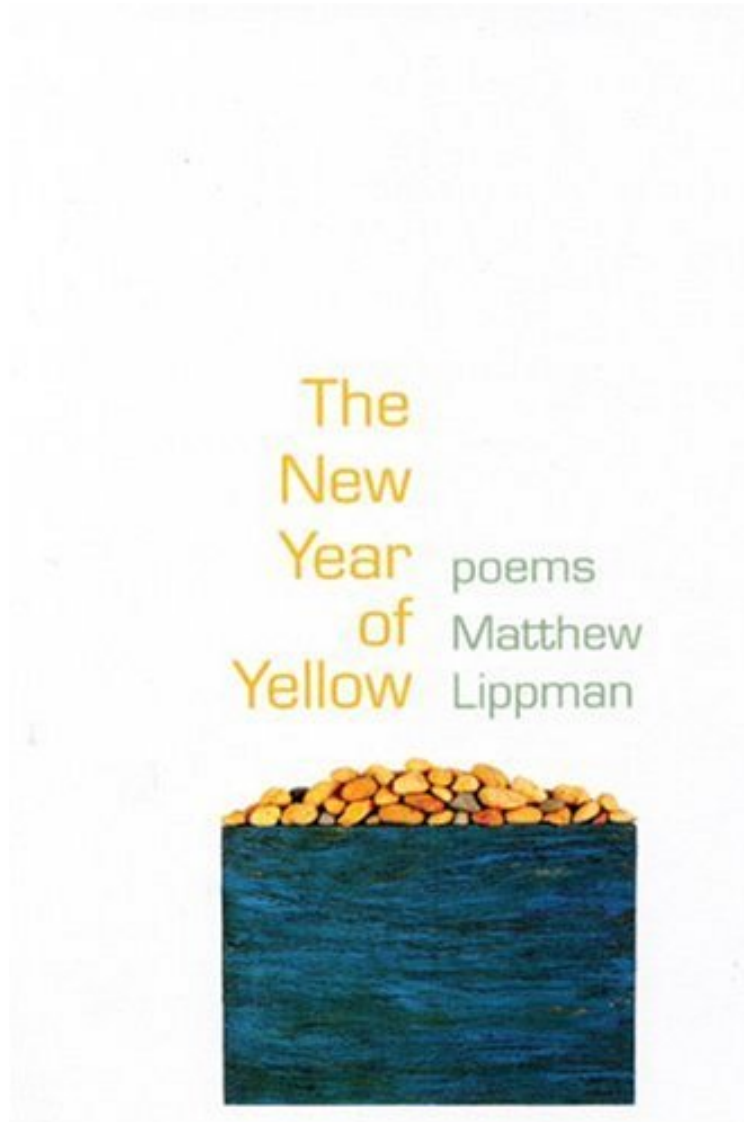


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Matthew Lippman

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Matthew Lippman : The New Year of Yellow: Poems (Kathryn a. Morton Prize in Poetry) before purchasing it in order to gage whether or not it would be worth my time, and all praised The New Year of Yellow: Poems (Kathryn a. Morton Prize in Poetry):

0 of 0 people found the following review helpful. Lippman taught two of my English classes at my High ...By 42ndParallelLippman taught two of my English classes at my High School. He is skilled at blending in the serious and

not so serious parts of human experiences. His writing will certainly bring you to feel some type of way. 0 of 0 people found the following review helpful. Humor and Poetry By choiceweb0pen0 Humor and poetry are often viewed like two reactive ingredients in a childhood chemistry set. The wrong combination of the two can result in a face-soiling explosion. Humor will always be at least marginally subjective. There will always be different kinds of humor from slapstick, puns, irony, and tragicomedy. Humor in poetry is often limited to the corner of the page and in some cases, such as the majority of light verse, deservedly so. In contemporary poetry, there are a few poets that consistently manage to produce humorous poems in large quantities. Billy Collins, Thomas Lux, and Tony Hoagland, quickly come to mind, but they are by no means the only poets capable of producing a laugh from a reader. It's no surprise though that Tony Hoagland selected Matthew Lippman's *The New Year of Yellow* as winner of Sarabande's 2005 Kathryn A. Morton Prize in Poetry. Lippman's self-effacing humor, something common enough in comedian stand-up routines, is different from the over tired woe-is-me postconfessional poetry. Lippman's attack on political correctness is especially welcome. "Because I'm Black," "Blonde and All," "Where Are All the Puerto Ricans," are prime examples. I doubt political correctness is on the verge of dying out or worsening, but it is hard to miss whether on the news where casualties "are or the workplace." It's not to say that Lippman has some offensive poems, but that his poetry doesn't disinfect reality either. I recommend this collection for readers with an open mind and a sense of humor, traits more poets and readers should bring to a book. 2 of 2 people found the following review helpful. Poetry For The Rest of Us By Susan Horowitz In the interest of full disclosure, I grew up with Matt Lippman, but that doesn't mean I HAVE to like his poems. Well, I do. They made me laugh, smile, get a little wistful and nostalgic and scratch my head more than a few times and go, "Huh?". I confess that I don't always "get" poetry, but when I do "get" it, I really enjoy it. Matt has a way of putting things that gets right to the core of what he's feeling, and often what he's feeling is something we have felt or are feeling too, like getting fat, getting older, going without sex, thinking about past loves and people we've known, and of course, MONKEYS. So, I'm not a writer of poems, but I know what I like, and I sincerely enjoyed this book. I am looking forward to what is coming next from Matt Lippman!

"Different poets possess different powers. So Lippman has eros and humor; somehow, also, he has a great, unfalsifiable affection for human nature. But his work is also empowered by verbal gusto, a faith in the joy of saying. . . Full of exuberance and invention, flush with the stuff of struggle in the world, bright colored with mood, *The New Year of Yellow* is a defense of human nature. I believe in its animal instinct, its god-sanctioned, oxygen-breathing, self-evident inalienable right to pronounce." From the Foreword by Tony Hoagland In *The New Year of Yellow*, Matthew Lippman gives voice to a bummed-out, pissed-off tender heart a hopeless, cranky romantic I with love handles, a joint, and a penchant for blondes. Meet beloved Harvey Pekar crossed with the soul of Frank O'Hara, the great suburban middle-wage guy who, when no one is looking, abandons his anger and disappointment just long enough to reveal what's really underneath an irreverent affection for life. Winner of the 2005 Kathryn A. Morton Prize in Poetry, selected by Tony Hoagland, this debut writer has an adorable, old soul. With poems like *Everyone Wants a Monkey*, *It Is Time for Me to Start Making Love to Joni Mitchell*, and *Surf Buddha*, it's not easy to know what to expect of Lippman, but one thing is for sure you're going to laugh. Out loud. Matthew Lippman is a writer and a teacher. Currently he teaches English Literature and Creative Writing at Chatham High School in upstate New York, and has been a member of the faculty, Writing Division, in Columbia University's Summer Program for High School Students, as well as an instructor at The Gotham Writers' Workshop. In 1990 he received his MFA from the Writers' Workshop at the University of Iowa and in 1997 he was granted a Masters in English Education from Teachers College, Columbia University. His poetry has been published widely in such journals as *The American Poetry Review*, *The Iowa Review*, *The Best American Poetry of 1997*, and *Tikkun*. In 1991 he was the recipient of the James Michener/Paul Engle Poetry Fellowship from the University of Iowa; in 2004 he won a New York State Foundation of the Arts grant for his fiction.

From Publishers Weekly This lively and humorous prize-winning debut follows a cranky-but-secretly-exuberant persona as he "deeks and bops" through the inner-city experience in 34 light-hearted free verse poems. This forty-something protagonist passes his time pondering existential crises such as "What do you do in the mid-afternoon/ when all of your business has been taken care of / and there is only the nap?" or deciding "It is time for me to start making love to Joni Mitchell." Lippman revels in the minutiae of life that most people don't pause to notice and, despite pretensions of haplessness, his speaker is very much a thinker. His mind lands on mock-serious problems such as "Everyone wants a monkey./ I can't afford them," but he also has time to contemplate Diane Arbus' suicide and the way "Sometime at the end of the 1980s the Holocaust closed down for me." Contest judge and kindred poet Tony Hoagland's introduction suggests this book will make anyone laugh, but its real strength and surprise is in the occasional moments when Lippman treats memory seriously and tenderly. "Where Are All the Puerto Ricans" concludes with the touching moment of desperation: "Where are you now, Pedro Gonzalez./ Stand up, I can't find you." These moments suggest a greater range than Lippman initially displays. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. About the Author Lippman currently teaches high school, and he has

taught at Columbia University's Summer Program for High School Students, as well as at The Gotham Writers' Workshop. In 1990 he received his MFA from the University of Iowa and in 1997 he was granted a Masters in English Education from Columbia University. He lives upstate New York.