

## Long Life Essays And Other Writings

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### BURNS CALEB

*A Place to Live* St Martins Press

One of O, The Oprah Magazine's Ten Best Books of the Year The New York Times bestselling collection of essays from beloved poet, Mary Oliver. "There's hardly a page in my copy of *Upstream* that isn't folded down or underlined and scribbled on, so charged is Oliver's language . . ." —Maureen Corrigan, NPR's *Fresh Air* "Uniting essays from Oliver's previous books and elsewhere, this gem of a collection offers a compelling synthesis of the poet's thoughts on the natural, spiritual and artistic worlds . . ." —The New York Times "In the beginning I was so young and such a stranger to myself I hardly existed. I had to go out into the world and see it and hear it and react to it, before I knew at all who I was, what I was, what I wanted to be." So begins *Upstream*, a collection of essays in which revered poet Mary Oliver reflects on her willingness, as a young child and as an adult, to lose herself within the beauty and mysteries of both the natural world and the world of literature. Emphasizing the significance of her childhood "friend" Walt Whitman, through whose work she first understood that a poem is a temple, "a place to enter, and in which to feel," and who encouraged her to vanish into the world of her writing, Oliver meditates on the forces that allowed her to create a life for herself out of work and love. As she writes, "I could not be a poet without the natural world. Someone else could. But not me. For me the door to the woods is the door to the temple." *Upstream* follows Oliver as she contemplates the pleasure of artistic labor, her boundless curiosity for the flora and fauna that surround her, and the responsibility she has inherited from Shelley, Wordsworth, Emerson, Poe, and Frost, the great thinkers and writers of the past, to live thoughtfully, intelligently, and to observe with passion. Throughout this collection, Oliver positions not just herself upstream but us as well as she encourages us all to keep moving, to lose ourselves in the awe of the unknown, and to give power and time to the creative and whimsical urges that live within us.

**Upstream** Houghton Mifflin Harcourt

What good company Mary Oliver is the Los Angeles Times has remarked. And never more so than in this extraordinary and engaging gathering of nine essays, accompanied by a brief selection of new prose poems and poems. (One of the essays has been chosen as among the best of the year by The Best Amer [The Wine of Life, and Other Essays on Societies, Energy & Living Things](#) National Geographic Books

In her first collection since winning the National Book Award in 1993, Mary Oliver writes of the silky bonds between every person and the natural world, of the delight of writing, of the value of silence. " Her] poems are...as genuine, moving and implausible as the first caressing breeze of spring" (New York Times).

**Dream Work** Penguin

Within these pages Mary Oliver collects twenty-six of her poems about the birds that have been such an important part of her life—hawks, hummingbirds, and herons; kingfishers, catbirds, and crows; swans, swallows and, of course, the snowy owl, among a dozen others—including ten poems that have never before been collected. She adds two beautifully crafted essays, "Owls," selected for the Best American Essays series, and "Bird," a new essay that will surely take its place among the classics of the genre. In the words of the poet Stanley Kunitz, "Mary Oliver's poetry is fine and deep; it reads like a blessing. Her special gift is to connect us with our sources in the natural world, its beauties and terrors and mysteries and consolations." For anyone who values poetry and essays, for anyone who cares about birds, *Owls and Other Fantasies* will be a treasured gift; for those who love both, it will be essential reading. From the Hardcover edition.

[The Book of \(More\) Delights](#) Da Capo Press

Mary Oliver, winner of the Pulitzer Prize and National Book Award, is one of the most celebrated poets in America. Her partner Molly Malone Cook, who died in 2005, was a photographer and pioneer gallery owner. Intertwining Oliver's prose with Cook's photographs, *Our World* is an intimate testament to their life together. The poet's moving text captures not only the unique qualities of her partner's work, but the very texture of their shared world.

**Essays After Eighty** Beacon Press

Presents forty-one of the author's favorite poems, including a variety of short poems, poems about her bichon Percy, and such classics as "Doesn't Every Poet Write a Poem about Unrequited Love?" and "The Dipper."

[A Thousand Mornings](#) Seven Stories Press

In this stunning collection of new poems, Mary Oliver returns to the imagery that has defined her life's work, describing with

wonder both the everyday and the unaffected beauty of nature. Herons, sparrows, owls, and kingfishers flit across the page in meditations on love, artistry, and impermanence. Whether considering a bird's nest, the seeming patience of oak trees, or the artworks of Franz Marc, Oliver reminds us of the transformative power of attention and how much can be contained within the smallest moments. At its heart, *Blue Horses* asks what it means to truly belong to this world, to live in it attuned to all its changes. Humorous, gentle, and always honest, Oliver is a visionary of the natural world.

**White Pine** Penn State Press

Presents an anthology of the best literary essays published in 2014, selected from American periodicals.

[Winter Hours](#) National Geographic Books

The forty-seven new works in this volume include poems on crickets, toads, trout lilies, black snakes, goldenrod, bears, greeting the morning, watching the deer, and, finally, lingering in happiness. Each poem is imbued with the extraordinary perceptions of a poet who considers the everyday in our lives and the natural world around us and finds a multitude of reasons to wake early.

**House of Light** Beacon Press

"The popularity of [Dog Songs] feels as inevitable and welcome as a wagging tail upon homecoming." —The Boston Globe *Mary Oliver's Dog Songs* is a celebration of the special bond between human and dog, as understood through the poet's relationships to the canines that have accompanied her daily walks, warmed her home, and inspired her work. Oliver's poems begin in the small everyday moments familiar to all dog lovers, but through her extraordinary vision, these observations become higher meditations on the world and our place in it. *Dog Songs* includes visits with old friends, like Oliver's beloved Percy, and introduces still others in poems of love and laughter, heartbreak and grief. Throughout, the many dogs of Oliver's life merge as fellow travelers and as guides, uniquely able to open our eyes to the lessons of the moment and the joys of nature and connection.

[Many Miles](#) Algonquin Books

"Mary Oliver's poetry is fine and deep; it reads like a blessing," wrote Stanley Kunitz many years ago; and recently, Rita Dove described her last volume, *The Leaf and the Cloud*, as "a brilliant meditation." For the many admirers of Mary Oliver's dazzling poetry and luminous vision, as well as for those who may be coming to her work for the first time, *What Do We Know* will be a revelation. These forty poems-of observing, of searching, of pausing, of astonishment, of giving thanks-embrace in every sense the natural world, its unrepeatable moments and its ceaseless cycles. Mary Oliver evokes unforgettable images—from one hundred white-sided dolphins on a summer day to bees that have memorized every stalk and leaf in a field—even as she reminds us, after Emerson, that "the invisible and imponderable is the sole fact."

[Blue Pastures](#) Beacon Press (MA)

The Old Man had asserted that the human being is merely a machine and nothing more.

**The Essential Writings of Ralph Waldo Emerson** Hachette UK Elegantly illustrated, this follow-up collection to "Owls and Other Fantasies" brings together ten new poems, two dozen of Oliver's favorite poems, and two previously unpublished essays that capture the "true enchantment" of flowers, weeds, plants, and trees and their magnetic hold.

[No Other Book](#) Da Capo Press

George Orwell set out 'to make political writing into an art', and to a wide extent this aim shaped the future of English literature – his descriptions of authoritarian regimes helped to form a new vocabulary that is fundamental to understanding totalitarianism. While 1984 and *Animal Farm* are amongst the most popular classic novels in the English language, this new series of Orwell's essays seeks to bring a wider selection of his writing on politics and literature to a new readership. In *Why I Write*, the first in the Orwell's Essays series, Orwell describes his journey to becoming a writer, and his movement from writing poems to short stories to the essays, fiction and non-fiction we remember him for. He also discusses what he sees as the 'four great motives for writing' – 'sheer egoism', 'aesthetic enthusiasm', 'historical impulse' and 'political purpose' – and considers the importance of keeping these in balance. *Why I Write* is a unique opportunity to look into Orwell's mind, and it grants the reader an entirely different vantage point from which to consider the rest of the great writer's oeuvre. 'A writer who can – and must – be rediscovered with every age.' — Irish Times

[Blue Iris](#) University of Chicago Press

His entire life, Donald Hall has dedicated himself to the written

word, putting together a storied career as a poet, essayist, and memoirist. Now, in the unknown, unanticipated galaxy of very old age, he is writing essays that startle, move, and delight.

*New and Selected Poems, Volume One* National Geographic Books One of the astonishing aspects of Oliver's work is the consistency of tone over this long period. What changes is an increased focus on nature and an increased precision with language that has made her one of our very best poets. --Stephen Dobyns, New York Times Book Review *Mary Oliver* has published fifteen volumes of poetry and five books of prose in the span of four decades, but she rarely performs her poetry in live readings. Now, with the arrival of *At Blackwater Pond*, *Mary Oliver* has given her audience what they've longed to hear: the poet's voice reading her own work. In this beautifully produced compact disc, *Mary Oliver* has recorded forty of her favorite poems, nearly spanning the length of her career, from *Dream Work* through her newest volume, *New and Selected Poems, Volume Two*. The package is shrink-wrapped so that the elegant clothbound audiobook can take its place on the poetry shelf. It also includes a fifteen-page booklet with an original essay, "Performance Note," photos of the author at *Blackwater Pond*, and a full listing of the poems and their sources.

*Blue Horses* Beacon Press

The New York Times has called *Mary Oliver's* poems "thoroughly convincing - as genuine, moving, and implausible as the first caressing breeze of spring." In this stunning collection of forty poems - nineteen previously unpublished - she writes of nature and love, of the way they transform over time. And the way they remain constant. And what did you think love would be like? A summer day? The brambles in their places, and the long stretches of mud? Flowers in every field, in every garden, with their soft beaks and their pastel shoulders? On one street after another, the litter ticks in the gutter. In one room after another, the lovers meet, quarrel, sicken, break apart, cry out. One or two leap from windows. Most simply lean, exhausted, their thin arms on the sill. They have done all they could. The golden eagle, that lives not far from here, has perhaps a thousand tiny feathers flowing from the back of its head, each one shaped like an infinitely small but perfect spear.

[What is Man?](#) Modern Library

"Emily Ogden's *On Not Knowing* is at once a memoir and suite of pointed inquiries. Her brief, sharply observed essays invite the reader to think with her about problems she can't set aside: not knowing how to give birth, to listen, to hold it together, to love. Ogden moves nimbly across registers of experience, from the operation of a breast pump to the art of herding cattle; from one-night stands to the stories of Edgar Allan Poe; from kayaking near a whale to psychoanalytic meditation on drowning. Unapologetically personal in its range of reference and idiosyncratic in its canon, *On Not Knowing* takes for its subject neither a life nor a library, but a cherished world. Ultimately, Ogden wants to teach herself to resist the temptation of knowingness: to encounter passionate love, well remembered art, and the new lives of her children without forearm her self with a sense that these things are already understood. Committed, as a scholar, to the accumulation of knowledge, Ogden nonetheless finds that knowingness is, for her, a way of getting stuck, a way of not really living. These essays want to learn with us to resist the temptation to cling to the wall at the edge of the pool, and instead to swim"--

**The Body and the Book** Houghton Mifflin Harcourt

Arguably one of Italy's greatest contemporary writers, Natalia Ginzburg has been best known in America as a writer's writer, quiet beloved of her fellow wordsmiths. This collection of personal essays chosen by the eminent American writer Lynne Sharon Schwartz from four of Ginzburg's books written over the course of Ginzburg's lifetime was a many-years long project for Schwartz. These essays are deeply felt, but also disarmingly accessible. Full of self-doubt and searing insight, Ginzburg is merciless in her attempts to describe herself and her world—and yet paradoxically, her self-deprecating remarks reveal her deeper confidence in her own eye and writing ability, as well as the weight and nuance of her exploration of the conflict between humane values and bureaucratic rigidity.

**Dog Songs** Penguin

Randall Jarrell was only fifty-one at the time of his death, in 1965, yet he created a body of work that secured his position as one of the century's leading American men of letters. Although he saw himself chiefly as a poet, publishing a number of books of poetry, he also left behind a sparkling comic novel, four children's books, numerous translations, haunting letters, and four collections of essays. Edited by Brad Leithauser, *No Other Book* draws from these four essay collections, reminding us that Jarrell the poet was also, in the words of Robert Lowell, "a critic of genius."