

## Poem From Dead Grandmother To Grandchild

Big Back Yard  
Someone Else's Wedding Vows  
Poetry Northwest  
True Poetry  
Critical Survey of Poetry  
Modern Loss  
Don't Call Us  
Dead  
Antigonick  
Edgar Allan Poe's Annotated Poems  
Death Is Nothing at All  
I Saw the Devil with His Needlework  
The Life That I  
Have  
Remember Me When I Am Gone  
Away  
Warning  
Oral Literature in Africa  
Late Wife: Poems  
Without Poetry  
Collected Poems  
The Prophet  
Poems  
British Writers  
Knock, Knock, Grandma's Dead: Eternal Elegies for the Dearly Deceased  
The Profane: Poems  
Poems and Prose about Faith and Family by Father and Daughter  
The Iraqi Nights  
Brodsky  
Translating Brodsky: Poetry in Self-Translation  
Poems of Thought  
Good Poems  
Music for the Dead and Resurrected  
Contemporary Irish Poetry and the Canon  
Please Excuse This Poem  
Agenda  
The Poet's Companion: A Guide to the Pleasures of Writing Poetry  
Grandmother's Death and Other Poems  
Family Stories, Poetry and Women's Work  
Selected Poems  
Japanese Death Poems (Sentimental)  
Grandmother Mary and Other Poems (humorous)  
The Love of Sisters

### Big Back Yard

In her book of letters to the dead, the prize-winning poet Valzhyna Mort relearns how to mourn those erased by violent history. With shocking, unforgettable lyric force, Valzhyna Mort's *Music for the Dead and Resurrected* confronts the legacy of violent death in one family in Belarus. In these letters to the dead, the poet asks: How do we mourn after a century of propaganda? Can private stories challenge the collective power of Soviet and American historical mythology? Mort traces a route of devastation from the Chernobyl fallout and a school system controlled by ideology to the Soviet labor camps and the massacres of World War II. While musical form serves as a safe house for the poet's voice, old trees speak to her as the only remaining witnesses, hosts to both radiation and memory. Valzhyna Mort, born in Belarus and now living in the United States, conjures a searing, hallucinogenic ritual of rhythmic remembrance in a world where appeals to virtue and justice have irrevocably failed.

### Someone Else's Wedding Vows

*Someone Else's Wedding Vows* reflects on the different forms of love, which can be both tremendously joyous and devastatingly destructive. The title poem confronts the human ritual of marriage from the standpoint of a wedding photographer. Within the tedium and alienation of the ceremony, the speaker grapples with a strange human hopefulness. In this vein, Stone explores our everyday patterns and customs, and in doing so, exposes them for their complexities. Drawing on the neurological, scientific, psychological, and even supernatural, this collection confronts the difficulties of love and family. Stone rankles with a desire to understand, but the questions she asks are never answered simply. These poems

stroll along the abyss, pointing towards the absurdity of our choices. They recede into the imaginative in order to understand and translate the distressing nature of reality. It is a bittersweet question this book raises: Why we are like this? There is no easy answer. So while we look down at our hands, perplexed, *Someone Else's Wedding Vows* raises a glass to the future.

### **Poetry Northwest**

Inspired by the website that the New York Times hailed as "redefining mourning," this book is a fresh and irreverent examination into navigating grief and resilience in the age of social media, offering comfort and community for coping with the mess of loss through candid original essays from a variety of voices, accompanied by gorgeous two-color illustrations and wry infographics. At a time when we mourn public figures and national tragedies with hashtags, where intimate posts about loss go viral and we receive automated birthday reminders for dead friends, it's clear we are navigating new terrain without a road map. Let's face it: most of us have always had a difficult time talking about death and sharing our grief. We're awkward and uncertain; we avoid, ignore, or even deny feelings of sadness; we offer platitudes; we send sympathy bouquets whittled out of fruit. Enter Rebecca Soffer and Gabrielle Birkner, who can help us do better. Each having lost parents as young adults, they co-founded *Modern Loss*, responding to a need to change the dialogue around the messy experience of grief. Now, in this wise and often funny book, they offer the insights of the *Modern Loss* community to help us cry, laugh, grieve, identify, and—above all—empathize. Soffer and Birkner, along with forty guest contributors including Lucy Kalanithi, singer Amanda Palmer, and CNN's Brian Stelter, reveal their own stories on a wide range of topics including triggers, sex, secrets, and inheritance. Accompanied by beautiful hand-drawn illustrations and witty "how to" cartoons, each contribution provides a unique perspective on loss as well as a remarkable life-affirming message. Brutally honest and inspiring, *Modern Loss* invites us to talk intimately and humorously about grief, helping us confront the humanity (and mortality) we all share. Beginners welcome.

### **True Poetry**

Winner of the Anna Balakian Prize 2016 Is poetry lost in translation, or is it perhaps the other way around? Is it found? Gained? Won? What happens when a poet decides to give his favorite Russian poems a new life in English? Are the new texts shadows, twins or doppelgangers of their originals-or are they something completely different? Does the poet resurrect himself from the death of the author by reinterpreting his own work in another language, or does he turn into a monster: a bilingual, bicultural centaur? Alexandra Berlina, herself a poetry translator and a 2012 Barnstone Translation Prize laureate, addresses these questions in this new study of Joseph Brodsky, whose Nobel-prize-winning work has never yet been discussed from this perspective.

## **Critical Survey of Poetry**

Christina Rossetti's first book, *Goblin Market and Other Poems*, was first published in 1862. Her work ranged from fantasy and verse for the young to religious poetry. This poem about death aims to offer comfort to those coping with bereavement.'

## **Modern Loss**

Tells the story of Carmel, a former nun, who is attempting to come to terms with her new life. This book tells how as her relationships with her sister, Tricia, and her new employer, the widower funeral director Desmond Grogan develop, she realises that life outside the confines of the cold convent walls is far more complicated than she imagined.

## **Don't Call Us Dead**

Every day people tune in to *The Writer's Almanac* on public radio and hear Garrison Keillor read them a poem. And here, for the first time, is an anthology of poems from the show, chosen by the narrator for their wit, their frankness, their passion, their "utter clarity in the face of everything else a person has to deal with at 7 a.m." The title *Good Poems* comes from common literary parlance. For writers, it's enough to refer to somebody having written a good poem. Somebody else can worry about greatness. Mary Oliver's "Wild Geese" is a good poem, and so is James Wright's "A Blessing." Regular people love those poems. People read them aloud at weddings, people send them by e-mail. *Good Poems* includes poems about lovers, children, failure, everyday life, death, and transcendence. It features the work of classic poets, such as Emily Dickinson, Walt Whitman, and Robert Frost, as well as the work of contemporary greats such as Howard Nemerov, Charles Bukowski, Donald Hall, Billy Collins, Robert Bly, and Sharon Olds. It's a book of poems for anybody who loves poetry whether they know it or not.

## **Antigonick**

Focusing on the importance of traditional and popular poetry for the poets, the presenters, and the local audience, Greenhill examines the activity of creating and using poetry in a community context. She gives numerous examples of Ontario folk verse, among them twenty-one poems about Canadian runner Terry Fox, whose battle with cancer inspired many folk poets. *True Poetry* pioneers the examination of folk poetry in Canada and adds to a limited body of scholarship on the topic. It will be of interest to anyone concerned with Canadian society, traditional folklore, and popular culture.

## Edgar Allan Poe's Annotated Poems

"This book is a memoir in poetry about family stories, mother-daughter relationships, women's work, mothering, writing, family secrets, and patterns of communication in close relationships. Faulkner knits connections between a DIY (do-it-yourself) value, economics, and family culture through the use of poems and images, which present four generations of women in her family and trouble "women's work" of mothering, cooking and crafting. Family stories anchor family culture and provide insight into relational and family life. This work may be used as a teaching tool to get us to think about the stories that we tell and don't tell in families and the importance of how family is created, maintained, and altered in our stories. The poetry voices the themes of economic and collective family self-reliance and speaks to cultural discourses of feminist resistance and resilience, relational and personal identities. This book can be read for pleasure as a collection of poetry or used as a springboard for reflection and discussion in courses such as family communication, sociology of gender and the family, psychology of women, relational communication, and women's studies. "Sandra's innovative arts-based social science text demystifies poetic inquiry, providing readers both an embodied example of excellence and detailed exercises for use when practicing one's own craft." - Elizabeth A. Suter, University of Denver "Through this book, Faulkner presents a refreshing way of understanding, researching, and teaching about the communication in families." - Pamela J. Lannutti, La Salle University "Faulkner takes readers into the personal lives of four generations of mothers and daughters, poetically uncovering concrete aspects of social processes of family, motherhood, relationships, and writing. A fusion of social science and art that invites engagement of all your senses to understand the felt truth of lived experience." - Carolyn Ellis, University of South Florida "Captivating, nuanced, and often surprising, Faulkner's work is a vital contribution that bridges the chasm between traditional interpersonal communication research and brave new artistic worlds for relationship studies." Jimmie Manning, Northern Illinois University Social Fictions Series International Editorial Advisory Board Carl Bagley, University of Durham, UK Anna Banks, University of Idaho, USA Carolyn Ellis, University of South Florida, USA Rita Irwin, University of British Columbia, Canada J. Gary Knowles, University of Toronto, Canada Laurel Richardson, The Ohio State University (Emeritus), USA Sandra L. Faulkner is Associate Professor of Communication and Director of Women's, Gender and Sexuality Studies at BGSU. Her teaching and research interests include qualitative methodology, poetic inquiry, and sexuality in close relationships. Left Coast Press published her books Poetry as Method: Reporting Research through Verse and Inside Relationships: A Creative Casebook on Relational Communication. Her poetry appears in places such as Qualitative Inquiry, Women & Language, Storm Cellar, Literary Mama, and Sugar House Review, and her chapbook, Hello Kitty Goes to College, was published by dancing girl press. She lives in NW Ohio with her partner, their warrior girl, and a rescue mutt. "

## Death Is Nothing at All

One hundred poems. One hundred voices. One hundred different points of view. Here is a cross-section of American poetry as it is right now—full of grit and love, sparkling with humor, searing the heart, smashing through boundaries on every page. Please Excuse This Poem features one hundred acclaimed younger poets from truly diverse backgrounds and points of view, whose work has appeared everywhere from The New Yorker to Twitter, tackling a startling range of subjects in a startling range of poetic forms. Dealing with the aftermath of war; unpacking the meaning of “the rape joke”; sharing the tender moments at the start of a love affair: these poems tell the world as they see it. Editors Brett Fletcher Lauer and Lynn Melnick have crafted a book that is a must-read for those wanting to know the future of poetry. With an introduction from award-winning poet, editor, and translator Carolyn Forché, Please Excuse This Poem has the power to change the way you look at the world. It is The Best American Nonrequired Reading—in poetry form.

### **I Saw the Devil with His Needlework**

### **The Life That I Have**

The highly anticipated second collection by Danez Smith—“Hallelujah is an understatement” (Patricia Smith) Award-winning poet Danez Smith is a groundbreaking force, celebrated for deft lyrics, urgent subjects, and performative power. Don’t Call Us Dead opens with a heartrending sequence that imagines an afterlife for black men shot by police, a place where suspicion, violence, and grief are forgotten and replaced with the safety, love, and longevity they deserved here on earth. Smith turns then to desire, mortality—the dangers experienced in skin and body and blood—and a diagnosis of HIV positive. “Some of us are killed / in pieces,” Smith writes, “some of us all at once.” Don’t Call Us Dead is an astonishing and ambitious collection, one that confronts, praises, and rebukes America—“Dear White America”—where every day is too often a funeral and not often enough a miracle.

### **Remember Me When I Am Gone Away**

A book of poetic essays written in English, Kahlil Gibran's The Prophet is full of religious inspirations. With the twelve illustrations drawn by the author himself, the book took more than eleven years to be formulated and perfected and is Gibran's best-known work. It represents the height of his literary career as he came to be noted as ‘the Bard of Washington Street.’ Captivating and vivified with feeling, The Prophet has been translated into forty languages throughout the world, and is considered the most widely read book of the twentieth century. Its first edition of 1300 copies sold out within a month.

## **Warning**

## **Oral Literature in Africa**

An illustrated new translation of Sophokles' Antigone. Anne Carson has published translations of the ancient Greek poets Sappho, Simonides, Aiskhylos, Sophokles and Euripides. Antigone is her seminal work. Sophokles' luminous and disturbing tragedy is here given an entirely fresh language and presentation. This paperback edition includes a new preface by the author, "Dear Antigone."

## **Late Wife: Poems**

The air was like a bullet made out of silk so begins Bianca Stone's I Saw the Devil with His Needlework. In the three long poems that make up this chapbook, Stone explores the double nature of love in ways that seem simultaneously timeless and new.

## **Without**

There is no available information at this time.

## **Poetry**

Ruth Finnegan's Oral Literature in Africa was first published in 1970, and since then has been widely praised as one of the most important books in its field. Based on years of fieldwork, the study traces the history of storytelling across the continent of Africa. This revised edition makes Finnegan's ground-breaking research available to the next generation of scholars. It includes a new introduction, additional images and an updated bibliography, as well as its original chapters on poetry, prose, "drum language" and drama, and an overview of the social, linguistic and historical background of oral literature in Africa. This book is the first volume in the World Oral Literature Series, an ongoing collaboration between OBP and World Oral Literature Project. A free online archive of recordings and photographs that Finnegan made during her fieldwork in the late 1960s is hosted by the World Oral Literature Project (<http://www.oralliterature.org/collections/rfinnegan001.html>) and can also be accessed from publisher's website.

## **Collected Poems**

'The Profane is a note from the underground, a message being sent from an island on fire, an email shot off at three in the morning. This is to say that Sarna's book is one of vulnerability, loneliness, joy, humour, hope and grief. It's a human book which tells us it's okay to be human.' - Matthew Dickman 'Sarna has something rich and meaningful to communicate, and the lyric sensibility, love of language, beat and rhyme, and inventive zest to bring alive on the page all the vividness and pleasure and plangency of life. This is a book to savour and treasure for all the years it will stand on your shelf.' - Chandrabhas Choudhury A witches' brew of art, politics, religion and mythology, The Profane is rich with music and images. Here are poems of heartbreak and disillusion, of loneliness and mortality, but also of passion for life on earth, in all its mud and glory. In the pages of this collection, Kurt Cobain, Napoleon and Amir Khusro meet, and Homeric tough guys get what they deserve. Satyajit Sarna's vision embraces our broken world and salutes the one chance we get to experience it.

### **The Prophet**

From silly to somber, this collection of poems tells us how Grandma dies when she goes from planting the daisies to pushing them up. Ma Bones and Nick Dunkenstein set out to tackle the taboo subject of death. They wanted to make a difficult topic approachable through the whimsical and the macabre. While the title might seem jarring, it is also arresting. The word "Dead", free of euphemism, conveys finality. The book, makes an attempt to tackle death in three of its forms: absurd, lonely, and peaceful. Each poem acts as a miniature story with a "set-up" in the first stanza, while the last stanza is the "take-away". Form and structure aid the collections consistency, while the content of each poem is always unique. Utilizing this format the creators craft a dialogue about death. This conversation opens up the possibility of an expression of thoughts and feelings, in regards to the subject of bereavement. Why Grandma? Because, grandmothers are the hearth and heart of a home. They rear and raise a family. When we loose a grandmother we loose a companion and mentor, but hopefully through loss we gain the inheritance of their wisdom and spirit. From a modern Rock Gran, who passes when struck down by lightning, to a Grandma who sits alone waiting on her family which never arrives for a holiday feast only to wither away alone in "Home," these poems open this dialogue over death and bereavement and go on to explore our relationship as a society with the elderly. They highlight our varied heritage in poems like "Gone, Not Forgotten" reminding us to pay homage to the women who raised our parents and us and teach us about the haunting afflictions of aging, like Alzheimer's in "A Rose's Forgotten Petals." Overall they open our minds, and provide a cause for conversation, while allowing us to explore our feelings on death, and teaching us to be aware the ailments that afflict our elders, and appreciate their personalities and pasts that come from a life filled with its own unique history.

### **Poems**

A stunning new collection by one of Iraq's brightest poetic voices The Iraqi Nights is the third collection by the acclaimed

Iraqi poet Dunya Mikhail. Taking *The One Thousand and One Nights* as her central theme, Mikhail personifies the role of Scheherazade the storyteller, saving herself through her tales. The nights are endless, seemingly as dark as war in this haunting collection, seemingly as endless as war. Yet the poet cannot stop dreaming of a future beyond the violence of a place where “every moment / something ordinary / will happen under the sun.” Unlike Scheherazade, however, Mikhail is writing, not to escape death, but to summon the strength to endure. Inhabiting the emotive spaces between Iraq and the U.S., Mikhail infuses those harsh realms with a deep poetic intimacy. The author’s vivid illustrations — inspired by Sumerian tablets — are threaded throughout this powerful book.

### **British Writers**

Presents alphabetized profiles of nearly seven hundred significant poets from around the world, providing biographies, primary and secondary bibliographies, and analysis of their works.

### **Knock, Knock, Grandma's Dead: Eternal Elegies for the Dearly Deceased**

Twice-voted poem of the year, Warning is an uplifting poem about growing older.

### **The Profane: Poems**

From the nuts and bolts of craft to the sources of inspiration, this book is for anyone who wants to write poetry-and do it well. *The Poet's Companion* presents brief essays on the elements of poetry, technique, and suggested subjects for writing, each followed by distinctive writing exercises. The ups and downs of writing life—including self-doubt and writer's block—are here, along with tips about getting published and writing in the electronic age. On your own, this book can be your “teacher,” while groups, in or out of the classroom, can profit from sharing weekly assignments.

### **Poems and Prose about Faith and Family by Father and Daughter**

### **The Iraqi Nights**

“A wonderful introduction to the Japanese tradition of *jisei*, this volume is crammed with exquisite, spontaneous verse and pity, often hilarious, descriptions of the eccentric and committed monastics who wrote the poems.” —*Tricycle: The Buddhist Review* Although the consciousness of death is, in most cultures, very much a part of life, this is perhaps nowhere more true

than in Japan, where the approach of death has given rise to a centuries-old tradition of writing jisei, or the "death poem." Such a poem is often written in the very last moments of the poet's life. Hundreds of Japanese death poems, many with a commentary describing the circumstances of the poet's death, have been translated into English here, the great majority of them for the first time. Yoel Hoffmann explores the attitudes and customs surrounding death in historical and present-day Japan, and gives examples of how these have been reflected in the nation's literature in general. The development of writing jisei is then examined—from the poems of longing of the early nobility and the more "masculine" verses of the samurai to the satirical death poems of later centuries. Zen Buddhist ideas about death are also described as a preface to the collection of Chinese death poems by Zen monks that are also included. Finally, the last section contains three hundred twenty haiku, some of which have never been assembled before, in English translation and romanized in Japanese.

### **Brodsky Translating Brodsky: Poetry in Self-Translation**

"A beautiful Selected volume of this masterly writer's poetry, giving us five decades of witty, intimate, and moving poems with the cumulative force of an autobiography in verse. Though John Updike is widely known as one of America's greatest writers of prose, he began and ended his career with books of poems, and between them published six other accomplished collections. Now, six years after Updike's death, Christopher Carduff has selected the best of his lifework in poetry: 132 of his most significant and accomplished poems, from precocious undergraduate efforts to well-known anthology classics to the late-life mastery of the blank-verse sonnet sequence "Endpoint." Art, nature, popular culture, foreign travel, erotic love, and personal history--these recurring topics provided the poet ever-surprising occasions for metaphysical wonder and matchless verbal invention. His Selected Poems is, as fellow-poet Brad Leithauser writes in his introduction, a celebration of American life in the second half of the twentieth century, and no one but Updike "captured upon the page, in prose and in poetry, so much of this passing pageant. That he did so with brio and delight and nimbleness is yet another reason to celebrate our noble celebrant."--

### **Poems of Thought**

### **Good Poems**

A comforting bereavement gift book, consisting of a short sermon from Canon Henry Scott Holland.

### **Music for the Dead and Resurrected**

## **Contemporary Irish Poetry and the Canon**

A collection of poems elegizing the author's late wife examines her suffering and death, the doctors and nurses who tried to help her, and the friends and relatives that grieved for her

## **Please Excuse This Poem**

## **Agenda**

This collection of critical essays covers writers who have made significant contributions to British, Irish, and Commonwealth literature from the 14th century to the present day.

## **The Poet's Companion: A Guide to the Pleasures of Writing Poetry**

## **Grandmother's Death and Other Poems**

Winner of the inaugural A. Poulin, Jr. Poetry Prize, chosen by award-winning poet Stephen Dobyns!

## **Family Stories, Poetry and Women's Work**

## **Selected Poems**

This poignant, haunting poem, originally written for the author's fiancée Ruth who died in a plane crash in 1943, was given to the SOE agent Violette Szabo as her code poem, before she was dropped into occupied France in 1944. It afterwards became famous through the film of her life, *Carve Her Name With Pride*, starring Virginia McKenna, and has been a source of inspiration ever since to those who have lost a loved one or are themselves facing death. Only in 1998, with the publication of Leo Marks' remarkable book about his works with SOE, *Between Silk and Cyanide*, did it become known that he was the author of this and many other poems used by SOE agents during World War II. Now one of the best loved poems in the English language, *The Life That I Have* is presented as a special illustrated gift book, with pencil drawings by the

artist Elena Gausen Marks, the author's wife. Her pencil sketch of Violette Szabo, based on a photograph, is also included.

### **Japanese Death Poems**

This book presents background information for Poe's poems, annotations, foreign word translations, illustrations, photographs of individuals Poe wrote about, and poetry Poe received from his many romantic interests.

### **(Sentimental) Grandmother Mary and Other Poems (humorous)**

'This book makes an important intervention into debates about influence and contemporary Irish poetry. Supported throughout by incisive reflections upon allusion, word choice, and formal structure, Keating brings to the discussion a range of new and lesser known voices which decisively complicate and illuminate its pronounced concerns with inheritance, history, and the Irish poetic canon.' — Steven Matthews, Professor of English Literature, University of Reading, UK, and author of *Irish Poetry: Politics, History, Negotiation and Yeats As Precursor* This book is about the way that contemporary Irish poetry is dominated and shaped by criticism. It argues that critical practices tend to construct reductive, singular and static understandings of poetic texts, identities, careers, and maps of the development of modern Irish poetry. This study challenges the attempt present within such criticism to arrest, stabilize, and diffuse the threat multiple alternative histories and understandings of texts would pose to the formation of any singular pyramidal canon. Offered here are detailed close readings of the recent work of some of the most established and high-profile Irish poets, such as Paul Muldoon and Medbh McGuckian, along with emerging poets, to foreground an alternative critical methodology which undermines the traditional canonical pursuit of singular meaning and definition through embracing the troubling indeterminacy and multiplicity to be found within contemporary Irish poetry.

### **The Love of Sisters**

A collection of poetry from years of observations and experiences in many areas of life.

[ROMANCE](#) [ACTION & ADVENTURE](#) [MYSTERY & THRILLER](#) [BIOGRAPHIES & HISTORY](#) [CHILDREN'S](#) [YOUNG ADULT](#) [FANTASY](#)  
[HISTORICAL FICTION](#) [HORROR](#) [LITERARY FICTION](#) [NON-FICTION](#) [SCIENCE FICTION](#)