

Pitt Poetry Series

New and Selected 2018

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Pitt Poetry Series

Ed Ochester, Editor

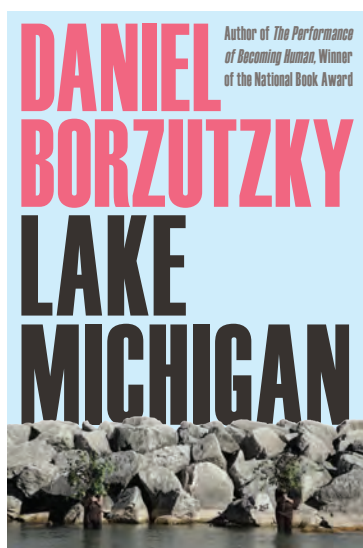
Since its inception in 1967, the Pitt Poetry Series has been a vehicle for America's finest contemporary poets. The series list includes Inaugural Poet Richard Blanco, National Book Award winner Daniel Borzutzky, Poet Laureate Billy Collins, Toi Derricotte, Denise Duhamel, Lynn Emanuel, Ross Gay, Etheridge Knight, Poet Laureate and Pulitzer Prize winner Ted Kooser, Larry Levis, Sharon Olds, Alicia Suskin Ostriker, Afaa Michael Weaver, David Wojahn, Dean Young, and many others.

Throughout its history, the Pitt Poetry Series has provided a voice for the diversity that is American poetry, representing poets from many backgrounds without allegiance to any one school or style. Beginning in 1978, Ed Ochester has been the editor and creative force behind the series.



Photo by Judith Vollmer

Ed Ochester is the former director of the creative writing program at the University of Pittsburgh, and is professor emeritus of English there. Ochester is a core faculty member of the Bennington College MFA Writing Seminars, and has twice served as president of the Association of Writers & Writing Programs, where he received the George Garrett Award for Outstanding Community Service in Literature. He is the author of numerous poetry collections including *Sugar Run Road*, *Unreconstructed: Poems Selected and New*, *The Republic of Lies*, and editor of *American Poetry Now*.



Paper \$15.95 • 88 pp.

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Photo by Angel Dean Lopez

Daniel Borzutzky is a poet and translator, and the author of *The Performance of Becoming Human*, winner of the 2016 National Book Award for Poetry. His other books include *In the Murmurs of the Rotten Carcass Economy*, *Memories of My Overdevelopment*, and *The Book of Interfering Bodies*. His translation of Galo Ghigliotto's *Valdivia* won the 2017 National Translation Award. Other translations include Raúl Zurita's *The Country of Planks*; and *Song for His Disappeared Love*; and Jaime Luis Huenun's *Port Trakl*. He lives in Chicago.

Lake Michigan

Daniel Borzutzky

"I am vehemently protective of my native city—its rollicking history and gritty glories are legion. But it is also sweltering, blade-edged and murderous, with brown people squarely in its gunights. Borzutzky's surreal and terrifying lakeside dreamscape—sparked by the real-world specter of the city's infamous 'blacksite' interrogation warehouse—is deftly crafted and chilling in its proximity to the real."

—Patricia Smith

• Excerpt from *Lake Michigan*, Scene 0

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They took us to Lake Michigan to the prisons on the beach on the Northern end of the city on the border with Evanston on the sand they imported from Indiana

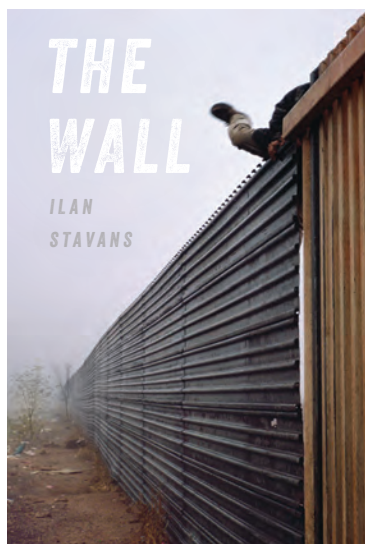
The police build bonfires to remind us of the bodies they throw into them

They tell us cautionary tales about the secret prison on the west side where once they killed a man by chaining him to a radiator that fell on his head

They tell us this and they expect us to hate them but when you are a decrepit privatized body who has not been fed for several days it's not always possible to feel something as violent as hatred

And they say why do you think you are here

And we say we exist in a historical continuum our comrades in the 16th century were also not told why they were imprisoned or tarred or killed



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Ilan Stavans is Lewis-Sebring Professor of Humanities, Latin American, and Latino Culture at Amherst College. He is a renowned essayist, cultural critic, and translator. Stavans has authored, coauthored, or edited many works of fiction, non-fiction, graphic novels, and anthologies. He is the editor of *The Norton Anthology of Latino Literature*, and hosts the NPR podcast "In Contrast."

The Wall

Ilan Stavans

"Performative, associative, allusive, harrowing, this poem is a profoundly informed investigation and an entirely personal, supremely articulate howl of the heart against division and separation. Ilan Stavans is one of the necessary sayers-out of our time."

—Jane Hirshfield

Excerpt from II: Who Whoes the Who?

¡Muro de mierda!
The
ghost
of
my brother
a cuestas,
I've
walked
most
of it,
along
1,989 miles,
through the coagulum
of the gangrened river,
fetid,
ghoulish,
its perimeter
renouncing life.
Other
walls
are
sheer
preparation:
this,
THIS
is the wall
to end all walls.
No
other
imaginary
line
in the world
is crossed
more frequently;
no other line
in the planet
smells as fetid.



I Would Lie to You if I Could

Interviews with Ten American Poets

Edited by Chard deNiord

Praise for *Sad Friends, Drowned Lovers, Stapled Songs*

“Chard deNiord is master of the immersed conversation. Informed, curious, knowing when to contend and when to unbend, he meets each of his poets on the high ground of their art, and seduces from them their most closely held wisdom. *Sad Friends, Drowned Lovers, Stapled Songs* is at once a schooling and a delight.”

—Sven Birkerts

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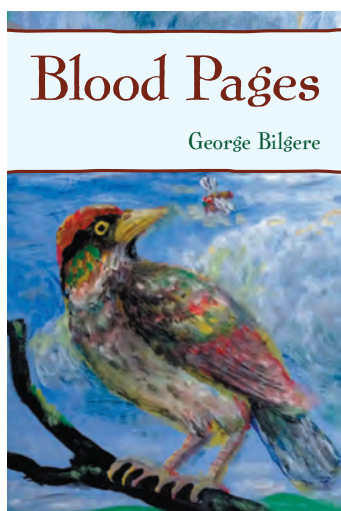


Photo by Rachel Portesi

Chard deNiord is the poet laureate of Vermont and author of six books of poetry, most recently *Interstate* and *The Double Truth*. He also edited a book of essays and interviews with seven senior American poets (Galway Kinnell, Donald Hall, Maxine Kumin, Jack Gilbert, Ruth Stone, Lucille Clifton, Robert Bly) titled *Sad Friends, Drowned Lovers, Stapled Songs: Conversations and Reflections on Twentieth Century American Poets*. DeNiord is a professor of English and creative writing at Providence College and a trustee of the Ruth Stone Trust.

• *I Would Lie to You if I Could* contains interviews with nine
• eminent contemporary American poets (Natasha Trethewey,
• Jane Hirshfield, Martín Espada, Stephen Kuusisto, Stephen
• Sandy, Ed Ochester, Carolyn Forché, Peter Everwine, and
• Galway Kinnell) and James Wright’s widow Anne. DeNiord
• presents conversations with a vital cross section of poets representing a variety of ages, ethnicities, and social backgrounds.

• The poets testify to the demotic nature of poetry as a
• charged language that speaks uniquely in original voices, yet
• appeals universally. As individuals with their own transpersonal stories, the poets have emerged onto the national stage from very local places with news that witnesses memorably in social, personal, and political ways. They talk about their poems and development as poets self-effacingly, honestly, and insightfully, describing just how and when they were “hurt into poetry,” as well as why they have pursued writing poetry as a career in which, as Robert Frost noted in his poem “Two Tramps in Mud Time”, their object has become “to unite [their] avocation and [their] vocation / As [their] two eyes make one in sight.”



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Photo by Gary Porter

George Bilgere is the author of six poetry collections, most recently *Imperial*. His work *The White Museum*, was chosen by Alicia Suskin Ostriker for the Autumn House Poetry Series. *The Good Kiss* was selected by Billy Collins for the University of Akron Poetry Award. He has won numerous other awards, including the Midland Authors Award, the May Swenson Poetry Award, and a Pushcart Prize. His poems have appeared in numerous anthologies and journals including *Poetry*, *Ploughshares*, the *Kenyon Review*, *Fulcrum*, and the *Best American Poetry* series.

Blood Pages

George Bilgere

“The poems in *Blood Pages* typically arise out of the everyday, such as eating pancakes, a scene at Starbucks, and nostalgia for an old TV set. The wonder here is that Bilgere is able to evince from these poems moments of human pathos as affecting as the ones found in his poems on more serious subjects—a mother’s death, a father’s violence, and childbirth. Bilgere is that rare poet who can be as funny or as serious as he wants to be—often at the same time.”

—Billy Collins

Happy Hour

The two rather glossy-looking young guys
drinking dry martinis at the bar
use a lot of product.

They use phrases like “convergence trades”
and “fungible commodities.”

In fact, one of them has said
“fungible commodities” at least three times
in the past ten minutes,
causing the other guy to frown
and vigorously tap his phone.

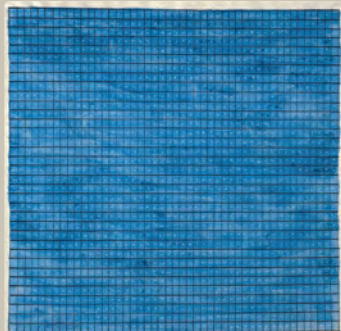
Meanwhile Mike and I
are using phrases like “pretty good Pilsner”
and “three stolen bases,” and “maybe not his best work
but definitely worth taking a look at.”

And we are wearing the chalk dust
of Whitman seminars, the herringbone
of committee meetings, and the frayed Dockers
of rejection letters.

All of which causes
the two very attractive
radar tracking devices
sipping cosmos at the bar
in their strapless summer dresses
to swivel attentively and lock on
to “fungible commodities.”

The Dean of Discipline

Michael Waters



Paper \$15.95 • 80 pp.

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Photo by Annie Kim

Michael Waters' books of poetry include *Celestial Joyride*, *Gospel Night*, *Darling Vulgarly*, and *Parthenopi: New and Selected Poems*. He is the coeditor of *Reel Verse: Poems About the Movies*, *Contemporary American Poetry*, and *Perfect in Their Art: Poems on Boxing from Homer to Ali*. He has chaired the poetry panel for the National Book Awards. Recipient of five Pushcart Prizes and fellowships from the National Endowment for the Arts, Guggenheim Foundation, Fulbright Foundation, and New Jersey State Council on the Arts, Waters is professor of English at Monmouth University and Visiting Distinguished Professor in the Drew University MFA program.

The Dean of Discipline

Michael Waters

Past praise for Michael Waters

"Waters stands among the best American poets writing today."

—Roberto Bonazzi, *San Antonio Express-News*

IEȘIRE →

Romania

I keep thinking the meaning of the word
Must be *desire*, so want to follow its arrow
To wherever it's pointing, that ballroom
Through which desire throbs like a wound,
Like the strings of the bass of Charles Mingus.
That's the wherever where I'd like to be,
At the groin's chernobyling epicenter,
On longing's narrow, precarious lip,
On the viscous, pearlescent tip of desire.

But the meaning of the word is *Exit*,
Meaning, therefore, *death*, that space I'd rather
Avoid,

an absence, abyss, an abscess
Raw as a screech chalking a blackboard
Or, louder and rippling outward,
Zero's ceaseless, starless, staticky buzz,
Unlike the seizure-inducing strobe
I keep pretending desire is.



Paper \$15.95 • 104 pp.
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Photo by Leroy Hamilton

Dorothy Barresi is the author of four previous books of poetry: *American Fanatics*; *Rouge Pulp*; *The Post-Rapture Diner*, winner of an American Book Award, and *All of the Above*, winner of the Barnard New Women Poets Prize. She is the recipient of two Pushcart Prizes and Fellowships from the National Endowment for the Arts and the North Carolina Arts Council. She is professor of English and creative writing at California State University, Northridge.

What We Did While We Made More Guns

Dorothy Barresi

"There is a lucid and compelling ethical indignation in Dorothy Barresi's enviable new book. There is, as well, Barresi's enviable mastery of twining an extended metaphor around sinuous syntactical cadences. In these bold and often furious poems, Barresi's intelligence and imaginative power can wring clichés, or pieces of old news until each one becomes vivid and unbearable again. A powerful and arresting book."

—Lynn Emanuel

Election Noir

You know what they used to do with a guy like that in a place like this? They'd carry him out on a stretcher."

Las Vegas, 2016

Tight taut teeth and lips a little wet, a little
hunch at the shoulders' spine and seam.

Wet lips, jaw-rubbed, *that's swell*—
tight tense talk & leering merit of American man

quick at the eye, a small mouthed man,
mean to mean on,

cracked & pricked,
sure, sure, if that's how you want it, twitch-lipped,

attention please! A short shocked man is getting stiffed
on a dead plot packing heat,

a bare-fisted havoc man coughing mid-century blood—
more cemetery press than kiss,

more war more guns more prick to take it neat.
Wet lips, nervous tick,

cold-clocked, cold
cock, gut shot,

a tightfisted faithless twitch of a white heat man
with a hit a hook a jab—no hunch.

Pour him a stiff one,
hand him his hat.

Where's this train heading?
Seething and grief, brother. Madness, seething and grief.



Bird Odyssey

Barbara Hamby

Past praise for *On the Street of Divine Love: New and Selected Poems*

“Even those who profess to dislike or fear poetry will find themselves bedazzled and uplifted by Hamby’s long-lined, subtly rhymed, sure-footed, take-me-to-the-bridge lyrics. Funny, nimble, knowing, deeply well-read and nurtured by art, film, and music, and ebulliently imaginative, she is an adept storyteller-in-verse and juggler.”

—Booklist

Paper \$15.95 • 88 pp.

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Photo by Catherine Taylor

Barbara Hamby is the author of six books of poems, most recently *On the Street of Divine Love: New and Selected Poems*. She was a 2010 Guggenheim fellow in poetry and her book of short stories, *Lester Higata’s 20th Century*, won the 2010 Iowa Short Fiction Award. Her poems have appeared in many magazines, including *The New Yorker*, *Poetry*, *American Poetry Review*, *Ploughshares*, and *Yale Review*. Hamby has also coedited an anthology of poems, *Seriously Funny*. She is Distinguished University Scholar at Florida State University.

Athena Ode

Road diva, divine mixologist, cancan dancer
of the mandible wars, show me the way of mind
over what’s-the-matter-with-you, girl, swirling from mouths
of righteous dudes. O goddess of attitudes, yes, ma’am,
Madame of the owl tiara, bird woman enthroned,
big cog of the cosmos, born from the noggin of Zeus,
hear my prayer, because I’m adrift in a sea of words, my boat
is cardboard pinned together with newspaper headlines
of the latest war, springing leaks that generals plug
with their double-talk, duck walk to the edge of the cliff,
and we’re holding the bill, still due after ten thousand years,
while women wail in shanty shacks, stack cord wood
for winter, open cans of baked beans, bust the seams
of polyester pants made by the Chinese. O please,
show us the way to put some spring in our spring. Bring
us a bunch of lilacs and pork rinds, something sweet
after tornadoes whip the roofs off our double-wides,
our bungalows deep in the crevices of mountains
older than you. Make us a stew of new shoots, green onions,
pole beans, and summer corn, for we are born
from the dark earth, but we’ve brushed it off, no monkey
here, though sometimes we’re all ape,
trying to escape the knuckle-dragging dance to the finish,
when it’s so clear there’s no one here. O goddess
of sway, don’t give me away, let me pretend I’m a player
with an ace in the hole, because I know I have nothing,
but sometimes only nothing can open the door to something else.



Paper \$15.95 • 72 pp.
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Robin Becker received the Lambda Award in Poetry for *All-American Girl* and held fellowships from the Massachusetts Cultural Council, the National Endowment for the Arts, and the Radcliffe Institute at Harvard. Her books include *Tiger Heron*, *Domain of Perfect Affection*, *The Horse Fair*, and *Giacometti's Dog*. Professor Emeritus of English and Women's Studies at Penn State, Becker serves as poetry and contributing editor for *The Women's Review of Books*.

The Black Bear Inside Me

Robin Becker

"For many years Robin Becker has been writing some of the best poems of our generation. Her devotion to what Frost called 'vocal imagination' weds the laconic, half-humorous, half-sorrowing quality of her speech to the quiet virtuosity of her music. But what I most value is her clear-eyed affection for other people. To quote Thom Gunn, her poems 'bypass the self like love.'"

—Tom Sleigh

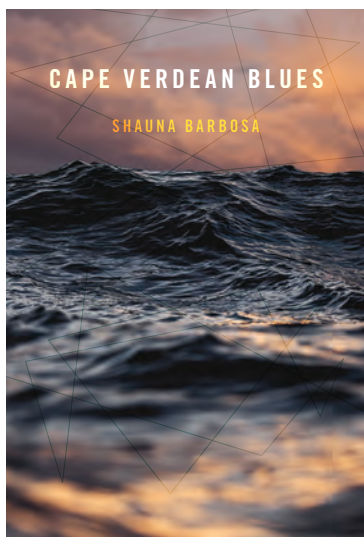
Theory

As the animal returns on a beaten path
to the den, we go back over the facts
certain we ignored clear signs.

I left for Italy that summer, though
she had quit her job and moved back home.
I knew it signaled a bad turn but chose

the Tuscan love affair in the seventeenth- century
olive mill. We say we *survive* our siblings'
suicides, meaning we stood with our parents

at the unthinkable graves. In one theory,
the troubled family sacrifices one member,
as plants surrender leaves in times of drought.



Paper \$15.95 • 96 pp.
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Photo by Sydney Brown

Shauna Barbosa's poems have appeared or are forthcoming in *Lenny Letter*, *Virginia Quarterly Review*, *The Awl*, *Colorado Review*, *No Tokens Journal*, *The Atlas Review*, *PANK*, and others. She received her MFA from Bennington College.

Cape Verdean Blues

Shauna Barbosa

"In *Cape Verdean Blues*, Shauna Barbosa's voice is oracular and shapeshifting. Candid as a family friend, but with a fortuneteller's gravity, the poems in this debut are full of lyric innovations that cut through alleyways in the mind to achieve a numinous beauty. There's nothing weary here. These blues are alive with wit and swagger."

—Gregory Pardlo,
Pulitzer-Prize winning author of *Digest*

Liberation

I count gulls until they spasm
into numbers, until I grasp
a number never uttered. I ration
dignity like crackers to last

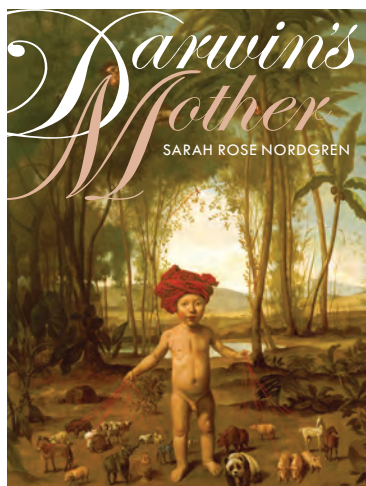
when my own words pan
dust into the mouth of a little gull.
I am a cracker to the plan.
Little gulls are black and full.

Little girls are running around
in pink two pieces. I call for cover,
an unspecific temp job, brown
as the wanting of erasure.

On the last day of work,
my boss said being black
is a box for checking. I smirked
and danced my hips inside the square.

Little gulls feed me not.
I like beaches, and I like counting
until I reach a number rot-
ten with plans. I'm just lounging

on a beach chair waiting
for the girls' laughter as the gulls hang
like check marks. Boxing black slang.
My noise so liberating
it asks to be no one



Paper \$15.95 • 80 pp.

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Photo by Michael Wilson

Sarah Rose Nordgren is the author of *Best Bones*, winner of the Agnes Lynch Starrett Poetry Prize. Her poems and essays have appeared widely in journals such as *AGNI*, *Ploughshares*, *Kenyon Review*, and *American Poetry Review*, and she is the recipient of two winter fellowships from the Fine Arts Work Center in Provincetown. Nordgren is currently a doctoral candidate in poetry at the University of Cincinnati.

Darwin's Mother

Sarah Rose Nordgren

"This striking and inventive second collection from Nordgren (*Best Bones*) reads as if a naturalist's observational notebooks found a second, wondrous life as poetry. Describing both the natural and the digital worlds, Nordgren imbues scientific and technical concepts with warmth and humaneness."

—*Publisher's Weekly*

Mitochondrial Eve

Please go down and thank her
under the arched branches
where she sits on her heels

arranging a circle of leaves
for a good bed. And on the inside
of her skin thank the mosaic.

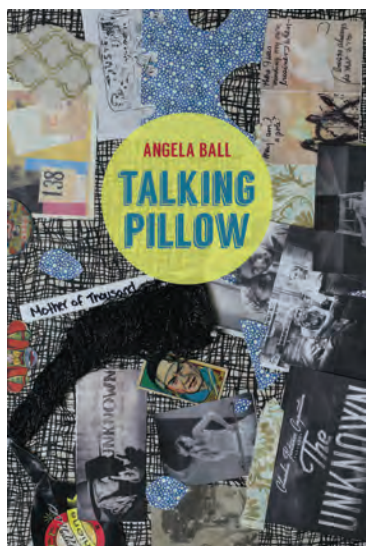
Take what little she has and
give it back—one piece
and another, marked with plastic

tags. How high can she count
from your sieves submerged
in water sorting her shards

that lay a mosaic over the earth?
You know the entry when
you see it, in fact

you'd recognize her anywhere—
Reclining in pain on her bed
under a mile of boulders

always with the door open.



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Photo by Danny Rawls

Angela Ball is professor of English at the University of Southern Mississippi, where she directs the Center for Writers. She is the author of four previous poetry collections: *The Museum of the Revolution: 58 Exhibits, Possession, Quartet*, and *Night Clerk at the Hotel of Both Worlds*. She is the recipient of an NEA grant and has twice won the Poetry Prize from the Mississippi Institute of Arts and Letters. Her work has been featured in *Best American Poetry*, on the *Writer's Almanac* with Garrison Keillor, and has been frequently anthologized.

Talking Pillow

Angela Ball

"Talking Pillow is as intimate as a dream. In mourning her losses, the poet turns them into a new morning of the imagination peopled by a beloved companion and a cast including agents from the TSA and the FBI, Lon Chaney, Robert Frost, a young benefactor, and the glorious ghost of Anna Akhmatova."

—David Lehman

What Is Pleasure

The supreme pleasure of love
is the knowledge of *doing evil*.
We know that all voluptuousness
makes its home there.

There are other pleasures.

That of watching
twelve or fourteen leagues of liquid
in constant movement.

That of contemplating nomadic peoples,
who in their native dignity
know nothing of mediocrity, or the desire
to converse with Satan in the form
of a dog or cat, or the belief in progress
which means that others
will do our work and thank us
for the pleasure.

That of knowing superstition
is the well of truth; and, how in Paris,
in every grand theatre
the chandelier is the protagonist—

really a spellbound whore
who enjoys flying up at the right moment,
opening herself utterly,
taking all requests.



Albatross

Dore Kiesselbach

“These stunning poems feel carved onto the page as the poet recounts traumas—from family violence, to 9/11, to corporate crimes—to give us a portrait of America in our time. Chilling in their precision, and ultimately heartbreaking, these ambitious poems are multi-dimensional and unrelenting. If there can be mercy in this ‘loneliness economy,’ Kiesselbach finds it.”

—Anne Marie Macari

Paper \$15.95 • 80 pp.

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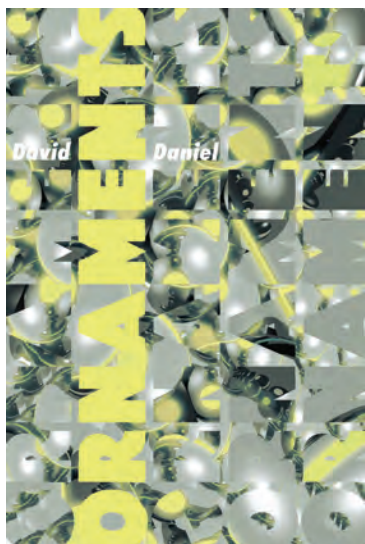


Photo by Karin Ciano

Dore Kiesselbach's first collection, *Salt Pier*, won the Agnes Lynch Starrett Poetry Prize and contains work chosen for the Robert H. Winner Memorial Award from the Poetry Society of America and Britain's Bridport International Writing Prize in poetry. Kiesselbach has published poetry and prose in many magazines and anthologies, including *AGNI*, *Antioch Review*, *FIELD*, *Plume*, and *Poetry*.

Girder

I did touch it although you said no.
Bent and twisted it
was passing slowly
on a flatbed truck.
The trucks had been
emptying zero
around the clock
for weeks.
And would be.
You had wanted
to see it. Not like
one of the gawkers.
(They became
a kind of fringe,
like hair around
a body cavity.)
You thought
I would know
the best place
but I had made
it my business
not to know.
It was like searching
for a picnic spot
in a park full
of prospects.
It was a date.
I felt something.



Ornaments

David Daniel

“So you didn’t think Rimbaud’s *Illuminations* were possible in an American idiom? You didn’t think that the explosive and tender, the vulgar and the visionary, could take concepts of spirit and body and wring their necks? These poems take on the South and the intricacies of race, they meditate on how power empties out the private life, all the while refusing to be pigeon-holed by ideologies of any stripe. They say with Whitman, ‘Do I contradict myself? Well then, I contradict myself. . . .’ Fierce and funny, ecstatic in their melancholy, these poems blow past any curb on the imagination. No one in any generation is writing poems that are like these: smart, visceral, immensely pleasurable to read.”

—Tom Sleigh

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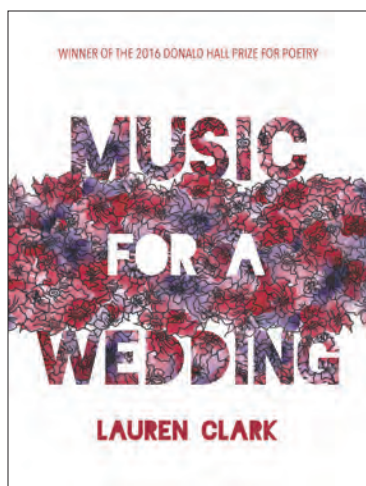


Photo by Catalina

David Daniel is the author of *Seven-Star Bird*, which won the Levis Reading Prize. Former poetry editor of *Ploughshares*, he founded and produces WAM-FEST: The Words and Music Festival, which gathers celebrated artists for unique collaborative performances: Bruce Springsteen with Robert Pinsky, Rosanne Cash with C. D. Wright, Talib Kweli with Quincy Troupe, and many others. He’s been a member of the core faculty of the Bennington Writing Seminars and teaches at Fairleigh Dickinson University.

Excerpt from “Ornaments”

Bring down your ornaments. Bring down the attic dust.
Bring down the leaves, the husks of insects, the grease
From windows. Bring down the clothes, shovel them,
Shovel them over the bodies you long ago brought down.
Bring down the silver, the screaming, the cries of love:
Bring them down and beat them. Bring them down to the street,
Take a broom, and beat them: Let the dust live in the sunshaft.
Bring down their tiny planets, beat them, free them—
Those bodies. You wanted them once. You asked for them.
Now bring them down, bring down everything you’ve wanted,
Shattered, or soiled—some flag, some country you
Loved once, some child you lost. . . . Bring them down and beat them,
Down to your streets and beat them: There is peace in it.
There is peace in the beating. . . .



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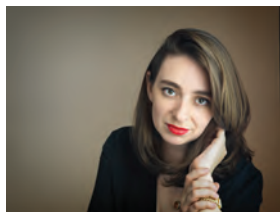


Photo by Dennis Chalkin

Lauren Clark's poems have appeared in *FIELD*, *Ninth Letter*, *the Offing*, and many other journals. They earned an MFA from the University of Michigan, where they won four of five categories of the university's prestigious Hopwood Awards. They have been the recipient of scholarships from the New York State Summer Writers Institute and the Sewanee Writers Conference. They work as program and development coordinator at Poets House in New York City and collaborate with Etc. Gallery in Chicago.

Music for a Wedding

Lauren Clark

Winner of the 2016 Donald Hall Prize for Poetry

Selected by Vijay Seshadri

"Lauren Clark's imagination is, paradoxically, both torrential and discriminating. Their writing is forceful and self-delighting yet minutely attentive to the world's particulars. They deploy in these stunning poems the maximum amount of intellectual power consistent with a delicacy of perception, subtle sonic and rhetorical modulations, and emotional honesty and vulnerability. Their poems are a marriage and reconciliation of many if not all of the disparate, contradictory, and opposing elements of our experience."

—Vijay Seshadri, judge

CARMINA 5

At the altar my throat almost breaks
with joy. Joy

like the junebug in the kitchen
which exploded into flight

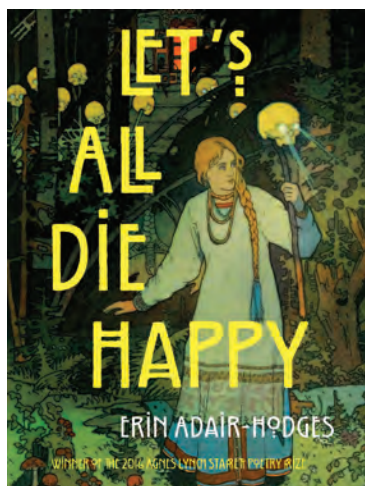
from inside the toaster last summer. Joy

like the lurch of recognition when,
after reaching behind the refrigerator,

my hand came back coated
in a gray lace of unborn moth eggs.

I catch my voice with my hands. I understand:
The trick is to greet mortality with familiarity.

The trick is to plan the party in advance.



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Photo by Mike Wolff

Erin Adair-Hodges teaches writing and literature in Albuquerque, New Mexico, and is the co-creator and curator of the Bad Mouth Reading Series. Her poems have appeared in the *Kenyon Review*, *The Georgia Review*, *Boulevard*, and *Green Mountains Review*, among other venues. Winner of the Loraine Williams Poetry Prize, she has also been a Bread Loaf Rona Jaffe scholar, and has received awards from the Rockland Residency and The Writer's Hotel.

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Vow

This city's twenty miles across from tit to toe,
something I'm told
my grandfather would have said,

the one I didn't know and could not
have loved, so who needs him here?
When he died in '69 his wife went too,

throwing her heart into the protestant hole,
her body following thirty years later.
I do not love you like this.

Sometimes, while driving past strip malls
chained like verses of campground rounds,
I think of your death, not the fall

or a crash but the call when they find
Wife in your phone and I imagine
I'll know from the tone of the stranger's voice

asking if I belong to your name. I'll know
the fact but not the feelings, which I'm bad at
and so have to rehearse but I think first

of money, how there is none. I'd have to leave
the house in a month and mourn you
in an apartment, maybe in a complex

with a pool. Mornings after I cross alive
over the guilty river of night, our son
might ask to swim, his grief a thing

just budding its teeth, and I will take him
down to the water, float his body like a lamp
I am offering to the other side.

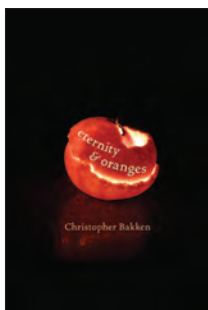


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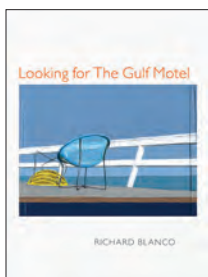
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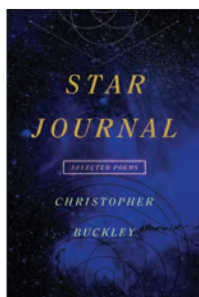


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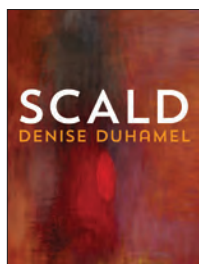


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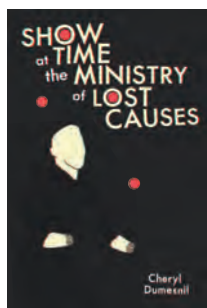


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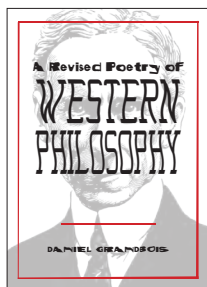
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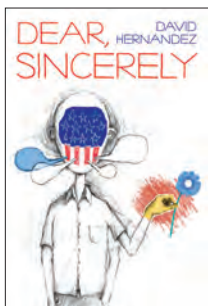
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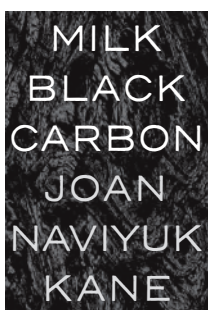


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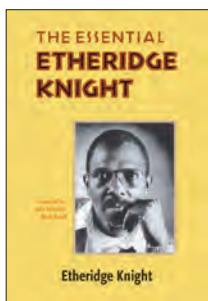


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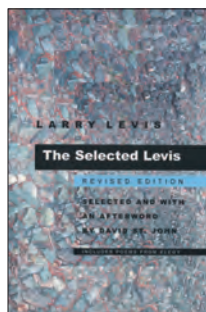
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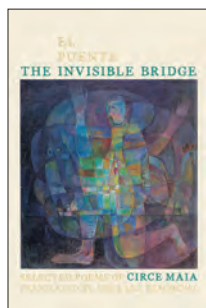
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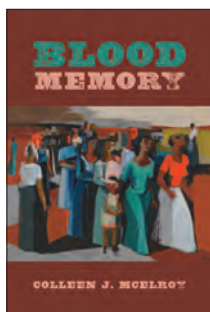
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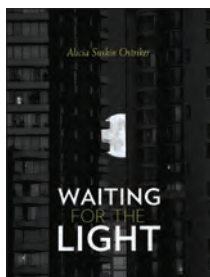
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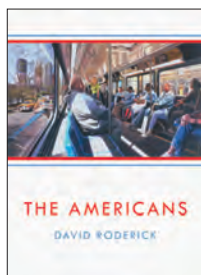


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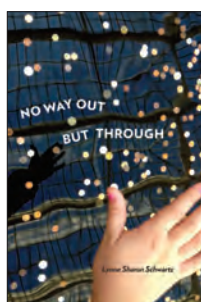


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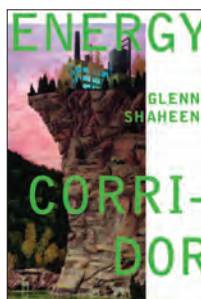


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