

A Poets Glossary By Edward Hirsch

Longlisted for the 2014 National Book Award *Never* has there been a book of poems quite like *Gabriel*, in which a short life, a bewildering death, and the unanswerable sorrow of a father come together in such a sustained elegy. This unabashed sequence speaks directly from Hirsch's heart to our own, without sentimentality. From its opening lines—"The funeral director opened the coffin / And there he was alone / From the waist up"—Hirsch's account is poignantly direct and open to the strange vicissitudes and tricks of grief. In propulsive three-line stanzas, he tells the story of how a once unstoppable child, who suffered from various developmental disorders, turned into an irreverent young adult, funny, rebellious, impulsive. Hirsch mixes his tale of *Gabriel* with the stories of other poets through the centuries who have also lost children, and expresses his feelings through theirs. His landmark poem enters the broad stream of human grief and raises in us the strange hope, even consolation, that we find in the writer's act of witnessing and transformation. It will be read and reread.

A poetry handbook rooted in theory, history, and philosophy

"Life has to have the plenitude of art," Edward Hirsch affirms in his fifth volume of poems, *On Love*, which further establishes him as a major artist. From its opening epigraph by Thomas Hardy and an initiating prayer for transformation, *On Love* takes up the subjects of separateness and fusion, autonomy and blur. The initial progression of fifteen shapely and passionate lyrics (including a sonnet about the poet at seven, a villanelle about the loneliness of a pioneer woman on the prairie, and an elegy for Amy Clampitt) opens out into a sequence of meditations about love. These arresting love poems are spoken by a gallery of historical

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figures from Denis Diderot, Heinrich Heine, Charles Baudelaire, and Ralph Waldo Emerson to Gertrude Stein, Federico Garcia Lorca, Zora Neale Hurston, and Colette. Each anatomizes a different aspect of eros in poems uttered by a chorus of historical authorities that is also a lone lover's yearning voice. Personal, literary, *On Love* offers the most formally adept and moving poetry by the author Harold Bloom hails as utterly fresh, canonical, and necessary.

"Magnificent . . . poems to inspire [with] brief and brilliant, offhand notes about how to read them."—Alan Cheuse, NPR Quick, joyful, and playfully astringent, with surprising comparisons and examples, this collection takes an unconventional approach to the art of poetry. Instead of rules, theories, or recipes, *Singing School* emphasizes ways to learn from great work: studying magnificent, monumentally enduring poems and how they are made— in terms borrowed from the "singing school" of William Butler Yeats's "Sailing to Byzantium." Robert Pinsky's headnotes for each of the 80 poems and his brief introductions to each section take a writer's view of specific works: William Carlos Williams's "Fine Work with Pitch and Copper" for intense verbal music; Emily Dickinson's "Because I Could Not Stop for Death" for wild imagination in matter-of-fact language; Robert Southwell's "The Burning Babe" for surrealist aplomb; Wallace Stevens's "The House Was Quiet and the World Was Calm" for subtlety in meter. Included are poems by Aphra Behn, Allen Ginsberg, George Herbert, John Keats, Mina Loy, Thomas Nashe, and many other master poets. This anthology respects poetry's mysteries in two senses of the word: techniques of craft and strokes of the inexplicable.

"An instant classic that belongs on the bookshelf of every serious poet and literature student."—Washington Post *A Poet's Glossary* was an extraordinary achievement, a definitive source for poets and poetry lovers alike. Now, *The Essential Poet's Glossary* gleans the very

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best from that extraordinary volume. 'Edward Hirsch's sparkling new work compiles poetic terms spanning centuries and continents, including forms, devices, movements, aesthetics, rhetorical terms, and folklore. Knowing how a poem works is crucial to unlocking its meaning--entries will deepen readers' relationships with their favorite poems and open greater levels of understanding in each new poem they encounter. Shot through with the enthusiasm, authority, and sheer delight that made *A Poet's Glossary* and *How to Read a Poem* so beloved, this Essential edition is the book that all readers, writers, teachers, and students of poetry will return to again and again.

Hard Damage works to relentlessly interrogate the self and its shortcomings. In lyric and documentary poems and essayistic fragments, Aria Aber explores the historical and personal implications of Afghan American relations. Drawing on material dating back to the 1950s, she considers the consequences of these relations--in particular the funding of the Afghan mujahedeen, which led to the Taliban and modern-day Islamic terrorism--for her family and the world at large. Invested in and suspicious of the pain of family and the shame of selfhood, the speakers of these richly evocative and musical poems mourn the magnitude of citizenship as a state of place and a state of mind. While *Hard Damage* is framed by free-verse poetry, the middle sections comprise a lyric essay in fragments and a long documentary poem. Aber explores Rilke in the original German, the urban melancholia of city life, inherited trauma, and displacement on both linguistic and environmental levels, while employing surrealist and eerily domestic imagery.

What is it about love poetry that we so love? Why is poetry such a popular medium for expressing love? This short book will answer these questions by taking a look at some of the

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finest poetry in the English language. The complex, concentrated language of a poem has a lot in common with the complexity and intensity of love. But poetry is never only about love. Its meanings reach into other areas of our lives. The popularity of love poetry suggests that readers crave literary encounters with love. We want to have our feelings and experiences reflected back at us in words. Reading poems, we anticipate a glimmer of recognition. This book starts with a look at love poetry's modern historical development. Then we spend time with individual poets, beginning with William Shakespeare in the sixteenth century. Their verse will demonstrate different ways in which poets have written about love.

"Charts the gritty, physical terrain of blue-collar masculinity." —New York Times New & Noteworthy "Kunz arrives with real poetic talent." —The Millions, "Must Read Poetry" "[A] gritty, insightful debut." —Washington Post Approach these poems as short stories, plainspoken lyric essays, controlled arcs of a bildungsroman, then again as narrative verse. Tap Out, Edgar Kunz's debut collection, reckons with his working-poor heritage. Within are poignant, troubling portraits of blue-collar lives, mental health in contemporary America, and what is conveyed and passed on through touch and words—violent, or simply absent. Yet Kunz's verses are unsentimental, visceral, sprawling between oxys and Bitcoin, crossing the country restlessly. They grapple with the shame and guilt of choosing to leave the culture Kunz was born and raised in, the identity crises caused by class mobility. They pull the reader close, alternating fierce whispers and proud shouts about what working hands are capable of and the different ways a mind and body can leave a life they can no longer endure. This hungry new voice asks: after you make the choice to leave, what is left behind, what can you make of it, and at what cost?

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In *The Art of Poetry*, Shira Wolosky provides a dazzling introduction to an art whose emphasis on verbal music, wordplay, and dodging the merely literal makes it at once the most beguiling and most challenging of literary forms. A uniquely comprehensive, step-by-step introduction to poetic form, *The Art of Poetry* moves progressively from smaller units such as the word, line, and image, to larger features such as verse forms and voice. In fourteen engaging, beautifully written chapters, Wolosky explores in depth how poetry does what it does while offering brilliant readings of some of the finest lyric poetry in the English and American traditions. Both readers new to poetry and poetry veterans will be moved and enlightened as Wolosky interprets work by William Shakespeare, John Donne, William Blake, William Wordsworth, Emily Dickinson, Robert Frost, Sylvia Plath, and others. The book includes a superb two-chapter discussion of the sonnet's form and history, and represents the first poetry guide to introduce gender as a basic element of analysis. In contrast to many existing guides, which focus on selected formal aspects like metrics or present definitions and examples in a handbook format, *The Art of Poetry* covers the full landscape of poetry's subtle art while showing readers how to comprehend a poetic text in all its dimensions. Other special features include Wolosky's consideration of historical background for the developments she discusses, and the way her book is designed to acquaint or reacquaint readers with the core of the lyric tradition in English. Lively, accessible, and original, *The Art of Poetry* will be a rich source of inspiration for students, general

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readers, and those who teach poetry.

Provides a detailed explanation of the different forms of poetry--sonnet, ballad, villanelle, sestina--and explains the origin, traces their history, and provides examples for each form.

A Poet's GlossaryHMH

A reissuing of *For the Sleepwalkers*, poems by Edward Hirsch.

The life's work of "one of the true master poets of his generation,"* whose poetry helped shape the consciousness of an age For Galway Kinnell, it was "the poet's job to figure out what's happening within oneself, to figure out the connection between the self and the world, and to get it down in words that have a lasting shape, that have a chance of lasting." This comprehensive volume includes "The Avenue Bearing the Initial of Christ into the New World," Kinnell's stunning poem of immigrant life on the Lower East Side of New York, the incantatory book-length poem *The Book of Nightmares*, the searing evocation of Hiroshima in "The Fundamental Project of Technology," the iconic themes of his middle years—eros, family, the natural world ("After Making Love We Hear Footsteps," "The Bear," "Saint Francis and the Sow," "Blackberry Eating")—and the unflinchingly introspective work of his later years.

Spanning six decades, this is the essential collection for old and new devotees of "a poet of the rarest ability . . . who can flesh out music, raise the spirits, and break the heart."** *New York Times **Boston Globe

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Edward Hirsch's sixth collection is a descent into the darkness of middle age, narrated with exacting tenderness. He explores the boundaries of human fallibility both in candid personal poems, such as the title piece—a plea for his father, a victim of Alzheimer's wandering the hallway at night—and in his passionate encounters with classic poetic texts, as when Dante's *Inferno* enters his bedroom: When you read Canto Five aloud last night in your naked, singsong, fractured Italian, my sweet compulsion, my carnal appetite, I suspected we shall never be forgiven for devouring each other body and soul . . . From the lighting of a Yahrzeit candle to the drawings by the children of Terezin, Hirsch longs for transcendence in art and in the troubled history of his faith. In "The Hades Sonnets," the ravishing series that crowns the collection, the poet awakens full of grief in his wife's arms, but here as throughout, there is a luminous forgiveness in his examination of our sorrows. Taken together, these poems offer a profound engagement with our need to capture what is passing (and past) in the incandescence of language. A new, deeply personal anthology of poetry by the award-winning author of *Wild Gratitude* and *Earthly Measures* provides a profound, often painful, self-examination in such works as "Self-Portrait," "The Sweetness," and "I Wish I Could Paint You." "Read a poem to yourself in the middle of the night. Turn on a single lamp and read it while you're alone in an otherwise dark room or while someone sleeps next to you. Say it over to yourself in a place where silence reigns and the din of culture—the constant buzzing noise that surrounds you—has momentarily stopped. This poem has come from

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a great distance to find you." So begins this astonishing book by one of our leading poets and critics. In an unprecedented exploration of the genre, Hirsch writes about what poetry is, why it matters, and how we can open up our imaginations so that its message—which is of vital importance in day-to-day life—can reach us and make a difference. For Hirsch, poetry is not just a part of life, it is life, and expresses like no other art our most sublime emotions. In a marvelous reading of world poetry, including verse by such poets as Wallace Stevens, Elizabeth Bishop, Pablo Neruda, William Wordsworth, Sylvia Plath, Charles Baudelaire, and many more, Hirsch discovers the meaning of their words and ideas and brings their sublime message home into our hearts. A masterful work by a master poet, this brilliant summation of poetry and human nature will speak to all readers who long to place poetry in their lives but don't know how to read it.

An enlightening, celebratory anthology of the most classic and enduring of forms edited by two major poets.

"This is a Borzoi book published by Alfred A. Knopf"

Collects poems chosen by editor Edward Hirsch as the best of 2016, featuring poets such as Rick Barot, Emily Fragos, Philip Levine, and Adrienne Su.

100 of the most moving and inspiring poems of the last 200 years from around the world, a collection that will comfort and enthrall anyone trapped by grief or

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Loneliness, selected by the award-winning, best-selling, and beloved author of *How to Read a Poem* Implicit in poetry is the idea that we are enriched by heartbreaks, by the recognition and understanding of suffering—not just our own suffering but also the pain of others. We are not so much diminished as enlarged by grief, by our refusal to vanish, or to let others vanish, without leaving a record. And poets are people who are determined to leave a trace in words, to transform oceanic depths of feeling into art that speaks to others. In *100 Poems to Break Your Heart*, poet and advocate Edward Hirsch selects 100 poems, from the nineteenth century to the present, and illuminates them, unpacking context and references to help the reader fully experience the range of emotion and wisdom within these poems. For anyone trying to process grief, loneliness, or fear, this collection of poetry will be your guide in trying times.

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,

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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

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(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

A collection of revised and expanded writings culled from the author's popular Washington Post Book World "Poet's Choice" column demonstrates how poetry responds to world challenges and introduces the work of more than 130 writers. By the author of *How to Read a Poem*. Reprint.

An excerpt from the poem, *Wild Gratitude*: "Tonight when I knelt down next to our cat, Zooley, And put my fingers into her clean cat's mouth, And rubbed her swollen belly that will never know kittens, And watched her wriggle onto her side, pawing the air, And listened to her solemn little squeals of delight, I was thinking about the poet, Christopher Smart, Who wanted to kneel down and pray without ceasing In everyone of the splintered London streets, And was locked away in the madhouse at St. Luke's With his sad religious mania, and his wild gratitude, And his grave prayers for the other lunatics, And his great love for his speckled

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cat, Geoffrey. All day today—August 13, 1983—I remembered how Christopher Smart blessed this same day in August, 1759, For its calm bravery and ordinary good conscience."

"An instant classic that belongs on the bookshelf of every serious poet and literature student" (The Washington Post). A major addition to the literature of poetry, Edward Hirsch's sparkling new work is a compilation of forms, devices, groups, movements, isms, aesthetics, rhetorical terms, and folklore—an "absorbing" book all readers, writers, teachers, and students of poetry will return to over and over (The New Yorker). Hirsch has delved deeply into the poetic traditions of the world, returning with an inclusive, international compendium. Moving gracefully from the bards of ancient Greece to the revolutionaries of Latin America, from small formal elements to large mysteries, he provides thoughtful definitions for the most important lyrical vocabulary, imbuing his work with a lifetime of scholarship and the warmth of a man devoted to his art. Knowing how a poem works is essential to unlocking its meaning. Hirsch's entries will deepen readers' relationships with their favorite poems and open greater levels of understanding in each new poem they encounter. Shot through with the enthusiasm, authority, and sheer delight that made *How to Read a Poem* so beloved, *A Poet's Glossary* is a new classic.

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Edward Hirsch's strong, arresting poems have been praised from the start of his career. Of his second book, *Wild Gratitude*, Robert Penn Warren said, "I am convinced that the best poems here are unsurpassed in our time". This, his fourth collection, contains his finest work. From gritty, apocalyptic views of the urban Midwest to brilliantly empathetic portrayals of Simone Weil and Hugo von Hofmannsthal, the range of poems is at once wide and subtle. "In the Midwest" speaks of the nightmare of abandon and decay; "From a Train (Hofmannsthal in Greece)" is the poet's compelling view of a timeless landscape; "The Italian Muse" is a meditation on Henry James in Rome; "Luminist Paintings at the National Gallery" beautifully evokes the sense of nineteenth-century American countryside. There is an argument about transcendence in these poems, an evocation of American spaces and European landscapes, a quest for reconciliation to the earth as it is. Hirsch's work, as Anthony Hecht has said, "has not only the courage of its strong emotions, but the language and form that makes and keeps them clear and true".

A joyful, elegant glossary of poetic terms spanning centuries and continents, from the famed poet and author of the best-selling *How to Read a Poem*. *The Essential Poet's Glossary* mines an extraordinary achievement and major addition to the literature of poetry, *A Poet's Glossary*, for its very best pearls and gems. Edward Hirsch's sparkling new work is a compilation of forms, devices, movements, aesthetics, rhetorical terms, and folklore--a book that all readers, writers, teachers, and students of poetry will return to over and over again. Knowing how a poem works is essential to unlocking its meaning. Hirsch's entries will deepen readers' relationships with their favorite poems and open greater levels of understanding in each new poem they encounter. Shot through with the enthusiasm, authority, and sheer delight that

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made *How to Read a Poem* so beloved, this Essential edition of a new classic will ensure that it is available to the broadest possible readership.

Spellbound: The Art of Teaching Poetry offers a range of exciting ideas to inspire students of all ages to explore their potential as writers and creators. Featuring original lesson by 26 contributors, including Aracelis Girmay, Bianca Stone, Jason Koo, and Brian Blanchfield, this collection draws on model texts by contemporary poets such as Jericho Brown, Marie Howe, Harryette Mullen, Chen Chen, and Danez Smith. *Spellbound* is a vital addition to Teachers & Writers Collaborative's catalogue of resources to support innovation in the classroom and learning through the literary arts.

A volume of more than one hundred definitive and original pieces by the National Book Critics Circle Award-winning writer includes poems that critically assess his own works and explore such topics as insomnia, culture and the arts.

Compiled by three noted poets, this is an eclectic, stimulating, and informed selection of poets' remarks on poetry spanning eras, ethnicities, and aesthetics. The 102 selections from nearly as many poets reach back to the Greeks and Romans, then draw on Chaucer, Shakespeare, Sidney, and Milton, on to Shelley, Keats, Coleridge, and Poe, then Hopkins, Yeats, Eliot, Rilke, and Pound, concluding with many of our contemporaries, including Hall, Clifton, Mackey, Kunitz, and Rukeyser. The book is divided into three sections. "Musing" concerns issues of inspiration, "Making," issues of craft, from diction to meter to persona and voice, and "Mapping," the role of poetry and the poet. Headnotes at the beginning of each selection provide background information about the poet and commentary on the significance of the selection. There is also a useful appendix with a listing of essays arranged according to more

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specific topics. As the poets write in their introduction: "This book was intended to deepen readers' understanding of age-old poetic ideas while at the same time pointing out new directions for thinking about poetry, juxtaposing the familiar and the strange, reconfiguring old boundaries, and shaking up stereotypes."

Offers advice on reading and writing poetry, and discusses imitation, sound, the line, poem forms, free verse, diction, imagery, revision, and workshops

Alphabetically arranged and followed by an index of terms at the end, this handy reference of literary terms is bound to be of invaluable assistance to any student of English literature.

This book by one of the preeminent Virgil scholars of our day is the first comprehensive study of ekphrasis in Virgil's final masterpiece, the Aeneid. Virgil uses ekphrasis--a self-contained aside that generates a pause in the narrative to describe a work of art or other object--to tell us something about the grander text in which it is embedded, says Michael C. J. Putnam.

Individually and as a group, Virgil's ekphrases enrich the reader's understanding of the meaning of the epic. Putnam shows how the descriptions of works of art, and of people, places, and even animals, provide metaphors for the entire poem and reinforce its powerful ambiguities. Putnam offers insightful analyses of the most extensive and famous ekphrases in the Aeneid--the paintings in Juno's temples in Carthage, the Daedalus frieze, and the shield of Aeneas. He also considers shorter and less well known examples--the stories of Ganymede, the Trojan shepherd swept into the sky by an amorous Jupiter; the fifty daughters of Danaus, ordered by their father to kill their husbands on their wedding night; and Virgil's original tale of a domesticated wild stag whose killing sparks a war between Trojans and Italians. These ekphrases incorporate major themes of the Aeneid, an enduring formative text of the Western

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tradition, and provide a rich variety of interpretive perspectives on the poem.

In this work, the author presents a history of women's writing in Britain between 1900 and 1945. In the first years of the Edwardian period, women writers were most prominent in the genres of children's writing and romantic fiction. In the first half of the 20th century, women's writing expanded and diversified into prominence in a range of genres including published autobiography and the new field of academic discourse.

After a courtship voyage of a year and a day, the owl and the pussycat finally buy a ring from Piggy and are blissfully married, in this illustrated version of Lear's nonsense poem.

In the arena of poetry and poetics over the past century, no idea has been more alive and contentious than the idea of form, and no aspect of form has more emphatically sponsored this marked formal concern than the line. But what, exactly, is the line? Emily Rosko and Anton Vander Zee's anthology gives seventy original answers that lead us deeper into the world of poetry, but also far out into the world at large: its people, its politics, its ecology. The authors included here, emerging and established alike, write from a range of perspectives, in terms of both aesthetics and identity. Together, they offer a dynamic hybrid collection that captures a broad spectrum of poetic practice in the twenty-first century. Rosko and Vander Zee's introduction offers a generous overview of conversations about the line from the Romantics forward. We come to see how the line might be an engine for ideals of progress—political, ethical, or otherwise. For some poets, the line touches upon the most fundamental questions of knowledge and existence. More than ever, the line is the radical against which even alternate and emerging poetic forms that foreground the visual or the auditory, the page or the screen, can be distinguished and understood. From the start, a singular lesson emerges: lines do not

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form meaning solely in their brevity or their length, in their becoming or their brokenness; lines live in and through the descriptions we give them. Indeed, the history of American poetry in the twentieth century could be told by the compounding, and often confounding, discussions of its lines. *A Broken Thing* both reflects upon and extends this history, charting a rich diffusion of theory and practice into the twenty-first century with the most diverse, wide-ranging and engaging set of essays to date on the line in poetry, revealing how poems work and why poetry continues to matter.

"An anthology of poems from around the world and through the ages about insects"--
The *Georgics* has for many years been a source of fierce controversy among scholars of Latin literature. Is the work optimistic or pessimistic, pro- or anti-Augustan? Should we read it as a eulogy or a bitter critique of Rome and her imperial ambitions? This book suggests that the ambiguity of the poem is the product of a complex and thorough-going engagement with earlier writers in the didactic tradition: Hesiod, Aratus and - above all - Lucretius. Drawing on both traditional, philological approaches to allusion, and modern theories of intertextuality, it shows how the world-views of the earlier poets are subjected to scrutiny and brought into conflict with each other. Detailed consideration of verbal parallels and of Lucretian themes, imagery and structural patterns in the *Georgics* forms the basis for a reading of Virgil's poem as an extended meditation on the relations between the individual and society, the gods and the natural environment.

Straightforward and precise, these poems, almost exclusively in narrative form, beckon the reader with their immediacy. Gracefully confirming the inextricable links between self and family, Hirsch, winner of a National Book Critics Circle Award for *Wild Gratitude*, is, at his best,

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captivating, transforming tremendous respect for and fascination with his Eastern European roots and Chicago upbringing into enlightened, richly detailed verse that artfully side-steps sentimentality.

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