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In the Circumstances is a study of the way people other than their authors contribute to poems. Discussing work by Wordsworth, Browning, Hardy, Pound, Eliot, Montale, Auden, Lowell, and Hill, the book explores how other people's lives and wider circumstances can influence the textual context of the poems and be felt within the works themselves. These circumstances emerge in such things as allusions to political events of the day, the inclusion of proper names and, above all, in the citation or absorption of the words of others. The book asks how the poets themselves worked these circumstances into the fabric of their poems, and what bearing this has on subsequent acts of revision and translation. These are current issues: for all those involved with poetry, as readers or writers, this book will provide pleasure and stimulus.

After his first collection of poetry, *Overdrawn Account* (1980), Peter Robinson was described by Eric Griffiths in *PN Review* as the finest poet of his generation'. His second volume *This Other Life* (1988) won the Cheltenham Prize. With Marcus Perrymen he has translated the complete poems of Vittorio Sereni, a selection of which appeared in 1990. A new book of his own poems is due in 1992.

Excerpt from *The Golden Guess: Essays on Poetry and the Poets*

Tans: papers are by way of answer to questions concerning the power and place, the principles and tests, of the art of song. An attempt is made to outline the case of poetry; to run back the record, and select the essentials established by the common voice of the ages. Despite a touch here and there for the sake of

unity, or to bring the subject down nearer to date, the fragmentary origin remains apparent. Given out little by little during a series of years, in the shape of talks to young enquirers, the matter is, as now presented, rather for such than for those older, who know these things though they too often heed them not. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works. 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. Following the convening of IPNHK 2015, *Poetry and Conflict* presents works by worldacclaimed poets from wartroubled countries in the past such as the United States (Anne Waldman, Peter Cole), Japan (Yoko Tawada, Noriko Mizuta), South Korea (Kim Hyesoon), Macedonia (Nikola Madzirov), Catalonia (Gemma Gorga), Portugal (Fernando Pinto do Amaral), Burma (ko ko thett), Morocco (Mohammed Bennis), China (Wang Xiaoni), Taiwan (Chen Li), Hong Kong (Lau Yeeching), and those of today such as Israel (Agi Mishol)

and Palestine (Ghassan Zaqtan, Najwan Darwish). The collection makes a treasured contemporary poetry anthology in trilingual or bilingual presentation. An accessible introduction to poetry's unusual uses of language that tackles a wide range of poetic features from a linguistic point of view. Equally appealing to the non-expert and more experienced student of linguistics, this book delivers an engaging and often witty summary of how we define what poetry is. This title is the fulfillment of revered poet-critic Allen Grossman's long service to poetry in the interests of humanity. It shows how poetry's singular mission is to bind love and truth together to help make us more present to each other. Marcel Duchamp once asked whether it is possible to make something that is not a work of art. This question returns over and over in modernist culture, where there are no longer any authoritative criteria for what can be identified (or excluded) as a work of art. As William Carlos Williams says, A poem can be made of anything, even newspaper clippings. At this point, art turns into philosophy, all art is now conceptual art, and the manifesto becomes the distinctive genre of modernism. This book takes seriously this transformation of art into philosophy, focusing upon the systematic interest that so many European philosophers take in modernism. Among the philosophers Gerald Bruns discusses are Theodor W. Adorno, Maurice Blanchot, Arthur Danto, Stanley Cavell, Hans-Georg Gadamer, Michel Foucault, Gilles Deleuze and Felix Guattari, Jacques Derrida, Jean-Francois Lyotard, Jean-Luc Nancy, Philippe Lacoue-Labarthe, and Emmanuel

Levinas. As Bruns demonstrates, the difficulty of much modern and contemporary poetry can be summarized in the idea that a poem is made of words, not of any of the things that we use words to produce: meanings, concepts, propositions, narratives, or expressions of feeling. Many modernist poets have argued that in poetry language is no longer a form of mediation but a reality to be explored and experienced in its own right. But what sort of experience, philosophically, might this be? The problem of the materiality or hermetic character of poetic language inevitably leads to questions of how philosophy itself is to be written and what sort of community defines the work of art-or, for that matter, the work of philosophy. In this provocative study, Bruns answers that the culture of modernism is a kind of anarchist community, where the work of art is apt to be as much an event or experience-or, indeed, an alternative form of life-as a formal object. In modern writing, philosophy and poetry fold into one another. In this book, Bruns helps us to see how. The most inclusive single-volume anthology of Latin American poetry in translation ever produced. The entire tradition of poetry in English is here, from the Renaissance and Shakespeare to such modern writers as Judith Wright and Tony Harrison. Poems are set in their historical, biographical and cultural contexts. Their detailed analyses reveal what C. H. Sisson, the English poet and critic, has described as Dr. Spurr's 'discriminating literacy'. Focusing on the difficulties of reading poetry and writing about it, in the opening chapters, Spurr presents a systematic approach to the study of

poetry, stressing - refreshingly - the importance of hearing and enjoying the sounds of poetic language. He provides models for the discussion of theme and style, and for the evaluation of texts, free from the jargon of contemporary theory. The book includes numerous topics for essays and assignments, ten special studies of individual poets, a glossary of literary terms, and an historical table. What is more direct and intimate than one-to-one conversation? Here two forces in American poetry, the Kenyon Review and the University of Arkansas Press, bring together discussions between one of America's leading poets and editors, David Baker, and nine of the most exciting poets of our day. The poets, who represent a wide array of vocations and aesthetic positions, open up about their writing processes, their reading and education, their hopes for and discontents with the contemporary scene, and much more, treating readers to a view of the range and capacity of contemporary American poetry. How do poets engage issues of race? This timely collection of essays brings together the voices of living poets and scholars, including Garrett Hongo and Major Jackson, to discuss the constraints and possibilities of racial discourse in poetic language, offering new insights on this perennially vexed issue. These two hundred and forty odd poems are based on actual experience. They were written, one poem a day, during the last six to seven years. All poetry is confessional in nature, from a certain uneasiness arising from doubts about the world and how we have been tackling it. Poetry is a way in which one can make sense of life. The magic of

words enthralls us by the pictures they hide. The poems about nature are a celebration of nature in all her glory. The poems are based on actual experiences of nature's beauty that have evoked pleasure giving sensations in the poet, and the poems try to give expressions to the joy. Some poems on nature are experiences recreated as if by short brushstrokes, as they have impacted the author's mind. They may be perceived in layers of sound to a kind of ripple effect touching several things at the same time and are meant to be perceived in a haze. Some of the poems are object poems, so called because the focus is on the nature of things, on the light that falls on them, telling their stories, the way they share space with other things and us. A volume in the Poets on Poetry series, which collects critical works by contemporary poets, gathering together the articles, interviews, and book reviews by which they have articulated the poetics of a new generation. In *The Failure of Poetry, The Promise of Language*, Laura (Riding) Jackson examines the subjects of poetry, language, and truth; the conflict between truth and art; and the range of human attitudes to the prospect of truth-speaking. Also included are a series of comments on and judgments of the poets Coleridge, Clare, Eliot, Frost, Vachel Lindsay, Lowell, Pound, Dylan Thomas, and W. C. Williams and selections from her correspondence ranging from 1948 to 1984. Laura (Riding) Jackson's first published poems appeared in 1923 in magazines such as *The Fugitive*. In 1925 she moved to England, and during thirteen years abroad wrote some twenty books of poetry, criticism, and fiction. In 1941 she

renounced poetry, married Schuyler B. Jackson, and collaborated with him on what would become *Rational Meaning: A New Foundation for the Definition of Words*. *The Telling*, her spiritual testament, was published in 1972. In 1991 she was awarded the Bollingen Prize for her lifetime contribution to poetry. She died on September 2, 1991. John Nolan is a member of the Laura (Riding) Jackson Board of Literary Management, and co-editor, with Alan J. Clark, of *Laura (Riding) Jackson's Under the Mind's Watch* (2004). He lives in London, England. This work provides lucid, elegant and original analyses of poetic form and its workings in a wide range of poems. A collection of essays written by various authors critically analyzing poetry and poems. Includes a variety of sources ranging from Aristotle's "Poetics" to academic essays by Ezra Pound and T.S. Eliot. *The Sacred Wood: Essays on Poetry and Criticism* (1920) is a collection of essays by T.S. Eliot. Although Eliot is primarily recognized as one of the twentieth century's leading English poets, he was also a prolific and highly influential literary critic. This collection, which includes essays on Algernon Charles Swinburne, Hamlet, William Blake, and Dante, is central to Eliot's legacy and vision of art. In "Tradition and the Individual Talent," Eliot sheds light on his vision of the role of poet with respect to tradition. Well-versed in classical poetry, Eliot possessed a dynamic vision of poetic tradition that viewed the working poet as an extension of those who came before. The role of the poet, then, is to innovate while remaining in conversation with poets throughout history, to

remain "impersonal" by surrendering oneself to a process involving countless others. In "Hamlet and His Problems," Eliot provides a critical reading of Shakespeare's iconic tragedy arguing that both the play and its main character fail to accomplish the playwright's true intention. Coining the concept of the "objective correlative," referring to the expression of emotion through a grouping of things or events, Eliot's essay is a landmark in literary scholarship central to the formalist movement known as the New Criticism. Concluding with essays on Blake and Dante, important spiritual and formal forebears for Eliot, *The Sacred Wood: Essays on Poetry and Criticism* is central to T.S. Eliot's legacy as a leading intellectual and artist of the modern era. With a beautifully designed cover and professionally typeset manuscript, this edition of T.S. Eliot's *The Sacred Wood: Essays on Poetry and Criticism* is a classic of English literature reimagined for modern readers. Excerpt from *Chapters on Poetry and Poets, Vol. 1: The Poets of Ancient Greece* This series is not, nor was it intended to be, complete a projected chapter on Pindar has been unavoidably de layed, and would willingly have taken in more-of the perfect dramas of Sophocles, and the touching scenes of Euripides. But this may be done hereafter. Meanwhile the publication of the present series may serve as a feeler for the probable success of any future renewal of the plan. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten

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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. Ever since his early collections of the late 1950s and early 1960s repudiated the parochialism of some of the 'Movement' poets, Charles Tomlinson has formed a unique voice in contemporary British poetry. This book, the first on this major English writer from a British publisher, forms a comprehensive defence of Tomlinson's project, including his work as a graphic artist, as a translator, and as a participator in experiments in multiple authorship and multilingual poetry.

Music, race, politics, and conscience. In these eight essays written over the span of a decade and a half, T. R. Hummer explains how, for him, such abiding concerns revolve around the practice of poetry and the evolution of a culturally responsible personal poetics. Hummer writes about the suicide of poet Vachel Lindsay, the culture wars at the National Endowment for the Arts, the 1991 Persian Gulf War, the divided soul of his native American South, and the salving, transcendent practice of musicianship. Inevitably entwined with a personal or cultural

component, Hummer's criticism is thus grounded in experience that is always familiar and often straight to the heart in its rightness. In one of those statements of "poetic purpose" that goes hand in hand with a residency, guest editorship, or lecture tour, Hummer once wrote that "poetry inhabits and enunciates an incommensurable zone between individual and collective, between body and body politic, an area very ill-negotiated by most of us most of the time. Our culture, with its emphasis on the individual mind and body, teaches us very little about how even to think about the nature of this problem. . . . E pluribus unum is a smokescreen: what pluribus; what unum? And yet this phrase is an American mantra, as if it explained something." This is a quintessential Hummer moment: a writer has just given himself a good reason to quit. What Hummer knows must happen next is what *The Muse in the Machine* is all about. "Elegantly written, convincingly argued, and interspersed with hauntingly beautiful and poignant poems written by his ESL students, Hanauer's book draws attention to the unexplored potential of poetry writing in a second language classroom." Aneta Pavelenko, Temple University -- This book is a small anthology: each chapter a kind of meditation-on poetry and psychoanalysis; on a poem, sometimes two; on poetry in general; on thought itself. The poems are beautiful, some are contemporary, some are classical and well worth a reader's attention. "The motive for metaphor" is the title of a short poem of Wallace Stevens in which he says he is "happy" with the subtleties of experience. He likes what he calls the

"half colours of quarter things," as opposed to the certainties, the hard primary "reds" and "blues." To grasp and make sense of what is elusive (and beautiful), that is, for the essential and puzzling condition of poetry, we are obliged to make metaphors. The same is perhaps true of psychoanalysis-this is the essential argument of the book. The chapters were originally poetry columns that the author wrote for *Psychologist-Psychoanalyst* and *Division/Review* (both journals of the Division of Psychoanalysis of the American Psychological Association). The chapters are arranged alphabetically by poet but otherwise follow no conceptual order. The author hopes that they might be read that way too-the book to be picked up, a few chapters read and thought about, and then put aside for reading more at another time. With a Foreword by Nancy McWilliams, PhD. The *Spotlight on Poetry* series has been devised and written to meet the specific requirements of the National Literacy Strategy for pupils at KS1 and KS2 (and Scotland P1-P7). These Teacher's Notes match the poems to the National Literacy Framework and offer a range of teaching ideas. Poems, essays, and prompts to sing a new world into being--Queer & BIPOC perspectives on poetry as an insurgent ritual for manifesting liberation and reclaiming power. Written for poets, spellcasters, and social justice witches, *Poetry as Spellcasting* reveals the ways poetry and ritual can, together, move us toward justice and transformation. It asks: If ritualized violence upholds white supremacy, what ritualized acts of liberation can be activated to subvert and

reclaim power? In essays from a diverse group of contributing poets, organizers, and ritual artists, *Poetry as Spellcasting* helps readers explore, play, and deepen their creativity and intuition as integral tools for self- and communal healing and social change. Each section opens with a poem and includes prompts that invite the reader to engage more deeply with: *Portals of Inheritance: Ancestral Teachings*, *Possible Futures* opens portals to messages from ancestors and for survival *Languages of Liberation, Disruption, and Magic* explores how poetry and spellcasting allow us to enter into and harness language in active, heightened ways that both reflect reality and manifest alternatives. *Invoking Radical Imagination* leans into the incantatory possibilities of poetry as prayer and poetry as enchantment. *Sacred Practices: Rituals of Repair and Revision* explores writing as ritual, ritual as practice, and practice as doing, drawing connections between the creative practices of poetry and spellwork. *Lighting Fires, Breaking Chains* focuses on the explicitly magical and political nature of poetry as spellcasting. *Elemental Ecologies, Spiritual Technologies* wrestles with concepts of home, colonization, and belonging Both poetry and occult studies have been historically dominated by white, cis het writers; here, *Poetry as Spellcasting* reclaims the centrality of queer and BIPOC voices in poetry, magic, and liberatory spellwork. *Dwelling in Possibility* cuts across conventional boundaries between critical and creative writing by featuring the work of both women poets and feminist critics as they explore and exemplify the relationship between gender and

poetic genres. The contributors suggest new ways of thinking and writing about poetry in light of contemporary questions about history and identity. Most of the contributions are published here for the first time. This book is the definitive guide to Victorian poetry, which its author approaches in the light of modern critical concerns and contemporary contexts. Valentine Cunningham exhibits encyclopedic knowledge of the poetry produced in this period and offers dazzling close readings of a number of well-known poems

Draws on the work of major Victorian poets and their works as well as many of the less well-known poets and poems

Reads poems and poets in the light of both Victorian and modern critical concerns

Places poetry in its personal, aesthetic, historical, and ideological context

Organized in terms of the Victorian anxieties of self, body, and melancholy

Argues that rhyming/repetition is the major formal feature of Victorian poetry

Highlights the Victorian obsession with small subjects in small poems

Shows how Victorian poetry attempts to engage with the modern subject and how its modernity segues into modernism and postmodernism

Overview: "One of the virtues of good poetry is the fact that it irritates the mediocre." Theodore Roethke was one of the most famous and outspoken poets and poetry teachers this country has ever known. In this volume of selected prose, Roethke articulates his commitments to imaginative possibilities, offers tender advice to young writers, and zings darts at stuffed shirts, lightweights and fools. The historical archives of Elizabeth Hawley-for more than 40 years the meticulous

chronicler of mountaineering expeditions in Nepal-are now available on this searchable CD. The poems of Thomas Hardy (1840-1928) are key to understanding 19th, 20th and even 21st century poetry. This collection of fresh essays sheds new light on Hardy's poems--some of which have received little critical attention--from a variety of thematic and analytical approaches, offering a detailed picture of how his works are currently being read. The contributors discuss why Hardy's poetic genius is less and less overshadowed by his career as a novelist and highlight his passionate attention to small details, his delight in "noticing things" and his "eye for...mysteries." *Skeptical Music* collects the essays on poetry that have made David Bromwich one of the most widely admired critics now writing. Both readers familiar with modern poetry and newcomers to poets like Marianne Moore and Hart Crane will relish this collection for its elegance and power of discernment. Each essay stakes a definitive claim for the modernist style and its intent to capture an audience beyond the present moment. The two general essays that frame *Skeptical Music* make Bromwich's aesthetic commitments clear. In "An Art without Importance," published here for the first time, Bromwich underscores the trust between author and reader that gives language its subtlety and depth, and makes the written word adequate to the reality that poetry captures. For Bromwich, understanding the work of a poet is like getting to know a person; it is a kind of reading that involves a mutual attraction of temperaments. The controversial final essay,

"How Moral Is Taste?," explores the points at which aesthetic and moral considerations uneasily converge. In this timely essay, Bromwich argues that the wish for excitement that poetry draws upon is at once primitive and irreducible. *Skeptical Music* most notably offers incomparable readings of individual poets. An essay on the complex relationship between Hart Crane and T. S. Eliot shows how the delicate shifts of tone and shading in their work register both affinity and resistance. A revealing look at W. H. Auden traces the process by which the voice of a generation changed from prophet to domestic ironist. Whether discussing heroism in the poetry of Wallace Stevens, considering self-reflection in the poems of Elizabeth Bishop, or exploring the battle between the self and its images in the work of John Ashbery, *Skeptical Music* will make readers think again about what poetry is, and even more important, why it still matters. William Pritchard's collection of essays and reviews on poets and poetry ranges from Dryden and Milton through the major American and British poets of the last century. Pritchard's sensibility has been trained in the practice of attending to a poet's style and voice--of what Robert Frost once called "ear-reading." His endeavor is not to discover hidden, buried treasures (what the poem "really means") but to engage with instances of measured language as they reveal themselves, in both the "timing" of individual poems and the historical time in which poets and poetry live. Eliot's haunting verse play, set in a country house in the north of England, was performed at the Westminster Theatre in

London in March 1939, six months before the outbreak of war. 'What is wonderful is the marvellous opening out of consciousness, the flowering of meaning, which makes the play an account of a spiritual experience. There are passages of great poetic beauty, and statements which are the fruits of a lifetime devoted to poetry.' Listener 'The most compelling, original, charismatic and poetic guide to poetry that I can remember. A handbook written from the heart by one of the true modern masters of the craft.' Simon Armitage A collection of short essays and reflections on poetry from the acclaimed British poet Glyn Maxwell. These essays illustrate Maxwell's poetic philosophy, that the greatest verse arises from a harmony of mind and body, and that poetic forms originate in human necessities - breath, heartbeat, footstep, posture. He speaks of his inspirations, his models, and takes us inside the strange world of the Creative Writing Class, where four young hopefuls grapple with love, sex, cheap wine and hard work. With examples from canonical poets, this is a beautiful, accessible guide to the most ancient and sublime of the realms of literature.

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