

The Virtues Of Poetry James Longenbach

Children's Book of VirtuesHow to Read Poetry Like a ProfessorThe Art of the Poetic LineThe Cardinal VirtuesAn Introduction to English PoetryThe Shi King, the Old "Poetry Classic" of the ChineseOpen Subjects: English Renaissance Republicans, Modern Selfhoods and the Virtue of VulnerabilityEveryday VirtuesVirtue PoliticsThe Lyric NowBaudelaire ; & Athena's Screech OwlFun with OldiesThe Seven Heavenly VirtuesHow to Heal a Grieving HeartThe poetical works of James Beattie, and the poems and plays of Oliver GoldsmithThe Government LakeThe Life and Poetry of James Thomson (B.V.)The Dramatic Works and Poems of James Shirley,: The lady of pleasure. The Royal master. The Duke's mistress, The Doubtful heir. St Patrick for Ireland. The constant maid. The Humorous courtierPoems of James McIntyreThe Resistance to PoetryDeliveranceJames Clarence Mangan, His Selected PoemsSongs of the Seasons and Other PoemsA Common VirtueJames Thomson's Defence of PoetryThe Hanging GodCleannessDraft of a LetterTHE LATER POEMS AND SONGS OF JAMES LINEN.XThe Virtues of AgingObservationsPhilip LarkinVirtues for Ordinary ChristiansThe Penguin Book of the Prose PoemThe Poems of James ThomsonVirtue and Science. Pindarick poems By J. S. [James Shute?].The Book of Virtues for Boys and GirlsThe Virtues of PoetryThe Tyranny of Virtue

Children's Book of Virtues

How to Read Poetry Like a Professor

A collection of stories and poems presented to teach virtues, including compassion, courage, honesty, friendship, and faith.

The Art of the Poetic Line

2002 Lannan Award winner explores through poetry the "vertigo of solitude" as his family dissolves.

The Cardinal Virtues

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

An Introduction to English Poetry

The Shi King, the Old "Poetry Classic" of the Chinese

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.

Open Subjects: English Renaissance Republicans, Modern Selfhoods and the Virtue of Vulnerability

Everyday Virtues

Virtue Politics

A Must Have for DJs & Oldies Music Lovers Everywhere! "FUN with Oldies" is a Book of Lists of 50's, 60's, 70's Plus Oldies & Classic Rock & Roll Songs categorized by idea, genre or theme. It started as a feature on My Radio Show when "Gearhead Ed" asked for some CARtoons for "Classic Car Week" like Little Deuce Coupe-Beach Boys, GTO-Ronnie & The Daytonas, or Mustang Sally-Wilson Pickett. You get the idea. Then I started doing three song sets on a variety of different themes calling it "Fun with Oldies". The popularity grew until my loyal listeners requested my music sets! COOL! "Fun with Oldies" The Book was born. Over 180 categories including CARtoons, Susie Songs, Slow Jams, Candy Songs, One Hit Wonders, Girl Groups, Teen Idols, Angels & Devils, Happy Songs, Crying Tunes, Jungle Fever, Jailbird, Wild Wild West, & A Day The Music Died Feature. A Special Addition to Any Oldies Library!!! Buy it, & you'll soon be having your own "FUN with Oldies"! Share the Lunacy! You'll Love it!

The Lyric Now

Each page of this small, full-color gift-style book contains a comforting message to help grieving people come to terms with their loss.

Baudelaire ; & Athena's Screech Owl

Becoming a man is difficult . . . even in the best of circumstances, but when it must be done in 1968 and with the Year of the Monkey set to explode onto the cities and battlefields of a war-torn nation, it is only the very best who make the grade. A Common Virtue has the immediacy and punch of today's fears as it draws on yesterday's headlines. When the armies of

Ho Chi Minh push across the demilitarized zone on a scale never thought possible and simultaneously strike at hundreds of targets, American Marines are at the forefront – dependent on information from a special reconnaissance force that is the only thing that can stop Hanoi from using a New Year's opportunity to seize the country. This is the story of Paul Jackson, Sole survivor of a hillside massacre, Marine Corps sniper and reconnaissance innovator, and his epic march through the annals of the horrific bureaucracy that is the United States military in 1968. An eighteen-year-old Marine learns, at an early age, what he must do to survive; what he must do to excel; and what must be done to fit into the most exclusive fraternity in the world. A Common Virtue is about the other half of heroism, the part that pits a warrior against an American public that despises his uniform, against internal factions that brand him a “coward,” and against a beautiful woman who wants nothing more than for him to stay home and love her. It is about growing into manhood in a toxic America and a world gone mad. Tough choices, painful experiences, and an instinct for survival work to create a leader of legend. Exciting, historical, and far reaching, A Common Virtue is an ambitious and explosive creation; one that could only have been written by one who was there.

Fun with Oldies

This study presents a contextual and intertextual reading of James Thomson's (1700--1748) poem »The Seasons«, taking into consideration some of the presuppositions and habitus of the text's cultural community and the function of the poem's many intertextual allusions. An intertextual reading reveals »The Seasons«, though heterogeneous on its surface, as coherent in its cultural functionality. An analysis of the poem's intertext uncovers textual strategies that attempt to re-legitimise poetic discourse as a culturally relevant force especially in relation to the newly privileged discourse of natural philosophy.

The Seven Heavenly Virtues

How to Heal a Grieving Heart

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.

The poetical works of James Beattie, and the poems and plays of Oliver Goldsmith

Studies of the republican legacy have proliferated in recent years, always to argue for a polity that cultivates the virtues, protections, and entitlements which foster the self's ability to simulate an invulnerable existence. James Kuzner's original new study of writing by Spenser, Shakespeare, Marvell and Milton is the first to present a genealogy for the modern self in which its republican origins can be understood far more radically. In doing so, the study is also the first to draw radical and republican thought into sustained conversation, and to locate a republic for which vulnerability is, unexpectedly, as much what community has to offer as it is what community guards against. At a time when the drive to safeguard citizens has gathered enough momentum to justify almost any state action, Open Subjects questions whether vulnerability is the evil we so often believe it to be.

The Government Lake

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.

The Life and Poetry of James Thomson (B.V.)

The Dramatic Works and Poems of James Shirley, : The lady of pleasure. The Royal master. The Duke's mistress, The Doubtful heir. St Patrick for Ireland. The constant maid. The Humorous courtier

A revelatory, intimate, and sympathetic study of Philip Larkin, an iconic poet and a much misunderstood man, offering fresh

understanding of the interplay of his life and work. Philip Larkin (1922-1985) is one of the most beloved poets in English. Yet after his death a largely negative image of the man himself took hold; he has been portrayed as a racist, a misogynist and a narcissist. Now Larkin scholar James Booth, for seventeen years a colleague of the poet's at the University of Hull, offers a very different portrait. Drawn from years of research and a wide variety of Larkin's friends and correspondents, this is the most comprehensive portrait of the poet yet published. Booth traces the events that shaped Larkin in his formative years, from his early life when his political instincts were neutralised by exposure to his father's controversial Nazi values. He studies how the academic environment and the competition he felt with colleagues such as Kingsley Amis informed not only Larkin's poetry, but also his little-known ambitions as a novelist. Through the places and people Larkin encountered over the course of his life, including Monica Jones, with whom he had a tumultuous but enduring relationship, Booth pieces together an image of a rather reserved and gentle man, whose personality-and poetry--have been misinterpreted by decades of academic study. Philip Larkin: Life, Art and Love reveals the man behind the words as he has never been seen before.

Poems of James McIntyre

The Resistance to Poetry

Deliverance

An insightful, engaging introduction to poetry written by one of England's leading poets makes use of prisoner work songs, Broadway show tunes, and the cries of street vendors to introduce readers to the rhythms of poetry. Reprint.

James Clarence Mangan, His Selected Poems

Well-known works by such authors as Aesop, Dickens, Tolstoy, Shakespeare, and Baldwin are presented to teach virtues, including compassion, courage, honesty, friendship, and faith.

Songs of the Seasons and Other Poems

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.

A Common Virtue

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

James Thomson's Defence of Poetry

In The Hanging God, James Matthew Wilson mines the landscape of contemporary American life for images to reflect its

moral ravages. Raw in their affective power, Wilson's images and narratives avoid ambiguity in matters of faith without sacrificing complexity of feeling, compassion, and self-examination.

The Hanging God

“You're hooked, you feel every cut, grope up every cliff, swallow water with every spill of the canoe, sweat with every draw of the bowstring. Wholly absorbing [and] dramatic.”—Harper's Magazine The setting is the Georgia wilderness, where the states most remote white-water river awaits. In the thundering froth of that river, in its echoing stone canyons, four men on a canoe trip discover a freedom and exhilaration beyond compare. And then, in a moment of horror, the adventure turns into a struggle for survival as one man becomes a human hunter who is offered his own harrowing deliverance. Praise for Deliverance “Once read, never forgotten.”—Newport News Daily Press “A tour de force . . . How a man acts when shot by an arrow, what it feels like to scale a cliff or to capsize, the ironic psychology of fear: these things are conveyed with remarkable descriptive writing.”—The New Republic “Freshly and intensely alive . . . with questions that haunt modern urban man.”—Southern Review “A fine and honest book that hits the reader's mind with the sting of a baseball just caught in the hand.”—The Nation “[James Dickey's] language has descriptive power not often matched in contemporary American writing.”—Time “A harrowing trip few readers will forget.”—Asheville Citizen-Times “A novel that will curl your toes . . . Dickey's canoe rides to the limits of dramatic tension.”—New York Times Book Review “A brilliant and breathtaking adventure.”—The New Yorker

Cleanness

'A wonderful book - an invigorating revelation An essential collection of prose poems from across the globe, by old masters and new, reveals the form's astonishing range' Kate Kellaway, Observer The prose poem has proven one of the most innovative and versatile poetic forms of recent years. In the century-and-a-half since Charles Baudelaire, Emma Lazarus, Oscar Wilde and Ivan Turgenev spread the notion of a new kind of poetry, this 'genre with an oxymoron for a name' has attracted and beguiled many of our most beloved writers. Yet it has long remained a hidden territory - and even now, this peculiarly rich and expansive form can strike many contemporary readers as something of a mystery. Here, Jeremy Noel-Tod reconstructs the history of the prose poem for us by selecting the essential pieces of writing - by turns luminous, brooding, lamentatory and comic - which have defined and developed it at each stage, covering a greater chronological sweep and international range than any previous anthology of its kind. In The Penguin Book of the Prose Poem, Margaret Atwood rubs shoulders with Claudia Rankine; Lu Xun and Rabindranath Tagore take seats in the family tree above Seamus Heaney and Simon Armitage; and Czeslaw Milosz sits just pages from Eileen Myles.

Draft of a Letter

THE LATER POEMS AND SONGS OF JAMES LINEN.

From the bestselling author of *How to Read Literature Like a Professor* comes this essential primer to reading poetry like a professor that unlocks the keys to enjoying works from Lord Byron to the Beatles. No literary form is as admired and feared as poetry. Admired for its lengthy pedigree—a line of poets extending back to a time before recorded history—and a ubiquitous presence in virtually all cultures, poetry is also revered for its great beauty and the powerful emotions it evokes. But the form has also instilled trepidation in its many admirers mainly because of a lack of familiarity and knowledge. Poetry demands more from readers—intellectually, emotionally, and spiritually—than other literary forms. Most of us started out loving poetry because it filled our beloved children's books from Dr. Seuss to Robert Louis Stevenson. Eventually, our reading shifted to prose and later when we encountered poetry again, we had no recent experience to make it feel familiar. But reading poetry doesn't need to be so overwhelming. In an entertaining and engaging voice, Thomas C. Foster shows readers how to overcome their fear of poetry and learn to enjoy it once more. From classic poets such as Shakespeare, Samuel Taylor Coleridge, and Edna St. Vincent Millay to later poets such as E.E. Cummings, Billy Collins, and Seamus Heaney, *How to Read Poetry Like a Professor* examines a wide array of poems and teaches readers: How to read a poem to understand its primary meaning. The different technical elements of poetry such as meter, diction, rhyme, line structures, length, order, regularity, and how to learn to see these elements as allies rather than adversaries. How to listen for a poem's secondary meaning by paying attention to the echoes that the language of poetry summons up. How to hear the music in poems—and the poetry in songs! With *How to Read Poetry Like a Professor*, readers can rediscover poetry and reap its many rewards.

X

The Virtues of Aging

Observations

A new look at traditional virtues. Hope becomes the virtue for holding on, courage doing what you have to when you're afraid, and more.

Philip Larkin

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.

Virtues for Ordinary Christians

From public intellectual and professor Robert Boyers, a thought-provoking volume of nine essays that elegantly and fiercely addresses recent developments in American culture and argues for the tolerance of difference that is at the heart of the liberal tradition. Written from the perspective of a liberal intellectual who has spent a lifetime as a writer, editor, and college professor, *The Tyranny of Virtue* is a precise and nuanced insider's look at shifts in American culture—most especially in the American academy—that so many people find alarming. Part memoir and part polemic, an anatomy of important and dangerous ideas, and a *cri de coeur* lamenting the erosion of standard liberal values, Boyers's collection of essays is devoted to such subjects as tolerance, identity, privilege, appropriation, diversity, and ableism that have turned academic life into a minefield. Why, Robert Boyers asks, are a great many liberals, people who should know better, invested in the drawing up of enemies lists and driven by the conviction that on critical issues no dispute may be tolerated? In stories, anecdotes, and character profiles, a public intellectual and longtime professor takes on those in his own progressive cohort who labor in the grip of a poisonous and illiberal fundamentalism. The end result is a finely tuned work of cultural intervention from the front lines.

The Penguin Book of the Prose Poem

The Poems of James Thomson

The stunning, startling collection that is also the last work from a major poet A woman named Mildred starts laying eggs after feathers from wild poultry begin coming down the chimney. A man becomes friends with a bank robber who abducts him and eventually rues his captor's death. A baby is born transparent. James Tate's work, filled with unexpected turns and deadpan exaggeration, "fanciful and grave, mundane and transcendent," (New York Times) has been among the most defining and significant of our time. In his last collection before his death in 2015, Tate's dark yet whimsical humor, his emotional acuity, and his keen ear for the absurd are on full display in prose poems that finely constructed and lyrical, surrealistic and provocative. With *The Government Lake*, James Tate reminds us why he is one of the great poets of our age and one of the true masters of the form.

Virtue and Science. Pindarick poems By J. S. [James Shute?].

"We are not alone in our worry about both the physical aspect of aging and the prejudice that exists toward the elderly, which is similar to racism or sexism. What makes it different is that the prejudice also exists among those of us who are either within this group or rapidly approaching it. When I have mentioned the title of this book to a few people, most of them responded, 'Virtues? What could possibly be good about growing old?' The most obvious answer, of course, is to consider the alternative to aging. But there are plenty of other good answers--many based on our personal experiences and observations. " --from *THE VIRTUES OF AGING* From the Trade Paperback edition.

The Book of Virtues for Boys and Girls

The Virtues of Poetry

The Tyranny of Virtue

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.

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