

Haunted Houses. (birds Of Passage. Flight The First)

*All houses wherein men have lived and died
Are haunted houses. Through the open doors
The harmless phantoms on their errands glide,
With feet that make no sound upon the floors.*

*We meet them at the doorway, on the stair,
Along the passages they come and go,
Impalpable impressions on the air,
A sense of something moving to and fro.*

*There are more guests at table, than the hosts
Invited; the illuminated hall
Is thronged with quiet, inoffensive ghosts,
As silent as the pictures on the wall.*

*The stranger at my fireside cannot see
The forms I see, nor hear the sounds I hear;
He but perceives what is; while unto me
All that has been is visible and clear.*

*We have no title-deeds to house or lands;
Owners and occupants of earlier dates
From graves forgotten stretch their dusty hands,
And hold in mortmain still their old estates.*

*The spirit-world around this world of sense
Floats like an atmosphere, and everywhere
Wafts through these earthly mists and vapors dense
A vital breath of more ethereal air.*

*Our little lives are kept in equipoise
By opposite attractions and desires;
The struggle of the instinct that enjoys,
And the more noble instinct that aspires.*

*These perturbations, this perpetual jar
Of earthly wants and aspirations high,
Come from the influence of an unseen star,
An undiscovered planet in our sky.*

*And as the moon from some dark gate of cloud
Throws o'er the sea a floating bridge of light,
Across whose trembling planks our fancies crowd
Into the realm of mystery and night,--*

*So from the world of spirits there descends
A bridge of light, connecting it with this,
O'er whose unsteady floor, that sways and bends,
Wander our thoughts above the dark abyss.*



Henry Wadsworth Longfellow

The Houses Are Covered In Sound Poems

Attila Dósa



The Houses Are Covered In Sound Poems:

The Houses are Covered in Sound Louise Nayer,1990 *House Music: Poems* Ellen Kaufman,2014-02-07 In Ellen Kaufman's *House Music* which was a finalist for the 2012 Able Muse Book Award the everyday is remade into a luminous tapestry of intricate wordplay delightful sound effects and transcendent moments Her observational skill about the commonplace is revelatory with fresh insights on such wide ranging subjects as construction work native and exotic flora and fauna a sewing machine and a piano handed down through generations and a momentous visit to the doctor's office *House Music* is a wonderful debut collection from a uniquely inspired poet PRAISE FOR HOUSE MUSIC Ellen Kaufman is a master of sight her explorations encourage us to see the ordinary beauty in homely scenes Equally important for any poet worth her salt she is also a master of sounds She fills her poems with mouth watering phrases like dollops and fillips of tulips and delicious appreciations of domestic details Her sly and understated villanelle *A Flemish Still Life* epitomizes Kaufman's ars poetica as well as her observational skill No effort's wasted if you aim to please it begins It ends with the gentle command Aim to please Kaufman and her poems aim to please and succeed in doing so Willard Spiegelman I've been reading Ellen Kaufman's poetry for many years now There's no other experience quite like it Her language is taut and her aim unerring her poems fly straight and true Part of this has to do with technical mastery She is a virtuoso of meter and rhyme and her deep understanding of how structure works in a sonnet or a villanelle for example results in poems that combine pattern or repetition with an astonishingly singular vision Jennifer Barber from the foreword The intelligence behind Ellen Kaufman's wonderfully realized *House Music* is poised and observant its reflections unfolding in sinuous sentences that are effortlessly elegant and deceptively plainspoken The subjects and themes of her poems are various the family romance an encounter with a panhandler the first moon landing often taking the form of enigmatic vignettes and fables like *Sonatina* and *Thirteenth Night* pervaded by a sense of the fragile contingency of life *House Music* is a brilliant and powerful debut John Koethe Ellen Kaufman's distinguished poems achieve their purposes by modulating a powerful self containment a powerful and wise human awareness by means of a chorus of exquisite and luxurious local effects They are astonishing acts of balance intelligence precision eloquence vision imagination and grace Vijay Seshadri **The First Collective Poetry of R.K.**

Cowles {cover #1} R.K. Cowles,2015-05-28 Complete collection of the first 6 poetry book from the author in a hard cover book The poetry collection consists of *Tints Tones and Hues* Volume I II and III *Puzzled Poetry* *Expressing Art Through Poetry* *To Suckle the Senses* of *Nursery Rhyme Reconstructions* *Death and a Bicycle* and *HomeSpun* All titles are still available individually in a paperback format on lulu.com Along with two other individual poetry collection on both paperback and hard cover formats *Slang Poetry* Volume I is one and the other is *The Hodgepodge of Poetized Morsels* Parts 1 Through 6

Art as Music, Music as Poetry, Poetry as Art, from Whistler to Stravinsky and Beyond Peter Dayan,2016-04-08 In 1877 Ruskin accused Whistler of flinging a pot of paint in the public's face Was he right After all Whistler always denied that

the true function of art was to represent anything If a painting does not represent what is it other than mere paint flung in the public's face Whistler's answer was simple painting is music or it is poetry Georges Braque half a century later echoed Whistler's answer So did Braque's friends Apollinaire and Ponge They presented their poetry as music too and as painting But meanwhile composers such as Satie and Stravinsky were presenting their own art music as if it transposed the values of painting or of poetry The fundamental principle of this intermedial aesthetic which bound together an extraordinary fraternity of artists in all media in Paris from 1885 to 1945 was this we must always think about the value of a work of art not within the logic of its own medium but as if it transposed the value of art in another medium Peter Dayan traces the history of this principle how it created our very notion of great art why it declined as a vision from the 1960s and how in the 21st century it is fighting back

Illustrated Home Book of Poetry and Song Thomas W. Handford, 1883 Young People's New Pictorial Library of Poetry and Prose, 1888 **Publishing Modernist Fiction and Poetry** Lise Jaillant, 2019-02-06

Publishing houses are nearly invisible in modernist studies Looking beyond little magazines and other periodicals this collection highlights the importance of book publishers in the diffusion of modernism It also participates in the transnational turn in modernist studies demonstrating that book publishers created new markets for modernist texts in the United States Europe and the rest of the world **The Magazine of Poetry and Literary Review**, 1895 Poet's Market '97 Christine Martin, 1996-09-15 This directory helps poets match rhyme to reason when marketing their work In it they will find 1 700 up to date listings more than 300 new ones of book and magazine publishers seeking poetry contests and awards grants awarded by the U S and Canadian arts councils conferences workshops and writers colonies and pertinent organizations and publications Illustrations **A Directory of American Poets and Fiction Writers 1997-1998** Poets & Writers, Inc, 1997

Beyond Identity Attila Dósa, 2009 In *Beyond Identity* thirteen of Scotland's best known poets reflect upon the theoretical practical and political considerations involved in the act of writing They furnish a unique guide to contemporary Scottish poetry discussing a range of issues that include nationhood education language religion landscape translation and identity John Burnside Robert Crawford Douglas Dunn Kathleen Jamie Edwin Morgan Kenneth White and others together with such noted experimentalists as Frank Kuppner Tom Leonard and Richard Price explore questions about the relationship between social economic and ecological realities and their poetic transformation These interviews are set within the altered political context that followed from the re-establishment of a Scottish Parliament in 1999 and the potential of a renewed engagement with wider European culture Attila Dosa is Senior Lecturer at the Department of English at the University of Miskolc in northern Hungary **The Library of Wit and Humor, Prose and Poetry** Ainsworth Rand Spofford, 1893 **Poetry.**

Miscellanies. Four ages of poetry. Horæ dramaticæ, no. 1-3 . Shelley. Shelley letters Thomas Love Peacock, 1875

The family library of poetry and song, selections from the best poets, including tr., ed. by W.C. Bryant.

Memorial ed William Cullen Bryant, 1880 **A Library of Religious Poetry** Philip Schaff, Arthur Gilman, 1880 Religious

poetry is the holy of holies of literature In all ages poets have been the interpreters of the finer feelings of humanity and the greatest have treated the loftiest themes that can employ the mind and the heart the relation of man to his Maker and the duties and privileges which arise from it It has been the aim of the editors to make the present collection truly catholic It embraces a body of representative poems of all ages denominations and countries The authors are allowed the fullest liberty of uttering their sentiments in their own words Preface *DICTIONARY OF NATIONAL BIOGRAPHY* ,1896 Class-book
of English Poetry from Chaucer to Tennyson Daniel Scrymgeour,1870 **The Bookseller** ,1876 *A New Library of Poetry*
and Song William Cullen Bryant,1895 **The Critic** Jeannette Leonard Gilder,Joseph Benson Gilder,1896

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