



Collected Poems

Lynda Hull , Yusef Komunyakaa (Introduction)

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The definitive collection of the poems of Lynda Hull, "perhaps the most intensely lyrical poet of her generation." (Mark Doty)

*If each of us
contains, within, humankind's totality, each possibility
then I have been so fractured, so multiple & dazzling . . .
--from "The Window"*

Lynda Hull's *Collected Poems* brings together her three collections--long unavailable--with a new introduction by Yusef Komunyakaa, and allows, for the first time, the full scale of her achievement to be seen. Edited with Hull's husband, David Wojahn, this book contains all the poems Hull published in her lifetime, before her untimely death in 1994.

Collected Poems is the first book in the Graywolf Poetry Re/View Series, which brings essential books of contemporary American poetry back into print. Each volume--chosen by series editor Mark Doty--is introduced by a poet who brings to the work a passionate admiration. The Graywolf Poetry Re/View Series brings all-but-lost masterworks of recent American poetry into the hands of a new generation of readers.

Collected Poems Details

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From Reader Review Collected Poems for online ebook

Kim says

Where have you been all my life, Lynda?

Mary Louise says

Lyric grace and constant poetic courage. Gorgeous and disturbing. Heartbreakingly sound.

Linda says

Absolutely amazing, haunting poetry! Beautiful. This will be one of my most treasured books of poems.

Sue Silverman says

An excellent compilation from her three individual collections: Ghost Money, The Only World, and Star Ledger.

T-mere says

If you've never read Hull you will be deeply moved by this collection of a lifetime of her genius craft, sadly she is no more but CP is such a beautiful and lasting tribute. -t

Excerpt of Washington Post review:

"Yearning of this kind, bathed in atmosphere, expresses an affection toward the past, as well as a distance from it, celebration as well as loss. Reaching back through the maze of generations, as far back as "the cafes of Warsaw," the poet takes as her guide the ephemeral thread of desire, suggested by details such as "ivory poker chips" and "Phil Verona with his Magic Violin."... Hull blends the elegiac and the sensuous into a proxy nostalgia so stylized it becomes ironic. The memory of listening to this music with her mother, dancing to it, becomes a valued, even totemic memory of memory. The child is entranced by the music partly because it comes from the mother's life before the child was born. That imagined past, made of family stories and old music, movies and anecdotes becomes a vital focus for the poet's imagination. The poem, alert to its own straining for recall, becomes a poignant way of "mouthing the words/ of a song I never knew."

Mark Bruce says

The late Lynda Hull was, in truth, just coming into her powers when she died in an auto accident in the early 90s. This book collects her three published works. The early work is promising if a bit wordy. The later work, though, shows an emerging lyric style of great passion and vibrance. One two many poems on dead friends and colleagues--somewhat ironic when one realizes she died while not quite 40--but some of these poems deserve to be read and read again.

Diann Blakely says

While we are given no juvenilia or drafts in Lynda Hull's posthumous COLLECTED POEMS, I'm delighted to say that I'm editing a book called EACH FUGITIVE MOMENT: ON THE LIFE AND WORK OF LYNDA HULL, and its kick-off essay, Dave Jauss's "To Become Music or Break: Lynda Hull as an Undergraduate" (CRAZYHORSE, No. 55, Winter 1998) does. Thus those unfamiliar with Jauss's startlingly revelatory essay, both lavish with deserved praise but sharp-eyed when and where appropriate, will, with patience as I aim to have the manuscript ready by January 1, 2016, a full decade after the publication of this volume, will have the opportunity to compare Hull's earliest work with those collected in this splendid volume, published by Graywolf. Here we are granted the vantage to observe what might be called the final three-quarters of a poet's maturation, which might be summarized as an exploration of a single theme: return. Hull revisits, year after year, often juxtaposed subjects such as heroin, Hart Crane, the runaway's life, the movies' fiat lux, AIDS, jazz and the abandoned places that the homeless call home. This volume shows just how hard — and by what methods — Hull worked to reach the level of "coruscating glamour" that typifies her best verse. Which has proven itself already canonical and even revered by writers as divergent in aesthetic but nationally esteemed as the introducer of both volumes and this year's recipient of the Academy of American Poets' Wallace Stevens Award (<http://www.poets.org/viewmedia.php/pr...>), Yusef Komunyakaa, as well as a finalist for the National Book Award for THE CHAMELEON COUCH; our most recent inaugural poet, Elizabeth Alexander; NBCC finalist Mark Doty (please see my review here of ATLANTIS and HEAVEN'S COAST, also <http://bookcritics.org/blog/archive/m...>), H.L. Hix, Jauss (an excerpt from whose essay may be read at <http://www.blackbird.vcu.edu/v7n1/non...> and co-editor of the indispensable STRONG MEASURES), Robert Pinsky, Robert Polito, and Susan Wood, to offer but an open palmful in "the world, the world, the world."

Carly K says

This is an intense collection, pulling together several books into an omnibus that shows a huge percent of Hull's career as a writer. My favorite thing about her work is how often she draws on history, telling stories drawn from real events or set against major moments.

Andreana says

Rich language. Her poem in this collection, "Hollywood Jazz", is among one of my very favorite poems, especially of the noir influence.

Laura says

I simply can't finish this. I loved the first section, from her book *Ghost Money*. Literally devoured poem after poem. But the second book dragged, the long sentences became oppressive, the gritty, wounded beauty of it all started to chafe. I will have to return to it at some point, though.

Patrick Frownfelter says

There was not a single poem in this collection that would permit me to skim it or not fully absorb its lyrical writing. The reader has to take the entire work in and process it before moving on to the next work. Hull's writing has a gritty jazz quality to it, something rising from the streets across the world with a bleak but lovely look at the world around her. Really enjoyed "A Suite for Emily" in particular.

Janet says

"How perilous to choose not to love the life we're shown." ~ Seamus Heaney
