

Brendan Galvin



The Strength
of a Named Thing

p o e m s

Strength Of A Named Thing Poems

William Cullen Bryant



Strength Of A Named Thing Poems:

The Strength of a Named Thing Brendan Galvin, 1999 Many of these poems involve names and naming things The speaker in Pondycherry is intrigued by that word and how it entered his consciousness In Captain Teabag and the Wellfleet Witches the Captain is attacked by a group of shape shifters he catalogs as subfellows and nobaths skroaks wowry eyed giglets drabboons and so forth BOOK JACKET *Birds in the Hand* Kent Nelson, Dylan Nelson, 2005-10-19 A unique anthology of avian literature From the myths of ancient Greece to the fables of Aesop from Chaucer to contemporary poetry and fiction birds are central to literature because they connect us intimately to the natural world Whether we watch birds at our feeders travel vast distances to identify rare species or simply pause in a busy day to listen to the coo of a dove or the trill of a warbler birds sustain us *Birds in the Hand* is a collection of contemporary fiction and poetry that explores the complex often startling ways in which birds shed light upon our lives In work from a diverse and celebrated group of contemporary authors such as Charles Baxter T C Boyle Jim Harrison Flannery O Connor Pattiann Rogers Seamus Heaney Derek Walcott Ethan Canin and Jorie Graham birds are sources of inspiration confrontation and revelation These stories and poems take us from New York and Hoboken to the Salton Sea and the wilds of Montana from a hardware store to the westernmost Aleutian island from a prison to marshes forests and seacoasts Field guides and natural history books cannot capture the essence of why birds thrill us *Birds in the Hand* uses the vitality and nuance of fiction and poetry to get at the heart of our mysterious sense of birds and the way they can reflect the brightest and darkest aspects of our own natures *Yellow Shoe Poets* George Garrett, 1999-10-01 Since 1964 when Louisiana State University Press published its inaugural book of verse Miller Williams's *A Circle of Stone* its poetry list has grown exponentially 191 books by 93 poets into a program that inspires understandable pride in those associated with it Two collections have won the Pulitzer Prize *The Flying Change* 1986 by Henry Taylor and *Alive Together* 1996 by Lisel Mueller Another book by Mueller *The Need to Hold Still* 1980 won the National Book Award while several other LSU titles have been finalists for that distinction most recently *The Fields of Praise* 1997 by Marilyn Nelson and *The Vigil* 1993 by Margaret Gibson Dozens more have been recognized for their excellence through a host of various honors The Press publishes the winner of the annual Walt Whitman Award given by The Academy of American Poets for a first collection and in 1996 it launched the Southern Messenger series in collaboration with Dave Smith bringing two shining works into the fold each year The appearance of *The Collected Poems of Robert Penn Warren* in 1998 meant for the Press the realization of a long dearly held dream To mark this thirty five year old tradition as the century and millennium turn and to offer a sampling of its richness *The Yellow Shoe Poets* a retrospective anthology was compiled under the editorship of George Garrett a longtime colleague of the Press and the author of eight poetry volumes Say the LSU poets real fast with a southern drawl and you get the ridiculously wonderful moniker that poet Elizabeth Seydel Morgan's young friend innocently mistook for this noble band It's an image Brendan Galvin has appropriated to a perfect fit in his poem

Yellow Shoe Poet written on behalf of his fellow yellow shoes across the years All 173 poems are taken from LSU Press books and were selected by the poets themselves if living Arranged alphabetically by author they consist of at least one poem from every poet published by the Press Goethe's admonition that one ought every day at least to read a good poem can find no better starting point than in The Yellow Shoe Poets Habitat Brendan Galvin, 2005 A master craftsman who seamlessly combines vision and contemplation Brendan Galvin is considered among the most powerful naturalist poets today Habitat Galvin's fourteenth poetry book combines eighteen new works with lyric pieces from the past forty years including two book length narratives Wampanoag Traveler and Saints in Their Ox Hide Boat In a voice of quiet authority leavened with humor Galvin intimately conveys his landscapes birds and animals people and weather By elevating the commonplace to the crucial he takes his readers very far from the familiar Habitat offers an opportunity to trace a remarkable poetic career In their richly various shapes colors textures and strategies Galvin's poems bear witness to matters both joyful and intractable Full of noose around the neck wisecracks you'd have been an unwilling toiler envying the horse its stamina the hare its jagged speed over broken fields and bog cotton its deference to wind on peatlands against blue mountains where it crowds white headed as ancient peasants herded off the best grazing enduring as if they'd do better as plants hoarding minerals through winter hairy prodigals spinning existence from clouds from mistfall two days out of three the odd shoal of sun drifting across from A Neolithic Meditation Place Keepers Brendan Galvin, 2003 Table of contents **Romanticism and Philosophy** Sophie Laniel-Musitelli, Thomas Constantinesco, 2015-05-22 This volume brings together a wide range of scholars to offer new perspectives on the relationship between Romanticism and philosophy The entanglement of Romantic literature with philosophy is increasingly recognized just as Romanticism is increasingly viewed as European and Transatlantic yet few studies combine these coordinates and consider the philosophical significance of distinctly literary questions in British and American Romantic writings The essays in this book are concerned with literary writing as a form of thinking investigating the many ways in which Romantic literature across the Atlantic engages with European thought from 18th and 19th century philosophy to contemporary theory The contributors read Romantic texts both as critical responses to the major debates that have shaped the history of philosophy and as thought experiments in their own right This volume thus examines anew the poetic philosophy of Wordsworth Coleridge Blake Shelley and Clare also extending beyond poetry to consider other literary genres as philosophically significant such as Jane Austen's novels De Quincey's autofiction Edgar Allan Poe's tales or Emerson's essays Grounded in complementary theoretical backgrounds and reading practices the various contributions draw on an impressive array of writers and thinkers and challenge our understanding not only of Romanticism but also of what we have come to think of as literature and philosophy The Poet Without a Name Henry Weinfield, 1991 Henry Weinfield offers a new reading not only of the Elegy itself but also of its place in English literary history His central argument is that in Gray's Elegy the thematic constellation of poverty anonymity alienation and unfulfilled potential or what Weinfield calls the

problem of history is fully articulated for the first time and that as a result the Elegy represents an important turning point in the history of English poetry *Poets on Paintings* Robert D. Denham, 2010-03-10 Ekphrasis the description of pictorial art in words is the subject of this bibliography More specifically some 2500 poems on paintings are catalogued by type of publication in which they appear and by poet Also included are 2000 entries on the secondary literature of ekphrasis including works on sculpture music photography film and mixed media Catalogues of Proper Names in Latin Epic Poetry Stratis Kyriakidis, 2009-03-26 The book consists of two main parts a Structure and Contents b Catalogues in Context In the first part the major subject is how a catalogue is organized internally A number of structural patterns formed since Homer on the basis of the position the names held within the catalogue density in the middle spacing in the middle ascending descending mode internal balance erratic pattern were to continue down to the period of Lucretius Virgil and Ovid Each pattern carries its own dynamism in the text and has its particular effects in the reading process Especially when the poetic work evolves in time the fluctuation of the density in names per verse entails a corresponding fluctuation of the narrative tempo On occasion the reader may also recognize in the structure of the catalogue a visual parallel to the situation described Mirroring technique widely applied in literary and artistic works in antiquity finds its place in the poetic catalogues of the period and can be distinguished in three major categories the extratextual the intertextual and the intratextual In Ovid the technique became most sophisticated The second part deals with the relation of the catalogue to its surrounding text In this respect catalogue markers and the way a catalogue is introduced or completed are issues which are discussed in this part of the work as they can be indicative of the way the poet views the contents of a catalogue What becomes evident here is that the usual catalogue markers are the products of the notion that whoever or whatever is included in a catalogue is listed there as an individual entity even if some of its characteristics are neutralized This proves to be true in Virgil where the items of a catalogue retain their value whereas frame and content function in support of each other This also occurs in the greater part of the epic tradition Before Virgil however in Lucretius the frame was often the means of subverting the traditional function of a catalogue since it usually called into question the very existence of the beings named or undermined their value On some occasions a Virgilian catalogue does not close with a verbal frame but with a pause This mode of closure proves to be the strongest boundary between a catalogue and the continuation of the narrative On other occasions we shall find a simile at the end of a catalogue These closural devices stress the catalogue's potentials as they affect the reading process Things change in the Ovidian *Metamorphoses* Ovid makes extensive use of various poetic techniques and devices which he draws from the tradition in general and Virgil in particular In doing so however he often challenges their significance and forms catalogues that give the impression of delaying by protracting the oncoming narrative In Ovid's work neither the pause nor the simile can easily constitute natural barriers to his catalogues Everything in the *Metamorphoses* is in a continuous state of flux and the catalogue too has to adapt accordingly by acquiring new characteristics with novel values This book is the first of the

series Pierides series editors Philip Hardie Stratis Kyriakidis *The Epistemological Perspective of the Pearl-Poet* Piotr Spyra, 2016-02-17 Original and engaging this study presents the four anonymous poems found in the Cotton Nero MS Pearl Cleanness Patience and Sir Gawain and the Green Knight as a composite text with a continuous narrative While it is widely accepted that the poems attributed to the Pearl Poet ought to be read together this book demonstrates that instead of being analyzed as four distinct though interconnected textual entities they ought to be studied as a single literary unit that produces meaning through its own intricate internal structure Piotr Spyra defines the epistemological thought of Saint Augustine as an interpretive key which when applied to the composite text of the manuscript reveals a fabric of thematic continuity This book ultimately provides the reader with a clear sense of the poet's perspective on the nature of human knowledge as well as its moral implications and with a deeper understanding of how the poems bring the theological and philosophical problems of the Middle Ages to bear on the individual human experience **A History of Ottoman Poetry**

Elias John Wilkinson Gibb, 1900 Elias John Wilkinson Gibb 1857 1901 was a Scottish Orientalist who was born and educated in Glasgow After studying Arabic and Persian he developed an interest in Turkish language and literature especially poetry and in 1882 he published Ottoman Poems Translated into English Verse in the Original Forms This was a forerunner to the six volume classic presented here A History of Ottoman Poetry published in London between 1900 and 1909 Gibb died in London of scarlet fever at the age of 44 and only the first volume of his masterpiece appeared before his death His family entrusted to his friend Edward Granville Browne 1862 1926 a distinguished Orientalist in his own right who had made a special study of Babism the task of posthumously publishing the five remaining volumes Browne characterized the work as one of the most important if not the most important critical studies of any Muhammadan literature produced in Europe during the last half century The first volume contains a long and compelling introduction by Gibb on the entire subject in which he argues that Ottoman poetry often rose and fell in tandem with Ottoman power Gibb divides Ottoman poetry into two great schools the Old or Asiatic circa 1300 1859 which generally was characterized by its deference to Persian influences and the New or European from 1859 onward which was influenced by French and other Western poetry According to Gibb the Old or Asiatic School went through a four periods a formative period 1300 1450 a period 1450 1600 in which works were modeled after the Persian poet Jami a period 1600 1700 dominated by the influences of Persian poets Urfi Shirazi and Sa'ib Tabrizi and a period of uncertainty that lasted until 1859 The European school that followed was inaugurated by Ibrahim Sinasi 1826 71 who in 1859 produced a small but momentous collection of French poetry translated into Turkish verse The influence of the collection was far reaching and eventually changed the course of Ottoman poetry Gibb is known for his masterful translations that brilliantly render into English both the meaning and the form of Ottoman Persian and Arabic poetry For almost a century after his death a family trust financed the Gibb Memorial Series of editions and translations into English of Arabic Persian and Turkish texts **Poet Lore** , 1998 *Old English Poetry: An Anthology* R.M. Liuzza, Joseph

Black, Leonard Conolly, Kate Flint, Isobel Grundy, Don LePan, Jerome J. McGann, Anne Lake Prescott, Barry V. Qualls, Claire Waters, 2014-03-26 R M Liuzza's Broadview edition of Beowulf was published at almost exactly the same time as Seamus Heaney's in reviewing the two together in July 2000 for The New York Review of Books Frank Kermode concluded that both translations were superior to their predecessors and that it was impossible to choose between the two the less celebrated translator can be matched with the famous one he wrote and Liuzza's book is in some respects more useful than Heaney's Ever since the Liuzza Beowulf has remained among the top sellers on the Broadview list With this volume readers will now be able to enjoy a much broader selection of Old English poetry in translations by Liuzza As the collection demonstrates the range and diversity of the works that have survived is extraordinary from heartbreaking sorrow to wide eyed wonder from the wisdom of old age to the hot blood of battle and to the deepest and most poignant loneliness There is breathless storytelling and ponderous cataloguing there is fervent religious devotion and playful teasing The poems translated here are meant to provide a sense of some of this range and diversity in doing so they also offer significant portions of three of the important manuscripts of Old English poetry the Vercelli Book the Junius Manuscript and the Exeter Book The History of Scottish Poetry David Irving, 1861 *A New Library of Poetry and Song* William Cullen Bryant, 2024-03-13 Reprint of the original first published in 1876 **The family library of poetry and song, selections from the best poets, including tr., ed. by W.C. Bryant. Memorial ed** William Cullen Bryant, 1880 **The Household Book of Poetry** Charles Anderson Dana, 1882 **Thru the Bible Vol. 17: Poetry (Psalms 1-41)** J. Vernon McGee, 1995-03-13 Radio messages from J Vernon McGee delighted and enthralled listeners for years with simple straightforward language and clear understanding of the Scripture Now enjoy his personable yet scholarly style in a 60 volume set of commentaries that takes you from Genesis to Revelation with new understanding and insight Each volume includes introductory sections detailed outlines and a thorough paragraph by paragraph discussion of the text A great choice for pastors and even better choice for the average Bible reader and student Very affordable in a size that can go anywhere it's available as a complete 60 volume series in Old Testament or New Testament sets or individually The History of Scottish Poetry. Ed. by John Aitken Carlyle David Irving, 1861

Because You Bear This Name Bonnie Howe, 2006 This study uses conceptual metaphor theory and methodology to analyze the cultural logic and symbolic context moral content and ethical implications of 1 Peter Conceptual metaphor study helps explain how people generate ethical understandings it can help us recognize and account for lively moral discourse between the NT and contemporary readers

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