

Faithful And Virtuous Night Poems Louise Gluck

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[Louise Glück reads from Faithful and Virtuous Night at 2014 NBA Finalists Reading](#) *Louise Glück accepts the 2014 National Book Award in Poetry for Faithful and Virtuous Night*

[Michael Schmidt reads from Louise Gluck's 'Faithful and Virtuous Night'](#)

[Louise Glück, Reading, 11 May 2016](#)*October by Louise Gluck | Tea and Poetry w/Julianne Rockvale Poetry Book Club - January 2021*

[IF, Rudyard Kipling's poem, recited by Sir Michael Caine](#)*Louise Gluck, Academy Class of 2012, Full Interview* ~~Thirst: Poems by Mary Oliver (full audiobook)~~ **All Nobel laureates in Literature in History** *Anne Carson, Conversation, 26 October 2016* *Poet's View: Louise Glück*

[Great Authors - Literature of the Renaissance - Cervantes, Don Quixote](#) Nobel ~~POETRY~~ Louise Glück ~~POETRY~~ A Fantasy ~~POETRY~~ ~~POETRY~~ ~~POETRY~~ | Kumar Ambuj | Sahitya Tak ~~Their Eyes Were Watching God: Crash Course Literature 301~~

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[Reaction to the 2020 Nobel Prize in Literature](#)*Natalie Diaz, 2020 Poetry National Book Award Finalist, reads from* [POSTCOLONIAL LOVE POEM](#)

[Louse Glück's Snowdrops](#)**Louise Gluck reading her poem \"Parable of the Hostages.\" Louise Gluck \"The Wild Iris\" 2020 Nobel prize in literature: Louise Glück wins the 2020 Nobel prize in literature *Louise Glück, Conversation, 11 May 2016* **Faithful And Virtuous Night Poems****

Louise Glück's compelling, slightly creepy new book, Faithful and Virtuous Night, is stuffed with morbid fantasies ... so is character), reveals everything while revealing nothing—the poems are a raw ...

The glory days

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Too many poetry critics sound like cheerleaders for the Dallas ... Louise Glück's compelling and unsettling new book, *Faithful and Virtuous Night*, is stuffed with morbid fantasies, cracked allegories, ...

Broken Ground: Poetry and the Demon of History

Her many collections of poetry include "The Triumph of Achilles" and "Faithful and Virtuous Night." I eagerly await the publication of Gluck's works in Japanese by professional translators.

VOX POPULI: Introducing poet Louise Gluck, the 2020 Nobel pick for literature

In her poems, the self listens for what is left ... Another spectacular achievement is her latest collection, 'Faithful and Virtuous Night' (2014), for which Glück received the National ...

American poet Louise Glück wins 2020 Nobel Literature Prize

Walt Whitman's masterpiece. A grand tribute to democracy, sex, the body, the soul, and the open road. If there's such a thing as The Great American Poem, this is it. "Song of... [Read More](#) ...

Song of Myself

to be faithful in the small things, to be kind when no one is watching, to be honest when it profits you nothing, and to be hard working when nobody thanks you. Aristotle calls this the virtuous ...

Roy Exum: Advice: Just Be Normal

This is one of Plato's most known dialogues, dating back to around 380/385 BC. The text is concerned with the nature of love, as many intellectuals and artists in Athens debate... [Read More](#) ...

Symposium (Full Text)

An archive of the famous early 20th century Anarchist magazine. Mother Earth was an anarchist journal that described itself as "A Monthly Magazine Devoted to Social Science and Literature", edited by ...

Mother Earth

MY ORIGINAL VERSE runs to nearly 1000 pages, the more important moiety of which appeared in 1965 as *Centennial Tales* and *Selected Poems*. As to when ... of Joppa on a December night in 1920. The town was ...

A Slice of Canada: Memoirs

Imaginary evil is romantic and varied; real evil is gloomy, monotonous, barren, boring. Imaginary good is boring, real good is always new, marvellous, intoxicating. "Imaginative literature," therefore ...

A novelist who hunted the fox: Anthony Trollope today

... I was much junior to him in age as well as post ... hence I used to call him sir, with respect. One day he told me - Mr Agrawal, don't call me sir ... call me Mr ...

My Posts on Doctors

Honour killings are all the rage across India And India has always been stuckup on the theme of honour We have this thing of better to die than to lose face or break a promise Though honour ...

All results matching: "honour"

John Travolta Global box office hits like "Saturday Night Fever" (1977) and "Grease" (1978) made Travolta one of the most popular musical actors of the decade. He received an Oscar ...

'70s celeb crushes: Where are they now?

In her poems, the self listens for what is left ... Another spectacular achievement is her latest collection, 'Faithful and Virtuous Night' (2014), for which Glück received the National ...

American poet Louise Glück wins 2020 Nobel Literature Prize

An archive of the famous early 20th century Anarchist magazine. Mother Earth was an anarchist journal that described itself as "A Monthly Magazine Devoted to Social Science and Literature", edited by ...

Winner of the 2014 National Book Award for Poetry A luminous, seductive new collection from the "fearless" (The New York Times) Pulitzer Prize-winning poet Louise Glück is one of the finest American poets at work today. Her Poems 1962-2012 was hailed as "a major event in this country's literature" in the pages of The New York Times. Every new collection is at once a deepening and a revelation. Faithful and Virtuous Night is no exception. You enter the world of this spellbinding book through one of its many dreamlike portals, and each time you enter it's the same place but it has been arranged differently. You were a woman. You were a man. This is a story of adventure, an encounter with the unknown, a knight's undaunted journey into the kingdom of death; this is a story of the world you've always known, that first primer where "on page three a dog appeared, on page five a ball" and every familiar facet has been made to shimmer like the contours of a dream, "the dog float[ing] into the sky to join the ball." Faithful and Virtuous Night tells a single story but the parts are mutable, the great sweep of its narrative mysterious and fateful, heartbreaking and charged with wonder.

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The author shares her dreamlike poetry, including "Theory of Memory," "The Melancholy Assistant," and "The Couple in the Park."

This collection of stunningly beautiful poems encompasses the natural, human, and spiritual realms, and is bound together by the universal themes of time and mortality. With clarity and sureness of craft, Gluck's poetry questions, explores, and finally celebrates the ordeal of being alive.

It is the astonishment of Louise Glück's poetry that it resists collection. With each successive book her drive to leave behind what came before has grown more fierce, the force of her gaze fixed on what has yet to be imagined. She invented a form to accommodate this need, the book-length sequence of poems, like a landscape seen from above, a novel with lacunae opening onto the unspeakable. The reiterated yet endlessly transfigured elements in this landscape—Persephone, a copper beech, a mother and father and sister, a garden, a husband and son, a horse, a dog, a field on fire, a mountain—persistently emerge and reappear with the dark energy of the inevitable, shot through with the bright aspect of things new-made. From the outset ("Come here / Come here, little one"), Gluck's voice has addressed us with deceptive simplicity, the poems in lines so clear we "do not see the intervening fathoms." From within the earth's bitter disgrace, coldness and barrenness my friend the moon rises: she is beautiful tonight, but when is she not beautiful? To read these books together is to understand the governing paradox of a life lived in the body and of the work wrested from it, the one fated to die and the other to endure.

A Village Life, Louise Glück's eleventh collection of poems, begins in the topography of a village, a Mediterranean world of no definite moment or place: All the roads in the village unite at the fountain. Avenue of Liberty, Avenue of the Acacia Trees— The fountain rises at the center of the plaza; on sunny days, rainbows in the piss of the cherub. —from "tributaries" Around the fountain are concentric circles of figures, organized by age and in degrees of distance: fields, a river, and, like the fountain's opposite, a mountain. Human time superimposed on geologic time, all taken in at a glance, without any undue sensation of speed. Glück has been known as a lyrical and dramatic poet; since Ararat, she has shaped her austere intensities into book-length sequences. Here, for the first time, she speaks as "the type of describing, supervising intelligence found in novels rather than poetry," as Langdon Hammer has written of her long lines—expansive, fluent, and full—manifesting a calm omniscience. While Glück's manner is novelistic, she focuses not on action but on pauses and intervals, moments of suspension (rather than suspense), in a dreamlike present tense in which poetic speculation and reflection are possible.

Since, 1990, Louise Glück has been exploring a form that is, according to poet Robert Hass, her invention. Vita Nova -- like its immediate predecessors, a book-length sequence -- combines the ecstatic utterance of The Wild Iris with the worldly dramas elaborated in Meadowlands. Vita Nova is a book that exists in the long moment of spring, a book of deaths and

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beginnings, resignation and hope, brutal, luminous, and farseeing. Like late Yeats, Vita Nova dares large statement. By turns stern interlocutor and ardent novice, Glück compasses the essential human paradox, a terrifying act of perspective that brings into resolution the smallest human hope and the vast forces that shape and thwart it.

A haunting new book by a poet whose voice speaks of all our lifetimes Louise Glück's thirteenth book of poems is among her most haunting. Here as in the *Wild Iris* there is a chorus, but the speakers are entirely human, simultaneously spectral and ancient. *Winter Recipes from the Collective* is chamber music, an invitation into that privileged realm small enough for the individual instrument to make itself heard, dolente, its line sustained, carried, and then taken up by the next instrument, spirited, animoso, while at the same time being large enough to contain a whole lifetime, the inconceivable gifts and losses of old age, the little princesses rattling in the back of a car, an abandoned passport, the ingredients of an invigorating winter sandwich, a sister's death, the joyful presence of the sun, its brightness measured by the darkness it casts. "Some of you will know what I mean," the poet says, by which she means, some of you will follow me. Hers is the sustaining presence, the voice containing all our lifetimes, "all the worlds, each more beautiful than the last." This magnificent book couldn't have been written by anyone else, nor could it have been written by the poet at any other time in her life.

A major career-spanning collection from the inimitable Nobel Prize-winning poet For the past fifty years, Louise Glück has been a major force in modern poetry, distinguished as much for the restless intelligence, wit and intimacy of her poetic voice as for her development of a particular form: the book-length sequence of poems. This volume brings together the twelve collections Glück has published to date, offering readers the opportunity to become immersed in the artistry and vision of one of the world's greatest living poets. From the allegories of *The Wild Iris* to the myth-making of *Averno*; the oneiric landscapes of *The House on Marshland* to the questing of *Faithful and Virtuous Night* - each of Glück's collections looks upon the events of an ordinary life and finds within them scope for the transcendent; each wields its archetypes to puncture the illusions of the self. Across her work, elements are reiterated but endlessly transfigured - Persephone, a copper beech, a mother and father and sister, a garden, a husband and son, a horse, a dog, a field on fire, a mountain. Taken together, the effect is like a shifting landscape seen from above, at once familiar and unspeakably profound.

A luminous collection of essays from one of our most original and influential poets Five decades after her debut poetry collection, *Firstborn*, Louise Glück is a towering figure in American letters. Written with the same probing, analytic control that has long distinguished her poetry, *American Originality* is Glück's second book of essays—her first, *Proofs and Theories*, won the 1993 PEN/Martha Albrand Award for First Nonfiction. Glück's moving and disabusing lyricism is on full display in this decisive new collection. From its opening pages, *American Originality* forces readers to consider contemporary poetry and its demigods in radical, unconsoling, and ultimately very productive ways. Determined to wrest ample, often contradictory meaning from our current literary discourse, Glück comprehends and destabilizes notions of "narcissism" and "genius" that

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are unique to the American literary climate. This includes erudite analyses of the poets who have interested her throughout her own career, such as Rilke, Pinsky, Chiasson, and Dobyns, and introductions to the first books of poets like Dana Levin, Peter Streckfus, Spencer Reece, and Richard Siken. Forceful, revealing, challenging, and instructive, *American Originality* is a seminal critical achievement.

Winner of the 1993 PEN/Martha Albrand Award for First Non-Fiction, *Proofs and Theories* is an illuminating collection of essays by Louise Glück, whose most recent book of poems, *The Wild Iris*, was awarded the Pulitzer Prize. Glück brings to her prose the same precision of language, the same incisiveness and insight that distinguish her poetry. The force of her thought is evident everywhere in these essays, from her explorations of other poets' work to her skeptical contemplation of current literary critical notions such as "sincerety" and "courage." Here also are Glück's revealing reflections on her own education and life as a poet, and a tribute to her teacher and mentor, Stanley Kunitz. *Proofs and Theories* is the testament of a major poet.

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