways their fields have intersected and influenced the thinking of one of the twentieth century's most brilliant and courageous poets.

The Art of the Poetic Line W. W. Norton & Company

Roethke's prose teems with fierce intelligence and outrageous quoteable quotes.

The Virtues of Poetry Penguin

The best-loved poems by the "Hoosier Poet" are here collected to read and cherish time and time again. Included are some of Riley's most durable and endearing works—poems about nature, home, and country as well as the dialect poems for which Riley is famous.

Everything We Always Knew Was True Smyth & Helwys Publishing, Incorporated

A poet and scholar explores how lyric poetry works by examining the lives and works of thirteen twentieth- and twenty-first-century American poets and musicians. For more than a century, American poets have heeded the siren song of Ezra Pound's make it new, staking a claim for the next poem on the supposed obsolescence of the last. But great poems are forever rehearsing their own present, inviting readers into a nowness that makes itself new each time we read or reread them. They create the present moment as we enter it, their language relying on the long history of lyric poetry while at the same time creating a feeling of unprecedented experience. In poet and critic James Longenbach's title, the word "now" does double duty, evoking both a lyric sense of the present and twentieth-century writers' assertion of "nowness" as they crafted their poetry in the

wake of Modernism. Longenbach examines the fruitfulness of poetic repetition and indecision, of naming and renaming, and of the evolving search for newness in the construction, history, and life of lyrics. Looking to the work of thirteen poets, from Marianne Moore and T. S. Eliot through George Oppen and Jorie Graham to Carl Phillips and Sally Keith, and several musicians, including Virgil Thomson and Patti Smith, he shows how immediacy is constructed through language. Longenbach also considers the life and times of these poets, taking a close look at the syntax and diction of poetry, and offers an original look at the nowness of lyrics. Praise for *The Lyric Now* "Longenbach is a lyric poet, practical critic, and literary scholar. These are distinct roles, and there are vanishingly few people good, let alone so distinguished, in all three. In *The Lyric Now*, he brings a career's worth of wisdom to bear while writing with élan and urgency for both the specialist and nonspecialist reader. No one is better at explaining how poems work, how literary history happens, and why we should care about both." —Langdon Hammer, author of *James Merrill: Life and Art* "[Longenbach] does prove—with stylistic wit and epigrammatic verve—that close reading can be a literary art in its own right. . . . Taken together, these essays . . . make an implicit case for the importance of syntax to lyric poetry. This is particularly evident in Longenbach's reading of Moore's "The Octopus," in masterful readings of poems by Jorie Graham and Carl Phillips. When he contrasts Patti Smith's prose and John Ashbery's poetry with the songs of Bob Dylan, his skill as an expert close reader proves his point about the power of syntax. This volume proves a simple yet fundamental truth: "a lyric works particularly, sentence by sentence, line by line" Summing Up: Highly recommended." —Choice

Everyday Virtues Springer Science & Business Media

A selection of new and revised essays from eminent scholar and critic Professor Christopher Ricks. Christopher Ricks brings together new as well as substantially augmented critical essays across a wide range. Several derive from his term as the Professor of Poetry at the University of Oxford, when his inaugural lecture engaged with the illuminatingly puzzled relations between poetry and prose. Comparison and analysis (the tools of the critic, as T.S. Eliot insisted) are enlivened by imaginative pairings: of Samuel Johnson with Samuel Beckett, of Norman Mailer with Dickens, of Shakespeare with George Herbert, or of secret-police surveillance in Ben Jonson's *Rome* with that of Carmen Bagan's *Romania*. Along *Heroic Lines* devotes itself to the heroic and to 'heroics' (*Othello* cross-examined by T.S. Eliot; Byron and role-playing; Ion Bagan, political protest and arrest). This knot is in tension with the English heroic line (Dryden's heroic triplets, Henry James's cadences, Geoffrey Hill's concluding book of prose-poems and how they choose to conclude). All alert to the balance and sustenance of alternate tones that prose and poetry can achieve in harmony.

Poetry Notebook: Reflections on the Intensity of Language Graywolf Press

What if the religious themes and allusions in modernist poetry are not just metaphors? Following the religious turn in other disciplines, literary critics have emphasized how modernists like Woolf and Joyce were haunted by Christianity's cultural traces despite their own lack of belief. In *Poetry and Theology in the Modernist Period*, Anthony Domestico takes a different tack, arguing that modern poets such as T. S. Eliot, W. H. Auden, and David Jones were interested not just in the aesthetic or social implications of religious experience but also in the philosophically rigorous, dogmatic vision put forward by contemporary theology. These poets took seriously the truth claims of Christian theology: for them, religion involved intellectual and emotional assent, doctrinal articulation, and ritual practice. *Domestico* reveals how an important strand of modern poetry actually understood itself in and through the central theological questions of the modernist era: What is transcendence, and how can we think and write about it? What is the sacramental act, and how does its wedding of the immanent and the transcendent inform the poetic act? How can we relate kairos (holy time) to chronos (clock time)? Seeking answers to these complex questions, *Domestico* examines both modernist institutions (the *Criterion*) and specific works of modern poetry (Eliot's *Four Quartets* and Jones's *The Anathemata*). The book also traces the contours of what it dubs "theological modernism": a body of poetry that is both theological and modernist. In doing so, this book offers a new literary history of the modernist period, one that attends both to the material circulation of texts and to the broader intellectual currents of the time.

Earthling: Poems Simon and Schuster

This lively intellectual biography of the second half of Coleridge's life argues that the poet, in his mature work, reveals a brilliant though troubled genius for conveying the ambiguities of psychological limbo. Asserting that the later poetry is the key element of Coleridge's career, Eric G. Wilson proposes that this period of work reflects the poet's ability to imagine and dissect both sides of life's grand antagonisms—many and one, body and soul, fact and dream, flux and permanence. Trapped in a vague region between equally troubled and opposite states, the older Coleridge felt chronically incomplete, confused, dissatisfied. Yet, Wilson writes, this melancholy state brought him to the curious frontier where one achieves double vision, the capacity to perceive two sides of the world at once. Although this double refraction kept Coleridge from finding peace, Wilson contends that the psychic limbo became a muse—an inspiration to complete works on the impossibility of completion. In revealing the virtues of Coleridge's gloom, Wilson reassesses the trajectory of Coleridge's poetic career and discovers affinities between Coleridge and later Romantics who often criticized him. As a psychologist of limbo, Coleridge tests the spirit of Byron's meditations on the ruins of history and of Keats' broodings over the rifts between fact and fantasy. Wilson also finds a new place for Coleridge in the history of ideas, positioning him as an anxious precursor of Kierkegaard's dread and the abyss of Nietzsche, and offers a well-structured analysis of Coleridge's intellectual development in his later years. Though committed to Coleridge's poetry, this book is finally a philosophical meditation on the virtues of melancholy—its particular kind of creativity as well as its psychological depths. Exploring a tortured, luminous mind, Coleridge's *Melancholia* offers a primer on the search for the ancient ideal of soul.

Along Heroic Lines National Geographic Books

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.