

A Night In Brooklyn Poems

Reflections Marion Palm.2018-03-05 This collection of poetry is a thirty-year journey as an urban poet. Themes are trying to find love, losing love, and reconciling. Individual poems speak specifically to the experience of the empty nest, role reversals, separations, and adaptations to language and culture. “Swinglish” and made-up words appear throughout the work, along with chants and spells, which is why these poems have enjoyed popularity as performance poems. For every poet, there comes a time when a poet needs to assemble his/her own favorites for this kind of book, a reflection.

Window on the City Michael Ruby.2006 Poetry. 'Unreal City,' intones Mr. Eliot in his 'The Waste Land,' bracketed by 'One must be so careful these days' and 'Under the brown fog of a winter dawn'. Ruby writes 'velocity,' athwart 'toodle to tabasco' and 'orange sunshine.' What's cold and taut in Eliot strained is hot and loose in WINDOW ON THE CITY. While the poems in the section by that name are realized in direct contemplation of the Lower Manhattan skyline from Brooklyn 'The North Tower Blinks All Night' they are as much a matter of reflection off the surface of a vocabulary, as we each are, as on the windowpane: 'The gray thrust/tails the chariots/of melted heroines.' Further, there is nothing 'unreal' about Ruby's stance toward the 'city,' the Indo-European cognate of which is 'to lie' and 'homestead.' Rather, Ruby records the exact heart of how we can be 'on' and what happens there once located and turned how we experience the open as places and feelings and bits of knowledge flow and fire together to shine into a speckled block for a future 'of softening blue smells in the opening of loss/on snores/on truculent fraud/to indenture to fumes/once there.' Many write with words; Ruby with consciousness itself, which can only be approached by its absence. There is nothing abstract about this. It is here and here: 'The softness of the teeth encouraged us to eat' and 'We better tiptoe/to the hollow giants.'--Sam Truitt.

Just Another Friday Night in Brooklyn Jim Hart.2021-05-24 This assemblage of free-verse poems is written from a variety of perspectives that are endearing and startling all at once. Hart's poems do not spare the anguish of the human experience the similes and comparative language are of the highest caliber.

Am I Somebody? Baruch Santana.2011-12-01 All Alone I'm falling I'm brawling to survive I'm calling but they're ignoring to help save my life Desperately out of strife I scream I've fallen and I can't get up Discouraged and stuck up I try doing it on my own That's why I'm falling all alone I'm perspiring I'm trying to finish this race It's tiring I feel like retiring but I keep my pace With sweat on my face I spit on the ground On this track I go around Breathing heavy I raise my tone Why oh God must I run all alone Keep your lives free From the love of money And be content With what you have Because God has said "Never will I leave thee Never will I forsake thee." So we say with confidence "The Lord is my helper And I will not be afraid What can man do to me?" Hebrews 13:5-6

The Problem of the Many Timothy Donnelly.2020-09-17 'The best collection I've read in ages: every poem contains something unexpected and unexpectedly powerful. This is serious, modern, ambitious and bold work - the kind of poetry you hope to find, and rarely do' - Nick Laird John Ashbery called Timothy Donnelly's previous collection, *The Cloud Corporation*, 'The poetry of the future, here today'. The Problem of the Many sees Donnelly, one of the most influential poets of his generation, focused less on the future than the end of history: these richly textured and intellectually capacious poems often seem to attempt nothing less than a circumscription of the totality of human experience. The book contains the already widely praised 'Hymn to Life', which opens with a litany of what we have made extinct; elsewhere, from an immediately contemporary vantage, Donnelly confronts the clutter and devastation that civilization has left us as he strives towards a beauty that we still need, along the way enlisting agents as various as Prometheus, Jonah, Flamin' Hot Cheetos, NyQuil, Nietzsche, and Alexander the Great. The Problem of the Many refers to the famous philosophical problem of what defines the larger aggregate - a cloud, a crowd - which Donnelly extends to address the subject of individual boundary, identity and belonging. Donnelly's solutions may be wholly poetic, but he has succeeded in speaking as deeply to these profound and urgent issues as any writer currently at work.

At an Intersection Michael Handler Ruby.2002 Poetry. Michael Ruby's poems are an intersection of the various possibilities of poetry and language. Many artistic movements echo through these pages-surrealism, constructivism, expressionism, confessional poetry, language poetry, even I Crepuscolari and the Prairie School. There are elegies for the early dead, texts to accompany artworks, investigations of meaning and parts of speech. There are transcriptions of inner voices and of the ordinary flow of thoughts and road signs on a night drive. These vivid poems take place on 5th Ave. and Carroll St. in Brooklyn and in one of Lithuania's doomed shetls, but also where a dog might play Schoenberg in the silver and black plazas, balancing the Santa Maria, the Mayflower and the first slave ship on this head.

A Night in Brooklyn D. Nurkse.2016-01-05 D. Nurkse's deeply satisfying new collection is a haunted love letter to the far corners of his hometown, Brooklyn, New York, and a meditation on the selves that were left behind in those indelible places. Here Nurkse brings alive the particular details that shape a life, in this case unique to the world of Brooklyn—a job at the Arnold Grill, “topping off drafts with a paddle” for the truckers who came in; the deaf white alley cat that mysteriously survived the winter on a stoop in Bensonhurst; the narrow bed where young love took place; the wild gardens behind the tenements. His exploration of this almost mythic city past is combined with a sense of the future speeding toward us—the ongoing riddle of time and being in a larger universe. . . . And she who was driving said, We know the coming disaster intimately but the present is unknowable. Which disaster, I wondered, sexual or geological? But I was shy: her beauty was like a language she didn't speak and had never heard. From “The Present”

A Night Without Armor Jewel.2010-10-19 One of the most respected artists in popular music today, Jewel is much more than a music industry success with her debut album selling more than 10 million copies. Before her gifted songwriting comes an even more individual art: Poetry. Now available in paperback, *A Night without Armor* highlights the poetry of Jewel taken from her journals which are both intimate and inspiring, to be embraced and enjoyed. Writing poems and keeping journals since childhood, Jewel has been searching for truth and meaning, turning to her words to record, to discover, and to reflect. In *A Night Without Armor*, her first collection of poetry, Jewel explores the fire of first love, the lessons of betrayal, and the healing of intimacy. She delves into matters of the home, the comfort of family, the beauty of Alaska, and the dislocation of divorce. Frank and honest, serious and suddenly playful, *A Night Without Armor* is a talented artist's intimate portrait of what makes us uniquely human.

Everybody Gets Lost in Brooklyn John Korduba.2004-12 For those who fall into a coma at the mention of the word poems, this collection of short you-know-what's is for you. Each poem (hey, wake up!) is a soft tipped arrow aimed to brush past your funny bone and then bounce off your verse averse heart. (High-risk readers are advised to wear an extra sweater). Most of the tiny epics gathered within these covers were written in New York City, during the years of the Guiliani administration. Themes touched on include love, stars, snow, city, and office. As a collection, everybody gets lost in brooklyn is alive with the poet's task to seek out the special in the ordinary. Lyricist Arthur Hamilton has written of Mr. Korduba's poems: You write feathers and arrows and on one or two pages I touched a rose.

Eye Level Jenny Xie.2018-04-03 FINALIST FOR THE NATIONAL BOOK AWARD FOR POETRY Winner of the Walt Whitman Award of the Academy of American Poets, selected by Juan Felipe Herrera For years now, I've been using the wrong palette. Each year with its itchy blue, as the bruise of solitude reaches its expiration date. Planes and buses, guesthouse to guesthouse. I've gotten to where I am by dint of my poor eyesight, my overreactive motion sickness. 9 p.m., Hanoi's Old Quarter: duck porridge and plum wine. Voices outside the door come to a soft boil. —from “Phnom Penh Diptych: Dry Season” Jenny Xie's award-winning debut, *Eye Level*, takes us far and near, to Phnom Penh, Corfu, Hanoi, New York, and elsewhere, as we travel closer and closer to the acutely felt solitude that centers this searching, moving collection. Animated by a restless inner questioning, these poems meditate on the forces that moor the self and set it in motion, from immigration to travel to estranging losses and departures. The sensual worlds here—colors, smells, tastes, and changing landscapes—bring to life questions about the self as seer and the self as seen. As Xie writes, “Me? I'm just here in my traveler's clothes, trying on each passing town for size.” Her taut, elusive poems exult in a life

simultaneously crowded and quiet, caught in between things and places, and never quite entirely at home. Xie is a poet of extraordinary perception—both to the tangible world and to “all that is untouchable as far as the eye can reach.”

I Sit and Look Out Walt Whitman.1932

I Speak of the City Stephen Wolf.2007 I Speak of the City is the most extensive collection of poems ever assembled about New York. Beginning with an early piece by Jacob Steendam (from when the city was called New Amsterdam) and continuing through poems written in the aftermath of 9/11, this anthology features voices from more than a dozen countries. It includes two Nobel Prize recipients, fifteen Pulitzer Prize winners, and many other recognizable names, but it also preserves the work of long-neglected poets who celebrate the wild possibilities and colossal achievements of this epic city. Poets capture New York's major moments and transformations, writing of Hudson's arrival, Stuyvesant's prejudice, and the city's astonishing growth and gentrification. They speak of the thrills of a skyscraper's observation deck and the privations of teeming tenements. They portray the immigrant experience at Ellis Island and the decay, fear, and unexpected kindness on a subway ride. They take place on sidewalks, bridges, and docks; in taxis, buses, and ferries; and even within nature. The Brooklyn Bridge, Times Square, Broadway, the Statue of Liberty, and other familiar landmarks are recast through the prism of individual experience yet still reflect the seeming invincibility of New York and its status as a cultural magnet for the freethinking and experimental. While certain subjects and themes can be found in all urban verse, poems about New York have their own restless rhythm and ever-changing style, much like the city itself. Whether writing sonnets, epics, or experimental or imagistic verse, each of these poets has been inspired by the marvels and madness, humor and heartbreak of an enduring city.

Love-in-idleness Christopher Hennessy.2011 Poetry. LGBT Studies. If I were to reduce this book to a single letter, it would be O. Opulence, obsession, orgasm and opera all start with an open throat, a gape, a release of pent-up desire. So, too, does Christopher Hennessy's LOVE-IN-IDLENESS emanate from the opening of the throat to the shudder and release of the last and final word. Oh, I thought, reading these urgent, physical, dangerously beautiful poems, with 'the terror ripping open my mouth at the corners.' Yes, and Oh, yes and O... D. A. Powell.

The Brooklyn Sunflower Patrick Edward Tarpey.2021-01-13 The Brooklyn Sunflower is the debut book of poetry by author Patrick Edward Tarpey. This unpretentious collection is aptly titled after the flowers that line the block of brownstones where he lived in Brooklyn, New York. Tarpey's poems exalt the beauty in simple things, capture the honesty in simple moments, and seize the joy of simple scenes that are right under our noses. Each page is a pleasant stroll through Tarpey's life, depicted by little poems that humanize the morning dawn, the night sky, and an assortment of moments in between, set to a lovely melody.

Stars of the Night Commute Ana Božičević.2009 Ana Božič(ovic)'s work is sort of animist--it's either about silence or the racket of the world. How does she do it? Clicks the switch to say it's silent & it's happening then on a distant tiny stage. She's muttering, and then it's a story and a very good one. I mean in poetry at some point you don't know what the writer means. In Ana's work I watch it vanish (all the time) & I trust it.--Eileen Myles.

Night Scenes Lisa Jarnot.2008 Poetry. In NIGHT SCENES, the fourth book from best-selling poet Lisa Jarnot, we are returned to the first melody through mock archaisms, neologisms, rollicking rhymes, and childlike delight. Her circling lyrics sing the pleasure of naming itself, with pastoral dreams occasionally giving way to waking life in Brooklyn. Like William Blake's songs, NIGHT SCENES privileges wonder over reason in a triumph of the imagination: Be jumpy / or unhinged / with joy / enlightened / fry cakes / Staten hoy.

Letter from Brooklyn Jacob Scheier.2013 Having lived part time in Brooklyn for the past several years, Jacob Scheier's new poems are solidly rooted in Jewish New York life and examine love, loss, history, identity, protest, and popular culture. At the heart of Letter from Brooklyn is the notion that people understand who they are by where they have been. Everything is at once political and poetic, inseparable from intimate experience and personal heartbreak. Scheier moves from the inner worlds of grief and love to form a poetic dialectic between the familial and the historical. Whether eating in a knish restaurant on the Lower East Side or falling in and then out of love with the Brooklyn Bridge, or even being startled while biking down a prairie road, with depth and originality Scheier confronts the question of where home is and what it means amid private and public loss.

Hybrida: Poems Tina Chang.2019-05-14 “One of the most important books of poetry to come along in years.” —Craig Morgan Teicher, NPR Named a Best Book of 2019 by NPR and Publishers Weekly, *Hybrida* is a stirring and confident examination of mixed-race identity, violence, and history skillfully rendered through the lens of motherhood. In an agile blend of *zuihitsu*, ghazal, mosaic poems, and lyric essays, Tina Chang “evokes the bottomless love and terror of motherhood as she describes raising her mixed-race son” (New York Times). Ambitious and revelatory, *Hybrida* establishes Chang as one of the most vital voices of her generation.

Brooklyn Birth: Sicilian Soul F. Anthony D'Alessandro.2014-10-22 Brooklyn Birth: Sicilian Soul consists of the poet's award winning and published poetry. It follows his life from a child in Brooklyn to teaching days, marriage, fatherhood, and grand parenting. The poetry presents a verbal canvas of his days spent on commercial boats, to late night stickball games on steamy streets, savory spaghetti Sundays surrounded by foods and family. The book details the discovery of his one romantic love, breathtaking exciting births of children and grandchildren, tells of lessons learned, countless students taught, and honors Vietnam heroes. It captures the wondrous journey of a humble writer. Keywords: Poetry, Italian, Brooklyn, Memoir, Family, Travelogue, Vietnam, Teacher, Sicilian, Florida

Twenty-Six Poems and a Night Light Gary Zarr.2013-02-21 Twenty-six Poems and a Night Light is a collection of recent work by the author of *When I Was in New York*.

Night Music L. E. Sissman.1999 Selected by Peter Davison with an introduction by Edward Hirsch. Sissman was a true phenomenon in American poetry. He published his first book, a collection of antic, autobiographical episodes in blank verse, in 1968. Eight years and three books later, he died of Hodgkin's disease at the age of forty-eight. Of Sissman's remarkable final poems John Updike wrote, What other poet had ever given such wry and unblinking witness to his own dying? His poetry gave back to life more generously than he had received, and carried his beautiful wit into darkness undimmed. Now Sissman's longtime editor, Peter Davison, has selected from his lifework the essential poems--the essence of an American original. (A Mariner Original)

Floating City Anne Pierson Wiese.2004-04 Anne Pierson Wiese's first collection of poems illuminates the everyday and the lessons to be learned amid life's routines. The poems in *Floating City* might be called poetry of place. Many are set in New York City, but they simultaneously inhabit a realm in which a mundane physical location or daily exchange can be seen to have human significance beyond the immediate. When one dismisses from one's mind the idea that going to the park, doing the laundry, buying a sandwich, and riding the subway are familiar experiences, one makes room for the actual to ally with the hypothetical by means of the emotions. The result, Wiese eloquently shows, is a form of truth that is silently generated whenever human beings earnestly endeavor to absorb the world.

Dreaming of the Rain in Brooklyn Howard Faerstein.2013-02-01

11226: Just a Girl from Brooklyn Anissa Danielle Moore.2018-09-19 *11226: Just a Girl from Brooklyn* is a collection of poems regarding love and relationships, politics, and everyday life through the lens of race, class, and gender. Inspired by poets, which include Langston Hughes, Nikki Giovanni, and Gwendolyn Brooks, *11226: Just a Girl from Brooklyn* captures the heart and soul of contemporary Brooklyn.

Brooklyn Beginnings Carolyn Grassi.2021-04-22 Brooklyn Beginnings is more than the world of Flatbush, Central Park, the Atlantic Ocean, and its many geographic mentions-it is an honest expression of a woman's life beautifully told-every poem is an interior meditation, as though a collaboration with the Divine, harvesting memory, ruminating, observing, recalling anecdotes, revealing a life of reverence. Each line we know to be true with a voice incapable of artifice. I don't know when I've read a work where every fragment radiates so wholesomely-with language so clear-by someone who says everything she thinks- and stories unchanged by

time's imagination. This is why I believe Brooklyn Beginnings is a masterwork and a triumph. Grace Cavalieri, Maryland Poet Laureate Edgar Allan Poe once claimed that readers of literature are seeking a heart revealed. Carolyn Grassi's memoirs in poetry shine because they not only reveal her heart but fascinating glimpses into her soul. Ron Hansen, author of *Mariette in Ecstasy* and other books The evocative mixture of memory, dream, spirit, and beautifully observed nature reveals the trajectory of a sensitive soul, from childhood to maturity. Rich in image, these are poems to which the reader will return time and again. Deborah O'Grady, renowned Photographer & Videographer In these poems the writing is immersive and engaging, eliciting close reading to catch the voice-- a consistent, coherent voice recollecting and meditating upon lived experience. The theme I make out is Spinoza's *deus sive natura*, or Teilhard de Chardin: the divine manifesting itself in nature. At their finest, as in *A Call To The Commons*, the poems attain the sort of cosmic imagination or consciousness that we are so much in need of right now. A. David Moody, Professor emeritus University of York (UK), author of *Ezra Pound: Poet. Portrait of the Man and His Work*.

Madness, Rack, and Honey Mary Ruefle. 2023-12-05 This is one of the wisest books I've read in years... —New York Times Book Review No writer I know of comes close to even trying to articulate the weird magic of poetry as Ruefle does. She acknowledges and celebrates in the odd mystery and mysticism of the act—the fact that poetry must both guard and reveal, hint at and pull back... Also, and maybe most crucially, Ruefle's work is never once stuffy or overdone: she writes this stuff with a level of seriousness-as-play that's vital and welcome, that doesn't make writing poetry sound anything but wild, strange, life-enlargening fun. —The Kenyon Review Profound, unpredictable, charming, and outright funny... These informal talks have far more staying power and verve than most of their kind. Readers may come away dazzled, as well as amused... —Publishers Weekly This is a book not just for poets but for anyone interested in the human heart, the inner-life, the breath exhaling a completion of an idea that will make you feel changed in some way. This is a desert island book. —Matthew Dickman The accomplished poet is humorous and self-deprecating in this collection of illuminating essays on poetry, aesthetics and literature... —San Francisco Examiner Over the course of fifteen years, Mary Ruefle delivered a lecture every six months to a group of poetry graduate students. Collected here for the first time, these lectures include *Poetry and the Moon*, *Someone Reading a Book Is a Sign of Order in the World*, and *Lectures I Will Never Give*. Intellectually virtuosic, instructive, and experiential, *Madness, Rack, and Honey* resists definition, demanding instead an utter—and utterly pleasurable—immersion. Finalist for the 2012 National Book Critics Circle Award. Mary Ruefle has published more than a dozen books of poetry, prose, and erasures. She lives in Vermont.

LEAVES OF GRASS WALT WHITMAN. 1892

Steady Hands Tracie Vaughn Zimmer. 2009 In this collection of free-verse poems, inspired by Walt Whitman's *I Hear America Singing*, Tracie Vaughn Zimmer celebrates workers and the doing of work. The poems are short and direct, with strong, fresh images, and readers can easily imagine themselves in the roles she portrays: welder, librarian, surgeon, retail clerk, camp counselor. The illustrations are as original as the text--- amazing multilayered collages made of paper, found objects, ephemera, photographs, dried flowers, and archival images. *Steady Hands* is sure to inspire discussion, creative writing, art projects, and new answers to the old question: What do you want to do when you grow up?

Last Mornings in Brooklyn Maurice Kenny. 1991 Poet Maurice Kenny, widely regarded as one of the first Native American writers to publish literature exploring Two-Spirit identity, rented a studio apartment on the top floor of [a] Brooklyn Heights rowhouse from 1967 to 1987. While living here, Kenny entered one of his most prolific and transformative periods as a writer, publishing his first poetry with overtly queer and Native themes--NYC LGBT Historic Sites Project website, viewed September 11, 2023.

No Sleep Till Brooklyn Kevin Powell. 2008-03-10 Written between 1989 and 2008, the poems in Kevin Powell's powerful new collection encompass everything from his early role as a renowned slam poet (and original cast member of MTV's *Real World*) to his current incarnation as a poet operating away from the scene. Within this rich tapestry of musings, confession, and introspection, Powell weaves issues like racism, black self-hatred, and gender violence with his own anguished revelations about sex, love, and misogyny. Sampling from the personal and the political, Powell reshapes them into a provocative soundtrack for the times.

The Ghetto, and Other Poems Lola Ridge. 2023-01-17 At last recovered in this enriching annotated edition, this important but neglected work of American modernism offers a unique poetic encounter with the Jewish communities in New York's Lower East Side. Long forgotten on account of her gender and left-wing politics, Lola Ridge is finally being rediscovered and read alongside such celebrated contemporaries as Hart Crane, William Carlos Williams, and Marianne Moore—all of whom knew her and admired her work. In her time Ridge was considered one of America's leading poets, but after her death in 1941 she and her work effectively disappeared for the next seventy-five years. Her book *The Ghetto and Other Poems*, is a key work of American modernism, yet it has long, and unjustly, been neglected. When it was first published in 1918—in an abbreviated version in *The New Republic*, then in full by B. W. Huebsch five months later—*The Ghetto and Other Poems* was a literary sensation. The poet Alfred Kreyenbourg, in a *Poetry Magazine* review, praised “*The Ghetto*” for its “sheer passion, deadly accuracy of versatile images, beauty, richness, and incisiveness of epithet, unfolding of adventures, portraiture of emotion and thought, pageantry of pushcarts—the whole lifting, falling, stumbling, mounting to a broad, symphonic rhythm.” Louis Untermeyer, writing in *The New York Evening Post*, found “*The Ghetto*” “at once personal in its piercing sympathy and epical in its sweep. It is studded with images that are surprising and yet never strained or irrelevant; it glows with a color that is barbaric, exotic, and as local as Grand Street.” The long title poem is a detailed and sympathetic account of life in the Jewish Ghetto of New York's Lower East Side, with particular emphasis on the struggles and resilience of women. The subsequent section, “*Manhattan Lights*,” delves further into city life and immigrant experience, illuminating life in the Bowery. Other poems stem from Ridge's lifelong support of the American labor movement, and from her own experience as an immigrant. This critical edition seeks to recover the attention *The Ghetto, and Other Poems*, and in particular the title poem, lost after Ridge's death. The poems in the volume are as aesthetically strong as they are historically revealing. Their language combines strength and directness with startling metaphors, and their form embraces both panoramic sweep and lyrical intensity. Expertly edited and annotated by Lawrence Kramer, this first modern edition to reproduce the full 1918 publication of *The Ghetto and Other Stories* offers all the background and context needed for a rich, informed reading of Lola Ridge's masterpiece.

The Bridge Hart Crane. 1970

Proposing on the Brooklyn Bridge Ginny Lowe Connors. 2003

Brooklyn Poets Anthology Jason Koo, Joe Pan. 2017 The first anthology of contemporary Brooklyn poets --

Stranger by Night Edward Hirsch. 2022-03-01 Now in his seventies, the award-winning poet looks back on what was and accepts what is, in a deeply moving and beautiful sequence about what sustains him Beginning with *My Friends Don't Get Buried*, the lament of a delinquent mourner as his friends have begun to die, and ending with the plaintive note to self don't write elegies/anymore, Edward Hirsch takes us backward through the decades in these memory poems of startling immediacy. He recalls the black dress a lover wore when he couldn't yet know the tragedy of her burning spirit; the radiance of an autumn day in Detroit when his students smoked outside, passionately discussing Shelley; the day he got off late from a railyard shift and missed an antiwar demonstration. There are direct and indirect elegies to lost contemporaries like Mark Strand, William Meredith, and, most especially, his longtime compatriot Philip Levine, whom he honors in several poems about daily work in the late mid-century Midwest. As the poet ages and begins to lose his peripheral vision, the world is stranger by night, but these elegant, heart-stirring poems shed light on a lifetime that inevitably contains both sorrow and joy.

Broken Land Julia Spicher Kasdorf, Julia Kasdorf, Michael Tyrell. 2007-04 Brooklyn, crouching forever in the shadow of Manhattan, is perhaps best known for a certain bridge or for the world-renowned tackiness of Coney Island. When it comes to literary history, Brooklyn can also seem dwarfed by its sister borough—until you take a closer look. As unlikely as it may sound, for more than two centuries Brooklyn has inspired poets and poetry. Although there are plenty of poetry anthologies devoted to specific regions of the United States, *Broken Land* is the first to focus exclusively on verse that celebrates Brooklyn. And what remarkable verse it

is. Edited by poets Julia Spicher Kasdorf and Michael Tyrell, this collection of 135 notable poems reveals the many cultural, ethnic, aesthetic, and religious traditions that have accorded Brooklyn its enduring place in the American psyche. Dazzling in its selections, *Broken Land* offers poetry from the colonial period to the present, including contributions from the American poets most closely associated with Brooklyn—Walt Whitman, Hart Crane, and Marianne Moore—as well as memorable poems from Elizabeth Bishop, Allen Ginsberg, Lawrence Ferlinghetti, George Oppen, and Charles Reznikoff. Also included are a wide range of contemporary works from both established and emerging poets: Derek Walcott, Galway Kinnell, C.K. Williams, Amy Clampitt, Martin Espada, Lisa Jarnot, Marilyn Hacker, Tom Sleigh, D. Nurkse, Donna Masini, Michael S. Harper, Noelle Kocot, Joshua Beckman, and many others. With its expansive array of poetic styles and voices, *Broken Land* mirrors the borough's diversity, toughness, and surprising beauty. The requirements for inclusion in this volume were simple: excellent poems that pay tribute in some way to the land that Dutch settlers, translating from the Algonquian, called “Gebroken landt.” But it is the phrase emblazoned on borough billboards that best serves to entice readers into entering this book: “Welcome to Brooklyn, Like No Other Place in the World.”

Spilled and Gone Jessica Greenbaum.2019-03-26 *Spilled and Gone*, Jessica Greenbaum's third collection marries the world through metaphor so that a serrated knife on its back is as harmless as the ocean on a shiny day, and two crossed daisies in Emily Dickinson's herbarium might double as the logo /for a roving band of pacifists. At heart, the poems themselves seek peace through close observation's associative power to reveal cohering relationships and meaning within the 21st century-and during its dark turn. In the everyday tally of the good against the violence the speaker asks, why can't the line around the block on the free night/ at the museum stand for everything, why can't the shriek /of the girls in summer waves . . . / be the call and response of all people living on the earth? A descendant of the New York school and the second wave, Greenbaum spills details that she simultaneously replaces-through the spiraling revelations only poems with an authentic life-force of humanism can nurture.

Brooklyn Steven Deutsch.2023-05-01 Steve Deutsch's fourth collection of poems, *Brooklyn*, expands the classic bildungsroman into middle and older age. And aren't we always coming of age and coming into our age? Deutsch's narrators remember, mourn, marvel, pay heed. They pay heed to people like Benny, savvy high school bookie lost to Vietnam; Sam and Saul, twin musical prodigies sundered by childhood leukemia; Davy and Sarah, unabashed sweethearts for 50 years. To places like Brownsville, Canarsie Pier, Jamaica Bay landfill. To things: RC Cola caps; secret spice mix stored in a Hellman's jar; “a wooden spoon/that had been in the family/since the time of King David.” Many of Deutsch's mostly male characters are haunted by an outlaw brother and their poems are among the collection's finest. In “Brothers,” a boy and his brother find brief common cause setting up a fish tank. But, soon, “the Bettas built bubble nests/and tore each other to pieces,” the Gulf of Tonkin Resolution triggers full-fledged war, and the older brother disappears into the rain. In “Zippo,” a younger pair watch, terrified, as their apartment burns down, clenching their secret of a stolen zippo lighter. Deutsch writes wonderfully playful poems, too, as his rollicking riff on Frank O'Hara, “Why I Am Not A Vacuum Cleaner Salesman.” Sorrowful or celebratory, his poems are always thoughtful, discerning, and reward rereading. —Mary Rohrer-Dann, author of *Taking the Long Way Home* “How is it no one speaks of the weariness of the poor?” You'll hear a distinct voice in these poems and come to know it. You'll see a whole world slightly sepia-toned and blurry on the edges, but focused on the most revealing anecdotes. Details of everyday life sneak up on you and shine with meaning in these lines. “The summer the bettas built bubble nests/ and tore each other to pieces/ and my brother packed / a duffel and went off in the rain.” —Julia Spicher Kasdorf, author of *As Is* In *Brooklyn*, winner of the Sinclair Poetry Prize, Steven Deutsch examines story as legacy. “At twelve,” he tells us, “every thought is of tomorrow.” Later, he quotes an ailing cousin: “In the end,/you are left/with just your/memories.” It is such anecdotes—situated in Brooklyn and animated by wisdom, affection, humor, and regret—that link poet and reader in the universal location of place and time. Card games, street games, nicknames, and neighborhood and cultural landmarks make real the ways we claim, resist, repeat, and replay the past. With a backdrop of war, sports, and youthful mischief, the narrator acknowledges poverty without contempt (“Sure, we were poor,/but who wasn't?”), celebrates comradery, grieves the loss of family and friends, and arrives in the present “an aged city kid/still most comfortable/with the lilt of moonlight/on a wet sidewalk//in East New York.” In *Brooklyn*, he explains, “We demanded so little of place,/so much of home.” And so, these poems remind us, by example, to re-visit our own narratives of origins and aging. “Here's one you haven't heard,” begins Deutsch's later poem “Legacy,” and in the powerful way of poetry, we find the tales of Brooklyn poignantly new and comfortingly familiar. —Marjorie Maddox, author of *In the Museum of My Daughter's Mind*

The Two Yvones Jessica Greenbaum.2012-09-30 This is the second collection from a Brooklyn poet whose work many readers will know from the *New Yorker*. Jessica Greenbaum's narrative poems, in which objects and metaphor share highest honors, attempt revelation through close observation of the everyday. Written in plain American that cats and dogs can read, as Marianne Moore phrased it, these contemporary lyrics bring forward the challenges of Wisława Szymborska, the reportage of Yehuda Amichai, and the formal forays of Marilyn Hacker. The book asks at heart: how does life present itself to us, and how do we create value from our delights and losses? Riding on Kenneth Koch's instruction to find one true feeling and hang on, *The Two Yvones* overtakes the present with candor, meditation, and the classic aspiration to shape lyric into a lasting force. Moving from 1960s Long Island, to 1980s Houston, to today's Brooklyn, the poems range in subject from the pages of the Talmud to a squirrel trapped in a kitchen. One tells the story of young lovers warmed by the rays / Their pelvic bones sent over the horizon of their belts, while another describes the Bronx Zoo in winter, where the giraffes pad about like nurses walking quietly / outside a sick room. Another poem defines the speaker via a packing slip of her parts—brown eyes, brown hair, from hirsute tribes in Poland and Russia. The title poem, in which the speaker and friends stumble through a series of flawed memories about each other, unearths the human vulnerabilities that shape so much of the collection. From *The Two Yvones*: WHEN MY DAUGHTER GOT SICK Her cries impersonated all the world; The fountain's bubbling speech was just a trick But still I turned and looked, as she implored, Or leaned toward muffled noises through the bricks: Just radio, whose waves might be her wav- ering, whose pitch might be her quavering, I turned toward, where, the sirens might be Save Me, Help me, Mommy, Mommy—everything She, too, had said, since sloughing off the world. She took to bed, and now her voice stays fused To air like outlines of a bygone girl; The streets, the lake, the room—just places bruised Without her form, the way your sheets still hold Rough echoes of the risen sleeper, cold.

The Parakeets of Brooklyn Gerry LaFemina,Elisa Biagini.2005 Poetry. Bilingual Edition. Translated from the English into Italian by Elisa Biagini. Winner of the Bordighera Poetry Prize. What draws me to Gerry LaFemina's poems is how much of the world they contain: Brooklyn streets, race-tracks, Vietnam, a boy's imagined transgressions, family dramas. What is compelling is the tension between the speaker's urge to understand and the mystery that resists explanation the partial understandings, the misunderstandings of childhood.... Public and private collide, intersect, as events and images become more difficult to reconcile, to describe. LaFemina's poems ripple with erotic desire, the budding sexuality of young boys, the lure of the nape hidden under a woman's hair, the interiority of the boy who'd slid into the sleeve of the dark suit left by his father. It's a rich world...a gritty and tender gamble Donna Masini.

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