

The Pleasure Of Poetry Reading And Enjoying British Poetry From Donne To Burns

An introduction to the sound, rhyme, meter, and scansion of metrical poetry with examples from the Elizabethan Age to Elizabeth Bishop

The Pleasure of PoetryReading and Enjoying British Poetry from Donne to BurnsPraeger

Takes readers on a tour of the major works and figures of 17th- and 18th-century English poetry.

A collection of sharp, entertaining, and informative essays by poet Robert Pinsky. Poetry and the World is a passionate inquiry into poetry's place in the modern world. Combining the arts of criticism and autobiography, Pinsky writes about poets as diverse as Walt VWhitman and Philip Freneau, Marianne Moore and Frank O'Hara, about a visit to Poland during the early days of Solidarity, and his own childhood in a seedy New Jersey resort town. The scope and diversity of these essays confirm Pinsky's stature as not only one of our best poets, but as a perceptive and engaging critic as well.

Pleasure Dome

Windows and Doors

Reading and Enjoying British Poetry from Donne to Burns

The Serious Pleasure of Books

The Literary Agenda

Poetry

The Literary Agenda is a series of short polemical monographs about the importance of literature and of reading in the wider world and about the state of literary education inside schools and universities. The category of 'the literary' has always been contentious. What is clear, however, is how increasingly it is dismissed or is unrecognised as a way of thinking or an arena for thought. It is sceptically challenged from within, for example, by the sometimes rival claims of cultural history, contextualized explanation, or media studies. It is shaken from without by even greater pressures: by economic exigency and the severe social attitudes that can follow from it; by technological change that may leave the traditional forms of serious human communication looking merely antiquated. For just these reasons this is the right time for renewal, to start reinvigorated work into the meaning and value of literary reading. In this fascinating addition to the Literary Agenda series, David Constantine argues that poetry matters. It matters for individuals and for the society they are members of. He asserts that poetry is not for the few but for the many, and belongs and can only thrive among them, speaks of and to their concerns. Poetry considers both the writing and the reading of poetry, which Constantine views as kindred activities. He examines what goes into the writing of a poem and considers what good there is in reading it. Constantine also considers translation, arguing that great benefit comes to the native language from dealings with the foreign; also, that all reading is a form of translation - of texts into the lives we lead. Altogether, Poetry is an attempt, with many quotations, to show how poetry works, what its responsibilities are, and how it may help us in our real circumstances now.

1974 study of Latin poetry designed to encourage fresh readings and to illustrate critical approaches to the literature.

In 2012, to celebrate the centennial of Poetry, the Press published The Open Door:100 Poems,100 Years of Poetry Magazine, edited by Share and Wiman; that is the model for this new anthology of fifty essays about reading poetry. All were commissioned by Poetry for a column called The View From Here, in which people "from outside the world of poetry" are invited to describe when and why they read poetry. The editors sought contributions from philosophers and journalists, musicians and artists, doctors and soldiers, an iron-worker, a lawyer, anthropologist, economist, and politician. Contributors include Neko Case, Roger Ebert, Richard Rorty, Rhymefest, Lynda Barry, Daniel Handler, and Alex Ross. They have arranged the essays in groups and pulled out quotes to open each of the eight sections as a way to suggest themes without trying to prescribe how the pieces should be read. Each essay retains its own voice, and many are surprising, provocative, touching, or funny.

An exploration of the reasons for and meanings of poetry analyzes poems by Wordsworth, Plath, Neruda, and others to define their unique power and message

A Guide to Reading Poetry for Pleasure and Practical Criticism

Life's Greatest Pleasure

Poetry for Pleasure

A Month of Sundays

Reading Victorian Poetry

The Virtues of Poetry

How Gigggle Poetry Reading Lessons Turn Struggling Readers into Happy Readers — For Grades 2–5. Many struggling readers are embarrassed to read aloud. They are often intimidated or bored by texts that conventional programs require them to practice. So, instead of catching up, they fall further behind. Currently 67% of American fourth graders can’t read grade-level text. Reading specialist Amy Buswell has spent eight years looking for remediation methods that work. “What is needed,” Buswell explains, “is a program that improves the motivation of struggling readers, because that accounts for 90% of the problem.” Four years ago, Buswell came up with a brainstorm. She knew her best readers enjoyed reading Bruce Lansky’s poetry books for pleasure. The more poems they read, the better their reading got. Why not use Lansky’s kid-tested poems as texts struggling readers could practice on to improve their reading—using six research-based strategies: choral reading, echo reading, paired reading, repeated reading, sustained silent reading and “say it like the character” reading. — This book is the result of that brainstorm and the resulting collaboration between Buswell and Lansky. It gives teachers and parents everything they need to help children improve their reading: -35 kid-tested poems by Bruce Lansky -35 customized reading lessons by Amy Buswell -35 off-the-wall illustrations by Stephen Carpenter -35 sets of zany performance tips by Bruce Lansky ...all of which is designed to make the process of reading improvement more like fun than work. — What Amy Buswell and Bruce Lansky have created is the most entertaining fluency intervention ever. That’s why it is so successful at overcoming negative attitudes to improve reading skills and scores. Ninety-five percent of participating students made significant improvement in their fluency (reading rate). And average reading scores on the Florida Comprehensive Assessment Test (FCAT) for Buswell’s school raised her school’s rating to an A for the first time. In 2011, Buswell’s school achieved one of the highest-percentage reading gains in the county. — There’s no reason parents can’t get in on the fun, too. Parents will enjoy Lansky’s funny poems and Stephen Carpenter’s delightful illustrations as much as their children. By reading the poems with their children and encouraging their children to try some of Lansky’s entertaining performance tips (by adding gestures, sound effects, props and finding additional readers: be they friends, family or neighbors), they can dramatically speed up their child’s reading progress (and have lots of fun in the process.)

Poetry for Pleasure is an anthology representative of the great wealth of English poetry written between the sixteenth century and the present day. The book is arranged in fifteen sections, each devoted to a different theme. The first two of these comprise verse written mainly for, or about, the young or the very young. Subsequent sections deal with such varied subjects as country pleasures, love and friendship, music and dancing, the sea, time, age, sleep, and death. In fact they cover almost the whole range of human experience. Inevitably, a number of poems will be familiar to most readers, but some will be new to many.

An innovative and accessible guide to poetry-writing by an award-winning poet and beloved professor of poetry. A Primer for Poets and Readers of Poetry guides the young poet toward a deeper understanding of how poetry can function in his or her life, while also introducing the art in an exciting new way. Using such poems as Theodore Roethke’s “My Papa’s Waltz” and Robert Hayden’s “Those Winter Sundays,” the Primer encourages young writers to approach their “thresholds”—those places where disorder meets order, where shaping imagination can turn language into urgent and persuasive poems. It provides the poet with more than a dozen focused writing exercises and explains essential topics such as the personal and cultural threshold; the four forces that animate poetic language (naming, singing, saying, imagining); tactics of revision; ecstasy and engagement as motives for poetry; and how to locate and learn from our personal poetic forebears.

In recent years, cultural commentators have sounded the alarm about the dire state of reading in America. Americans are not reading enough, they say, or reading the right books, in the right way. In this book, Alan Jacobs argues that, contrary to the doomsayers, reading is alive and well in America. There are millions of devoted readers supporting hundreds of enormous bookstores and online booksellers. Oprah’s Book Club is hugely influential, and a recent NEA survey reveals an actual uptick in the reading of literary fiction. Jacobs’s interactions with his students and the readers of his own books, however, suggest that many readers lack confidence; they wonder whether they are reading well, with proper focus and attentiveness, with due discretion and discernment. Many have absorbed the puritanical message that reading is, first and foremost, good for you—the intellectual equivalent of eating your Brussels sprouts. For such people, indeed for all readers, Jacobs offers some simple, powerful, and much needed advice: read at whim, read what gives you delight, and do so without shame, whether it be Stephen King or the King James Version of the Bible. In contrast to the more methodical approach of Mortimer Adler’s classic How to Read a Book (1940), Jacobs offers an insightful, accessible, and playfully irreverent guide for aspiring readers. Each chapter focuses on one aspect of approaching literary fiction, poetry, or nonfiction, and the book explores everything from the invention of silent reading, reading responsively, rereading, and reading on electronic devices. Invitingly written, with equal measures of wit and erudition, The Pleasures of Reading in an Age of Distraction will appeal to all readers, whether they be novices looking for direction or old hands seeking to recapture the pleasures of reading they first experienced as children.

A Quippy and Sonorous Guide to Verse

A New Anthology of Poems to Read Aloud

Rules for the Dance

A Poet Reads Literary Theory

The Pleasure of Reading the Bible

I do not believe that poetry is mysterious or esoteric. It is for all who can read, who can call words, who have rhythm enough, by nature, so that a jazz orchestra sets feet and hands in motion. Likewise, this invitation is to all. But it is, especially, invitation to those regretfully convinced that poetry is not for them, and to those who think they prefer the unequivocating directness of prose. It is invitation to labor, and after labor, entrance upon pleasure "not to be chang'd by place or time," the peculiar pleasure which poetry is. - Invitation to reading.

A book-and-audio set features poems that emphasize the attentive, intuitive, and reflective process of listening to poetry, in a collection that organizes works under such themes as "Short Lines, Frequent Rhymes" and "Odes, Complaints, and Celebrations."

Celebrated poet and critic Michael Rosen takes readers on a whirlwind tour exploring what poems are, what they can do, and the joys of reading and writing them. For thousands of years, people have been writing poetry. But what is poetry? Award-winning wordsmith Michael Rosen has spent decades thinking about that question, and in this helpful guide he shares his insights with humor, knowledge, and appreciation -- appreciation for poetry and appreciation for twenty-first-century children embarking on their own poetic journeys. Young readers are invited to join him on a welcoming exploration of the British poetic canon, replete with personal insights into what the renowned poet thinks about as he writes and advice on writing their own poetry. When he's finished, readers will be able to say with confidence: this is poetry. Included in this accessible handbook are writing tips, analyses of classic poems, and an appendix of poets and useful websites.

Casting a fresh perspective on the greatest long poem in English, David Hopkins guides the reader through the inspiring poetic landscape of Milton's great epic Paradise Lost, a work of literature which has compelled and fascinated readers down the ages and which offers enduring insight into the human condition A welcome aesthetic focus on the poetic experience of reading Paradise Lost rather than its religious or political context Provides a nuanced, unified vision of the poem from a celebrated authority on English poetry of the period Includes consideration of the poem's earlier champions and critics Passionately advocates Paradise Lost's continuing artistic and philosophical relevance

What Is Poetry?: The Essential Guide to Reading and Writing Poems

On Reading Modern Poetry

The Pleasures of the Damned

Who Reads Poetry

New and Collected Poems

50 Views from “Poetry” Magazine

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.

"The Poetry Handbook" is a lucid and entertaining guide to the poet's craft, and an invaluable introduction to practical criticism for students. Chapters on each element of poetry, from metre to gender, offer a wide-ranging general account, and end by looking at two or three poems from a small group (including works by Donne, Elizabeth Bishop, Geoffrey Hill, and Nobel Laureate Derek Walcott), to build up sustained analytical readings. Thorough and compact, with notes and quotations supplemented by detailed reference to the Norton Anthology of Poetry and a companion website with texts, links, and further discussion, The Poetry Handbook is indispensable for all school and undergraduate students of English. A final chapter addresses examinations of all kinds, and sample essays by undergraduates are posted on the website. Critical and scholarly terms are italicised and clearly explained, both in the text and in a complete glossary; the volume also includes suggestions for further reading. The first edition, widely praised by teachers and students, showed how the pleasures of poetry are heightened by rigorous understanding and made that understanding readily available.; This second edition - revised, expanded, and supported by a new companion website - confirm "The Poetry Handbook" as the best guide to poetry available in English.

To his legions of fans, Charles Bukowski was—and remains—the quintessential counterculture icon. A hard-drinking wild man of literature and a stubborn outsider to the poetry world, he wrote unflinchingly about booze, work, and women, in raw, street-tough poems whose truth has struck a chord with generations of readers. Edited by John Martin, the legendary publisher of Black Sparrow Press and a close friend of Bukowski’s, The Pleasures of the Damned is a selection of the best works from Bukowski’s long poetic career, including the last of his never-before-collected poems. Celebrating the full range of the poet’s extraordinary and surprising sensibility, and his uncompromising linguistic brilliance, these poems cover a rich lifetime of experiences and speak to Bukowski’s “immense intelligence, the caring heart that saw through the sham of our pretenses and had pity on our human condition” (New York Quarterly). The Pleasures of the Damned is an astonishing poetic treasure trove, essential reading for both longtime fans and those just discovering this unique and legendary American voice.

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 Successful Reading-Fluency Program Parents and Teachers Can Use to Dramatically Improve Reading Skills and Scores

The Pleasures, the Dangers and the Uses of Desultory Reading

A Primer for Poets and Readers of Poetry

And Fall in Love with Poetry

The Pleasures of Reading in an Age of Distraction

Poems for Pleasure

Lyric poetry has long been regarded as the intensely private, emotional expression of individuals, powerful precisely because it draws readers into personal worlds. But who, exactly, is the "I" in a lyric poem, and how is it created? In Lyric Poetry, Mutlu Blasing argues that the individual in a lyric is only a virtual entity and that lyric poetry takes its power from the public, emotional power of language itself. In the first major new theory of the lyric to be put forward in decades, Blasing proposes that lyric poetry is a public discourse deeply rooted in the mother tongue. She looks to poetic, linguistic, and psychoanalytic theory to help unravel the intricate historical processes that generate speaking subjects, and concludes that lyric forms convey both personal and communal emotional histories in language. Focusing on the work of such diverse twentieth-century American poets as T. S. Eliot, Ezra Pound, Wallace Stevens, and Anne Sexton, Blasing demonstrates the ways that the lyric "I" speaks, from first to last, as a creation of poetic language.

Essie R. Morris, a present resident of Harlingen, Texas is on the verge of releasing a publication of her own originally written poetry that can serve as food to strengthen lives worldwide. This collection of Essie's creative writings should be classified in a literary world of its own! The usage of words in her poems published in this book, can touch hearts, souls, and minds everwhere! It is already

being stated (even before the book is released by those who have had access to individual poems, that the total family, after reading these poems, will establish within themselves a declaration that poetry can be enriching for every age who takes a few minutes to read it. Poems found in POETIC PLEASURES covers a variety of subjects - from "church" to "the little boy who had to beg his teacher to let him go pee." This is already being referred to as a pleasurable selection. It must be stated, that every poem in Essie's collection is based on people she has known, places she has been, and direct or indirect experiences she has had in her life of almost eighty years. By the writer being the product of a strong, christian home on a farm in western North Carolina;before attending Livinstone college in Salisbury, N.C. with a BS Degree in Biological education; then on to Fisk University in Nashville, Tennessee where her first masters degree was received in the scientific field under sponsorship of the Nation Science Foundation; then on to an educational career teaching biology, chemistry, an physics in the public schools of North Carolina and Virginia and Texas; then Essie decided that she could make a greater contribution to young people as a guidance counselor and went on to persue certification in counseling which led to work on two college campuses in North Carolina; It was during these years that this writer become married to a minister and was blessed with the motherhood of two beautiful children; then on to coediting a news paper in Central Texas with her present husband, Mr. Albert Morris; It was from the journalistic career that Al and Essie decided to add to the world of music by performing nationwide as as duo known as: 'Mr. & Mrs. Country Soul" and being recognized in 1984 by The Academy of Country Music for their unique deliveries and credited with originating the sound of COUNTRY SOUL MUSIC; then on into old age and Essie's discovery of her love and strong gift for creative writing thus leading to her aquisition of a second masters degree from The University of Texas in Edinburg, Texas with a major in Theatre arts in 2011. It was while studying at UTPA that Essie was inducted into the GOLDEN KEY INTERNATIONAL HONOR SOCIETY which is a worldwide organization of more than a million academically strong members in America and other countries. With these exposures, this writer has much to write about. She admits "addiction" to young people and students that she has worked with through the years. Essie R. (McDaniel) Morris loves young people! Her deep feelings for them and her refusal to watch them go down the wrong roads of life have inspired her to write many poems. Readers can feel her love for others. Each poem tells a distinct story that stems from Essie's background. It is hoped that readers will read, abosrb, and digest the words and connotations found in this poetry, spread the word, and all can make sure that copies of this additiion are placed on library shelves and made easy to pick up by the young, old, rich, and poor around the world. The use of simple words and expressions allows for "easy reading." for all, even the aged. Special recognition for American veterans is another poetic challenge. It is the objective of the author that these poems are used a tools to get things done for all people around the world!

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 Poetry Handbook is a lucid and entertaining guide to the poet's craft, and an invaluable introduction to practical criticism for students. Chapters on each element of poetry, from metre to gender, offer a wide-ranging general account, and end by looking at two or three poems from a small group (including works by Donne, Elizabeth Bishop, Geoffrey Hill, and Nobel Laureate Derek Walcott), to build up sustained analytical readings. Thorough and compact, with notes and quotations supplemented by detailed reference to the Norton Anthology of Poetry and a companion website with texts, links, and further discussion, The Poetry Handbook is indispensable for all school and undergraduate students of English. A final chapter addresses examinations of all kinds, and sample essays by undergraduates are posted on the website. Critical and scholarly terms are italicised and clearly explained, both in the text and in a complete glossary; the volume also includes suggestions for further reading. The first edition, widely praised by teachers and students, showed how the pleasures of poetry are heightened by rigorous understanding and made that understanding readily available. This second edition — revised, expanded, updated, and supported by a new companion website - confirm The Poetry Handbook as the best guide to poetry available in English.

A Handbook for Writing and Reading Metrical Verse

The Poetry Handbook

Why I Read

The Pleasure of Poetry

Essential Pleasures

The Pain and the Pleasure of Words

Presents a collection of previously published works, early uncollected works, and eighteen new poems.

Reading Victorian Poetry “ Richard Cronin ’ s exceptionally fine book carries out just what its title promises – reading. The pleasure of his adroit, meticulously imaginative insights into verbal and metrical effects is constant ... One of the best general readings of Victorian poetry in the last ten years. ” Victorian Studies “ Reading Victorian Poetry will make an excellent introduction to Victorian poetry and gives a good account of a number of key issues. ” English Studies Reading Victorian Poetry offers close readings of poems from the Victorian era, carefully selected by the author to reflect the breadth and diversity of nineteenth-century poetry. Richard Cronin ’ s outstanding consideration of a wide range of poets reflects the unusual diversity of Victorian poetry, which includes, amongst others, Elizabeth Barrett Browning, Christina Rossetti, D.G. Rossetti, and Gerard Manley Hopkins. The book investigates key concerns of the era in which poetry was ousted by the novel from the culturally central position that it had enjoyed for centuries. The result is an important and exciting contribution to the understanding of nineteenth-century poetry, and a crucial resource for anyone interested in Victorian literature.

Selections from the work of sixty-five poets, from Homer and Ovid to Frank O'Hara and John Ashberry, accompany a discussion of poetry, including meter, line division, rhyme, and poetic forms

In this delightful collection, forty acclaimed writers explain what first made them interested in literature, what inspired them to read, and what makes them continue to do so. First published in 1992 in hardback only, original contributors include Margaret Atwood, J. G. Ballard, Melvyn Bragg, A. S. Byatt, Catherine Cookson, Carol Ann Duffy, Germaine Greer, Alan Hollinghurst, Doris Lessing, Candia McWilliam, Edna O'Brien, Ruth Rendell, Tom Stoppard, Sue Townsend, and Jeanette Winterson. The new edition will include essays from ten new writers.

The Pleasures of Reading and Writing Poetry

Reading Paradise Lost

The Resistance to Poetry

Reading Romantic Poetry

The Poet's Companion: A Guide to the Pleasures of Writing Poetry

43 Writers on the Discovery of Reading and the Books that Inspired Them

An award-winning poet offers a brilliant introduction to the joys--and challenges--of the genre In Don't Read Poetry, award-winning poet and literary critic Stephanie Burt offers an accessible introduction to the seemingly daunting task of reading, understanding, and appreciating poetry. Burt dispels preconceptions about poetry and explains how poems speak to one another--and how they can speak to our lives. She shows readers how to find more poems once they have some poems they like, and how to connect the poetry of the past to the poetry of the present. Burt moves seamlessly from Shakespeare and other classics to the contemporary poetry circulated on Tumblr and Twitter. She challenges the assumptions that many of us make about "poetry," whether we think we like it or think we don't, in order to help us cherish--and distinguish among--individual poems. A masterful guide to a sometimes confounding genre, Don't Read Poetry will instruct and delight ingénues and cognoscenti alike.

A poetry handbook rooted in theory, history, and philosophy

Explains the process of writing poetry, including what subjects to use, how to overcome writer's block, tips on getting published, and offers writing exercises

In this antic riff on Hawthorne's Scarlet Letter, the Reverend Tom Marshfield, a latter-day Arthur Dimmesdale, is sent west from his Midwestern parish in sexual disgrace. At a desert retreat dedicated to rest, recreation, and spiritual renewal, this fortyish serial fornicator is required to keep a journal whose thirty-one weekly entries constitute the book you now hold in your hand. In his wonderfully overwrought style he lays bare his soul and his past—his marriage to the daughter of his ethics professor, his affair with his organist, his antipathetic conversations with his senile father and his bisexual curate, his golf scores, his poker hands, his Biblical exegeses, and his smoldering desire for the directress of the retreat, the impregnable Ms. Prynne. A testament for our times.

A Choice of Poetry & Verse on a Variety of Themes

Giggle Poetry Reading Lessons

The Pleasure of Reading

Poems, 1951-1993

The Joys of Reading

The poetry handbook: a guide to reading for pleasure and practical criticism

Reading Romantic Poetry introduces the major themes and preoccupations, and the key poems and players of a period convulsed by revolution, prolonged warfare and political crisis. Provides a clear, lively introduction to Romantic Poetry, backed by academic research and marked by its accessibility to students with little prior experience of poetry Introduces many of the major topics of the age, from politics to publishing, from slavery to sociability, from Milton to the mind of man Encourages direct responses to poems by opening up different aspects of the literature and fresh approaches to reading Discusses the poets' own reading and experience of being read, as well as analysis of the sounds of key poems and the look of the poem on the page Deepens understanding of poems through awareness of their literary, historical, political and personal contexts Includes the major poets of the period, Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, Burns and Clare –as well as a host of less familiar writers, including women

"Wendy Lesser's extraordinary alertness, intelligence, and curiosity have made her one of America's most significant cultural critics," writes Stephen Greenblatt. In Why I Read, Lesser draws on a lifetime of pleasure reading and decades of editing one of the most distinguished literary magazines in the country, The Threepenny Review, to describe her love of literature. As Lesser writes in her prologue, "Reading can result in boredom or transcendence, rage or enthusiasm, depression or hilarity, empathy or contempt, depending on who you are and what the book is and how your life is shaping up at the moment you encounter it." Here the reader will discover a definition of literature that is as broad as it is broad-minded. In addition to novels and stories, Lesser explores plays, poems, and essays along with mysteries, science fiction, and memoirs. As she examines these works from such perspectives as "Character and Plot," "Novelty," "Grandeur and Intimacy," and "Authority," Why I Read sparks an overwhelming desire to put aside quotidian tasks in favor of reading.

Lesser's passion for this pursuit resonates on every page, whether she is discussing the book as a physical object or a particular work's influence. "Reading literature is a way of reaching back to something bigger and older and different," she writes. "It can give you the feeling that you belong to the past as well as the present, and it can help you realize that your present will someday be someone else's past. This may be disheartening, but it can also be strangely consoling at times." A book in the spirit of E. M. Forster's Aspects of the Novel and Elizabeth Hardwick's A View of My Own, Why I Read is iconoclastic, conversational, and full of insight. It will delight those who are already avid readers as well as neophytes in search of sheer literary fun.

How to Read Poetry Like a Professor

The Art of Reading Poetry

How to Read a Poem

My Poetic Pleasures

Quality and Pleasure in Latin Poetry

Don't Read Poetry