

The Metaphysical Poets Penguin Classics Helen Louise Gardner

A fourth collection from a prize-winning poet whose "gift is breathtaking" (Naomi Shihab Nye) Eugene Gloria's *Sightseer in This Killing City* captures the surreal and disorienting feelings of the present. In the wake of recent presidential elections in the United States and in the Philippines, Gloria's latest collection sharpens his obsession with arrivals and departures, gun violence, displacement, cultural legacy, and the bitter divisions in America. Through the voice of Nacirema, the central persona of the collection, we are introduced to a character who chooses mystery and inhabits landscapes fraught with beauty and brutality. Gloria quotes melodies from seventies soul and jazz, blending the urban lament of Thelonious Monk and John Coltrane with the idiom of Stevie Wonder and Fela Kuti. *Sightseer in this Killing City* is an argument for grace and perseverance in an era of bombast and bullies.

Patrick Deane argues that modern English poetry, in some key aspects, is deeply indebted to the classical tradition and, more particularly, to the attitudes and modes of the eighteenth century. He illustrates how neo-Augustan values are apparent in the works of T.S. Eliot, W.H. Auden, Louis MacNeice, A.D. Hope, Donald Davie, Charles Tomlinson, and others.

Wordsworth depicted Newton, as Roubiliac may well have done in his statue of him, as voyaging, in ecstasy, through God's sensorium. In the Prelude passage from which the title *A Mind For Ever Voyaging* is derived, and in various others portraying Newton and science, Wordsworth seems to have written for two audiences, the general public and a much smaller, private audience, while seeking to elevate the minds of both to God. Like Pope before him, Wordsworth achieved "What oft was wrought, but ne'er so well exprest."

A WASHINGTON POST BEST POETRY COLLECTION OF 2020 A new collection from a poet whose books "are an amazing experience: harrowing, ravishing, essential, unstoppable" (Louise Glück) Joanna Klink's fifth book begins with poems of personal loss--a tree ripped out by a windstorm, a friendship broken off after decades, the nearing death of parents. Other poems take on the cost of not loving fully, or are written from bewilderment at the accumulation of losses and at the mercilessness of having, as one ages, to rule things out. There are elegies for friends, and a group of devotional poems. *The Nightfields* closes with thirty-one metaphysical poems inspired by the artist James Turrell's Roden Crater, an extinct volcano in Arizona that Turrell has been transforming into an observatory for the perception of time. The sequence unfolds as a series of revelations that begin in psychic fear and move gradually toward the possibility of infinitude and connection.

John Donne's poetry is marked by a scientific colloquial directness and a complex, even tortured, intelligence. It falls into two classes. There is the early ironic and erotic poetry that contains some of the finest English love poetry and also his later, religious poetry.

George Herbert (1593-1633) has come to be one of the most admired of the metaphysical poets. Though he is a profoundly religious poet, even secular readers respond to his quiet intensity and exuberant inventiveness, which are amply showcased in this selection. Herbert experimented brilliantly with a remarkable variety of forms, from hymns and sonnets to pattern poems, the shapes of which reveal their subjects. Such technical agility never seems ostentatious, however, for precision of language and expression of genuine feeling were the primary concerns of this poet, who admonished his readers to "dare to be true." An Anglican priest who took his calling with deep seriousness, he brought to his work a religious reverence richly allied with a playful wit and with literary and musical gifts of the highest order. His best-loved poems, from "The Collar" and "Jordan" to "The Altar" and "Easter Wings," achieve a perfection of form and feeling, a rare luminosity, and a timeless metaphysical grandeur.

Traditionally literary modernism has been seen as a movement marked by transcendent epiphanies, episodes of estrangement, and a privileging of the extraordinary. Yet modernist writings often take great pains to describe the material, seemingly insignificant details of daily life. *Modernism and the Ordinary* updates our perceived notions of the period's literature as it recognizes just how pivotal commonplace activities are to modernist aesthetics. Through pointed readings of prose and poetry from both the U. S. and abroad, Liesl Olson highlights the variety of ways modernist writers represented the quotidian details of modern life, even during times of political crisis and war. Run of the mill experiences like walking to work, eating a sandwich, or mending a dress were often resistant to shock, and these daily actions presented a counter-force to the aesthetic of heightened affect with which modernism is often associated. In a series of persuasively argued chapters, we see how the ordinary operates in its many modernist manifestations: the minutiae of list-making and the decidedly unheroic qualities of Bloom in Joyce's *Ulysses*; Virginia Woolf's rendering of the ordinary as an affective experience in *Mrs. Dalloway*; the retreat into daily routine as a refuge from the tumult of World War II in Gertrude Stein's *Mrs. Reynolds*; Wallace Stevens's conception of the commonplace as rooted in pragmatist philosophy; and how Beckett and Proust are simultaneously compelled and repelled by the banalities of modern life. These works are read alongside the ideas of philosophers such as William James, Henri Bergson, and Henri Lefebvre to illustrate how these artists responded to the difficulty of representing the mundane without making it transcendent. A trenchant, richly textured monograph, *Modernism and the Ordinary* reveals how the non-transformative power of everyday experiences-what Virginia Woolf called the "cotton wool of daily life"-exerts a profound influence on the epoch-defining art of some of the twentieth century's most celebrated writers.

Alistair Fowler's celebrated anthology includes generous selections from the work of all the century's major poets, notably Donne, Jonson, Milton, Drayton, Herbert, Marvell, and Dryden. It strikes a balance between Metaphysical wit and intellect and Jonsonian simplicity, while also accommodating hitherto neglected popular verse. The result is a truer, more Catholic representation of seventeenth-century verse than any previous anthology.

The Romanticism that emerged after the American and French revolutions of 1776 and 1789 represented a new flowering of the imagination and the spirit, and a celebration of the soul of humanity with its capacity for love. This extraordinary collection sets the acknowledged genius of poems such as Blake's 'Tyger', Coleridge's 'Kubla Khan' and Shelley's 'Ozymandias' alongside verse from less familiar figures and women poets such as Charlotte Smith and Mary Robinson. We also see familiar poets in an unaccustomed light, as Blake, Wordsworth and Shelley demonstrate their comic skills, while Coleridge, Keats and Clare explore the Gothic and surreal.

Tantra occupies a unique position in Western understandings of Hindu spirituality. Its carnal dimension has made its name instantly recognizable, but this popular fascination with sex has obscured its philosophical depth and ritual practices, to say nothing of its overall importance to Hinduism. This book offers a clear, well-grounded overview of Tantra that offers substantial new insights for scholars and practitioners. André Padoux opens by detailing the history of Tantra, beginning with its origins, founding texts, and major beliefs. The second part of the book delves more deeply into key concepts relating to the tantric body, mysticism, sex, mantras, sacred geography, and iconography, while the final part considers the practice of Tantra today, both in India and in the West. The result is an authoritative account of Tantra's history and present place in the world.

This Encyclopedia is the most comprehensive guide yet both to the nature and content of literature, and to literary criticism. In ninety essays by leading international critics and scholars, the volume covers both traditional topics such as literature and history, poetry, drama and the novel, and also newer topics such as the production and reception of literature. Current critical ideas are clearly and provocatively discussed, while the volume's arrangement reflects in a dynamic way the rich diversity of contemporary thinking about literature. Each essay seeks to provide the reader with a clear sense of the full significance of its subject as well as guidance on further reading. An essential work of reference, The Encyclopedia of Literature and Criticism is a stimulating guide to the central preoccupations of contemporary critical thinking about literature. Special Features * Clearly written by scholars and critics of international standing for readers at all levels in many disciplines * In-depth essays covering all aspects, traditional and new, of literary studies past and present * Useful cross-references within the text, with full bibliographical references and suggestions for further reading * Single index of authors, terms, topics

Regarded by many as the greatest of the Metaphysical poets, John Donne (1572-1631) was also among the most intriguing figures of the Elizabethan age. A sensualist who composed erotic and playful love poetry in his youth, he was raised a Catholic but later became one of the most admired Protestant preachers of his time. The Collected Poetry reflects this wide diversity, and includes his youthful songs and sonnets, epigrams, elegies, letters, satires, and the profoundly moving Divine Poems composed towards the end of his life. From joyful poems such as 'The Flea', which transforms the image of a louse into something marvellous, to the intimate and intense Holy Sonnets, Donne breathed new vigour into poetry by drawing lucid and often startling metaphors from the world in which he lived. His poems remain among the most passionate, profound and spiritual in the English language.

A prize-winning international classic, first published in English in 1993, now with a new foreword by William Boyd.

A Chronology, Selected Bibliography, Index of Titles, and Index of First Lines are also included."--BOOK JACKET.

Highly praised for its clarity and rich exposition, this history of philosophy text illustrates philosophy as a process and not just a collection of opinions or conclusions. Rather than simply reporting the positions of a given philosopher, Lawhead's prose assists students in retracing the thinker's intellectual journey. Students are invited to engage with each philosopher's intellectual process, drawing connections with their own lives and cultures. Metaphors, analogies, vivid images, concrete examples, common experiences, and diagrams demonstrate the concrete relevance of abstract arguments and their practical implications for contemporary society. This fourth edition of VOYAGE OF DISCOVERY: A HISTORICAL INTRODUCTION TO PHILOSOPHY features new historical profiles and/or works representing such philosophers as Plato, St. Thomas Aquinas, Simone de Beauvoir, and Martha Nussbaum, among others. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Silvina Ocampo possessed her own special enchantment as a poet, and only now is her extraordinary poetic achievement becoming more widely recognized beyond Latin America. Remarkably, this is the first collection of Ocampo's poetry to appear in

English. From her early sonnets on the native Argentine landscape, to her meditations on love's travails, to her explorations of the kinship between plant and animal realms, to her clairvoyant inquiries into history and myth and memory, readers will find the full range of Ocampo's "metaphysical lyricism" (The Independent) represented in this groundbreaking edition.

These Tales Of Hindu Gods And Demons Express In Vivid Symbols The Metaphysical Insights Of Ancient Indian Priests And Poets. This Selection And Translation Of Seventy-Five Seminal Myths Spans The Wide Range Of Classical Indian Sources, From The Serpent-Slaying Indra Of The Vedas (C. 1200 Bc) To The Medieval Pantheon&Mdash;The Phallic And Ascetic Siva, The Maternal And Bloodthirsty Goddess, The Mischievous Child Krishna, The Other Avatars Of Vishnu, And The Many Minor Gods, Demons, Rivers And Animals Sacred To Hinduism. The Traditional Themes Of Life And Death Are Set Forth And Interwoven With Many Complex Variations Which Give A Kaleidoscopic Picture Of The Development Of Almost Three Thousand Years Of Indian Mythology. &Nbsp;

No poet has been more wilfully contradictory than John Donne, whose works forge unforgettable connections between extremes of passion and mental energy. From satire to tender elegy, from sacred devotion to lust, he conveys an astonishing range of emotions and poetic moods. Constant in his work, however, is an intensity of feeling and expression and complexity of argument that is as evident in religious meditations such as 'Good Friday 1613. Riding Westward' as it is in secular love poems such as 'The Sun Rising' or 'The Flea'. 'The intricacy and subtlety of his imagination are the length and depth of the furrow made by his passion,' wrote Yeats, pinpointing the unique genius of a poet who combined ardour and intellect in equal measure.

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Includes such masterpieces as Donne's "Death, Be Not Proud"; Marvell's "To His Coy Mistress"; plus works by George Herbert, Henry Vaughan, Richard Crashaw, Francis Quarles, and others. Includes two selections from the Common Core State Standards Initiative.

In his teaching and his writing, Paul L. Holmer (1916-2004), Professor of Philosophy at the University of Minnesota

(1946-1960) and Noah Porter Professor of Philosophical Theology at Yale Divinity School (1960-1987), made many important contributions to recent American theology. One of the most insightful American students of Kierkegaard of his generation, Holmer perceived early on Wittgenstein's importance for theology, and employed both thinkers to inspire his own fresh consideration of perennial issues in philosophical theology: understanding, belief, faith, the emotions, and the importance of the virtues. While best known for his essays in 'The Grammar of Faith' (1978), Holmer penned numerous other interesting and original essays, some published but many unpublished, which circulated widely in typescript during his tenure at Yale. Following his death, the Holmer family in 2005 donated his papers to the Yale Divinity School Library; in reviewing Holmer's papers, the editors have chosen a selection of his most seminal essays, beyond those in *The Grammar of Faith*, demonstrating the breadth and range of his contributions. In this, the second volume of *The Paul L. Holmer Papers*, the editors present pieces that illuminate four significant areas of Holmer's contributions: essays on Kierkegaard; essays on Wittgenstein; *Theology, Understanding, and Faith*; and *Emotions, Passions, and Virtues*. Taken together, these essays invite in-depth exploration of the thought of this important American philosophical theologian. This is the second volume of *The Paul L. Holmer Papers*, which includes also volume 1, 'On Kierkegaard and the Truth', and volume 3, 'Communicating the Faith Indirectly: Selected Sermons, Addresses, and Prayers'.

George Herbert combined the intellectual and the spiritual, the humble and the divine, to create some of the most moving devotional poetry in the English language. His deceptively simple verse uses the ingenious arguments typical of seventeenth-century 'metaphysical' poets, and unusual imagery drawn from musical structures, the natural world and domestic activity to explore a mosaic of Biblical themes. From the wit and wordplay of 'The Pulley' and the formal experimentation of 'Easter Wings' and 'Paradise', to the intense, highly personal relationship between man and God portrayed in 'The Collar' and 'Redemption', the works collected here show the transcendental power of divine love.

A major new history of the literary traditions, oral and print, of African-descended peoples in the United States.

Alice Notley vividly reconstructs the mysteries, longings, and emotions of her past in this brilliant new collection of poems that charts her growth from young girl to young woman to accomplished artist. In this volume, memories of her childhood in the California desert spring to life through evocative renderings of the American landscape, circa 1950. Likewise, her coming of age as a poet in the turbulent sixties is evoked through the era's angry, creative energy. As she looks backward with the perspective that time and age allows, Notley ably captures the immediacy of youth's passion while offering her own dry-eyed interpretations of the events of a life lived close to the bone. Like the colorful collages she assembles from paper and other found materials, Notley erects structures of image and feeling to house the memories that swirl around her in the present. In their feverish, intelligent renderings of moments both precise and ephemeral,

Notley's poems manage to mirror and transcend the times they evoke. Her profound tributes to the stages of her life and to the identities she has assumed—child, youth, lover, poet, wife, mother, friend, and widow—are remarkable for their insight and wisdom, and for the courage of their unblinking gaze.

For the first time in a quarter century, a major new volume of translations of the beloved poetry of Federico García Lorca, presented in a beautiful bilingual edition *The fluid and mesmeric lines of these new translations by the award-winning poet Sarah Arvio bring us closer than ever to the talismanic perfection of the great García Lorca. Poet in Spain invokes the "wild, innate, local surrealism" of the Spanish voice, in moonlit poems of love and death set among poplars, rivers, low hills, and high sierras. Arvio's ample and rhythmically rich offering includes, among other essential works, the folkloric yet modernist Gypsy Ballads, the plaintive flamenco Poem of the Cante Jondo, and the turbulent and beautiful Dark Love Sonnets--addressed to Lorca's homosexual lover--which Lorca was revising at the time of his brutal political murder by Fascist forces in the early days of the Spanish Civil War. Here, too, are several lyrics translated into English for the first time and the play Blood Wedding--also a great tragic poem. Arvio has created a fresh voice for Lorca in English, full of urgency, pathos, and lyricism--showing the poet's work has grown only more beautiful with the passage of time.*

Metaphysical Poetry Penguin UK

A. E. Housman was one of the best-loved poets of his day, whose poems conjure up a potent and idyllic rural world imbued with a poignant sense of loss. They are expressed in simple rhythms, yet show a fine ear for the subtleties of metre and alliteration. His scope is wide - ranging from religious doubt to intense nostalgia for the countryside. This volume brings together 'A Shropshire Lad' (1896) and 'Last Poems' (1922), along with the posthumous selections 'More Poems' and 'Additional Poems', and three translations of extracts from Aeschylus, Sophocles and Euripides that display his mastery of Classical literature.

Probably the most famous of the Metaphysical poets, John Donne worked with and influenced many of the leading poets of the age. This excellent introduction to his life and works sets his writing firmly in the context of his times.

Richard Bradford's new introduction to poetry begins with and answers the slippery question, 'what is poetry?'. The book provides a compact history of English poetry from the 16th century to the present day and surveys the major critical and theoretical approaches to verse. It tackles the important issues of gender, race and nationality and concludes with a lengthy account of how to recognise good poetry. This engaging and readable book is accessible to all readers, from those who simply enjoy poetry through university first years to graduate students. *Poetry: The Ultimate Guide* provides the technical and critical tools you need to approach and evaluate poetry, and to articulate your own views.

Obscenity, Psychoanalysis and Literature offers a fascinating psychoanalytic reading of four landmark obscenity trials

involving the texts of D. H. Lawrence and James Joyce. By tracing the legal histories of Lawrence and Joyce, from censorship to their eventual redemption and transformation into champions of sexual freedom, the book draws a narrative of changing legal, literary and cultural investments. The book examines the four trials of these authors in detail to show how the literary text can function as a symbol of both life and death and the political uses of figuring them as such. Taking a psychoanalytic perspective, we can see how this narrative of sexual repression to sexual liberation may itself be an emergent form of the superego imperative to enjoy and consume. Through close readings of trial transcripts and archival documents, this book helps elucidate the fantasies operating throughout the trials: the unquestioned assumptions of the nature of sexuality, gender, drugs and truth. It demonstrates with clarity how, through its attempt to suppress the sexual, the law confronts its own nature as language and in doing so troubles the distinctions between law, literature and desire that it usually wishes to protect. Offering a uniquely psychoanalytic account of the obscenity trials of these authors, this text will be of great interest to scholars from across the fields of psychoanalysis, law and literature.

Member of Parliament, tutor to Oliver Cromwell's ward, satirist and friend of John Milton, Andrew Marvell was one of the most interesting and important poets of the seventeenth century. The Complete Poems demonstrates his unique skill and immense diversity to the full, and includes lyrical love-poetry, religious works and biting satire. From the passionately erotic To his Coy Mistress, to the astutely political Cromwellian poems and the profoundly spiritual On a Drop of Dew, in which he considers the nature of the soul, these works are masterpieces of clarity and metaphysical imagery. Eloquent and compelling, they remain among the most vital and profound works of the era - works by a figure who, in the words of T. S. Eliot, speaks clearly and unequivocally with the voice of his literary age'.

This collection illuminates the uniquely fascinating era between 1820 and 1950 in French poetry - a time in which diverse aesthetic ideas conflicted and converged as poetic forms evolved at an astonishing pace. It includes generous selections from all the established giants - among them Baudelaire, Verlaine, Rimbaud and Breton - as well as works from a wide variety of less well-known poets such as Claudel and Cendrars, whose innovations proved vital to the progress of poetry in France. The significant literary schools of the time are also represented in sections focusing on such movements as Romanticism, Symbolism, Cubism and Surrealism. Eloquent and inspirational, this rich and exhilarating anthology reveals an era of exceptional vitality.

A Harvard English professor's intimate meditation on the pros and cons of reading in the digital age seeks to restore a traditional definition of literature, explaining how historical debates and modern interpretations reflect key cultural dynamics. Reprint.

A wonderful edition of Herbert's poetry, edited by his acclaimed biographer John Drury and including elegant new translations of his Latin verse by Victoria Moul. George Herbert wrote, but never published, some of the very greatest English poetry, recording in

an astonishing variety of forms his inner experiences of grief, recovery, hope, despair, anger, fulfilment and - above all else - love. This volume, edited by John Drury, collects Herbert's complete poetry - including such classics of English devotional poetry as 'The Altar', 'Easter-Wings' and 'Love'. It also includes the verse Herbert wrote in Latin, newly translated into English by Victoria Moul. George Herbert was born in 1593 and died at the age of 39 in 1633, before the clouds of civil war gathered. He showed worldly ambition and seemed sure of high public office and a career at court, but then for a time 'lost himself in a humble way', devoting himself to the restoration of a church and then to his parish of Bemerton, three miles from Salisbury. When in the year of his death his friend Nicholas Ferrar published Herbert's poems under the title *The Temple*, his fame was quickly established. John Drury is Chaplain and Fellow of All Souls College, Oxford. His books include *The Burning Bush* (1990), *Painting the Word* (1999), and, most recently, *Music at Midnight*, the culmination of a lifetime's interest in Herbert. Victoria Moul is Lecturer in Latin Literature and Language at Kings College London. She is author of *Jonson, Horace and the Classical Tradition* (2010) and editor of *Neo-Latin Literature* (2014).

The novel is modernism's most vital and experimental genre. In this 2007 Companion leading critics explore the very significant pleasures of reading modernist novels, but also demonstrate how and why reading modernist fiction can be difficult. No one technique or style defines a novel as modernist. Instead, these essays explain the formal innovations, stylistic preferences and thematic concerns which unite modernist fiction. They also show how modernist novels relate to other forms of art, and to the social and cultural context from which they emerged. Alongside chapters on prominent novelists such as James Joyce and Virginia Woolf, as well as lesser-known authors such as Dorothy Richardson and Djuna Barnes, themes such as genre and geography, time and consciousness are discussed in detail. With a chronology and guide to further reading, this is the most accessible and informative overview of the genre available.

A key anthology for students of English literature, *Metaphysical Poetry* is a collection whose unique philosophical insights are some of the crowning achievements of Renaissance verse, edited with an introduction and notes by Colin Burrow in Penguin Classics. Spanning the Elizabethan age to the Restoration and beyond, Metaphysical poetry sought to describe a time of startling progress, scientific discovery, unrivalled exploration and deep religious uncertainty. This compelling collection of the best and most enjoyable poems from the era includes tightly argued lyrics, erotic and libertine considerations of love, divine poems and elegies of lament by such great figures as John Donne, George Herbert, Andrew Marvell and John Milton, alongside pieces from many other less well known but equally fascinating poets of the age, such as Anne Bradstreet, Katherine Philips and Thomas Traherne. Widely varied in theme, all are characterized by their use of startling metaphors, imagery and language to express the uncertainty of an age, and a profound desire for originality that was to prove deeply influential on later poets and in particular poets of the Modernist movement such as T. S. Eliot. In his introduction, Colin Burrow explores the nature of Metaphysical poetry, its development across the seventeenth century and its influence on later poets and includes *A Very Short History of Metaphysical Poetry* from Donne to Rochester. This edition also includes detailed notes, a chronology and further reading. Colin Burrow is

Reader in Renaissance and Comparative Literature at Gonville and Caius College, Cambridge. He has edited Shakespeare's Sonnets for OUP and The Complete Works of Ben Jonson, and is working on the Elizabethan volume of the Oxford English Literary History. If you enjoyed Metaphysical Poetry, you might like John Donne's Selected Poems, also available in Penguin Classics.

The adventures and attitudes shared by the American writers dubbed "the lost generation", are brought to life in this book of prose works. Feeling alienated in the America of the 1920s, Fitzgerald, Crane, Hemingway, Wilder, Dos Passos, Cowley and others "escaped" to Europe, as exiles. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

John Milton, Thomas Carew, Sir William Davenant, Henry Vaughan, Andrew Marvell, George Herbert, Sir Walter Raleigh, Robert Southwell, John Donne, Richard Crashaw form part of the 17th century poets who became known as metaphysical. In this anthology Dame Helen Gardner has collected together those poets who although never self consciously a school, did possess in common certain features of argument and powerful persuasion.

Acclaimed translator Dick Davis breathes new life into the timeless works of three masters of 14th-century Persian literature Together, Hafez, a giant of world literature; Jahan Malek Khatun, an eloquent princess; and Obayd-e Zakani, a dissolute satirist, represent one of the most remarkable literary flowerings of any era. All three lived in the famed city of Shiraz, a provincial capital of south-central Iran, and all three drew support from arts-loving rulers during a time better known for its violence than its creative brilliance. Here Dick Davis, an award-winning poet widely considered "our finest translator of Persian poetry" (The Times Literary Supplement), presents a diverse selection of some of the best poems by these world-renowned authors and shows us the spiritual and secular aspects of love, in varieties embracing every aspect of the human heart. "Davis [is] widely acknowledged as the leading translator of Persian literature in our time...Faces of Love has made the Persian originals into real and moving English poems." —Michael Dirda, The Washington Post For more than sixty-five years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,500 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

On one level, Philosophy for Children (P4C) exists, takes place, and is understood, as a set of relatively theory-neutral practices: we share a story or other kind of stimulus that is both meaningful and philosophically problematic; we raise questions about it that will help us inquire into what is problematic; we inquire together as a 'community of philosophical inquiry,' mostly through a process of dialogue; we explore ways to experiment with these dialogical judgments in writing, in works of art, in action, and in life;

and we self-assess our own thinking and our work as a community of inquiry in order to collectively self-correct. On another level, P4C exists, takes place and is understood as a set of theory-laden and agenda-laden practices that are undertaken as means to certain kinds of desired outcomes. These are the program's aims and objectives, and they come from three places: the core practices inherent in P4C; those that have become obvious to practitioners or have developed out of extensive practice; and those that have developed out of philosophical and empirical research in philosophy and education, including epistemology, learning theory, argumentation theory, and the politics of discourse and political theory. This last kind of work presents the challenge to P4C to find out if there is such a thing as a core theory that justifies the core practices, and if so, whether the integrity offered by such a theory is either shored up or compromised by being pulled in any of these other directions. The diversity of curriculum materials, pedagogical protocols, and grounding theories P4C has spawned signifies not merely different approaches to, but different conceptions of what it means to teach philosophy to children or to engage children in philosophical practices. The chapters in *Philosophy For, With, and Of Children* present a broad range of directions for P4C and illustrate the considerable diversity of agendas that can be brought to it, as well as the ways in which these agendas sometimes complement and sometimes undermine one another.

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