
Dirge For An Imaginary World Poems

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*Dirge For An
Imaginary
World Poems*

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HINTON JAXON

Able Muse, Summer 2015
(No. 19 - print edition)

Able Muse Press

Janis Harrington's *How to Cut a Woman in Half* is a testament to resiliency in the throes of mounting family tragedies and trials "beyond human comprehension." This odyssey from loss toward recovery and hope celebrates the boundless love and support between siblings. Using an adapted sonnet form, Harrington has wrought a taut and spellbinding tale in this finalist for the 2020 Able Muse Book Award. PRAISE FOR HOW TO CUT A WOMAN IN HALF: In this stunning sequence of sonnets—a sequence that reads like a novel, in which each sonnet is so masterfully crafted that its form disappears into the story it tells—Janis Harrington spins a larger narrative of intergenerational family tragedy, but also of sisterly devotion and resilience. The whole sweep of it is so compelling that once I started reading, I couldn't stop. *How to Cut a Woman in Half* takes the reader through shock and

grief and then, very subtly and tenderly, back from the edge of an abyss. —Cecilia Woloch, author of *Tsigan: The Gypsy Poem* and *Earth These* deft narrative sonnets beautifully contain painful restraint and the breaking of sorrow; the slant and partial rhymes refuse to meet expectations for grieving an intentional death: "We look at each other, still / as the motionless hands on the clock's face, / marooned in this spotless, silent house, / nothing on the horizon to save us." The sisters save each other, learning to appreciate "the ordinary miracle of dawn." —April Ossmann, author of *Anxious Music* and *Event Boundaries* These carefully wrought sonnets take readers on a journey "to grief's center" as the speaker supports her sister through new widowhood and, in the process, rediscovers and explores her own submerged grief. Many poems take place in the liminal space between "living and not," bardo moments that contain "all my life's partings." It is striking how fully present the speaker is in the experience of mourning, and how well suited the sonnet form is for containing such deeply

personal wells of human sorrow. A beautiful and healing read. —Rebecca Foust, author of *Paradise Drive* and *Only ABOUT THE AUTHOR: Janis Harrington's* first book, *Waiting for the Hurricane*, won the Lena M. Shull Book Award from the North Carolina Poetry Society. Her poems have appeared in journals and anthologies, including: *Tar River Poetry*, *Journal of the American Medical Association*, *North Carolina Literary Review*, and *Beyond Forgetting: Poetry and Prose about Alzheimer's Disease*. She was the runner-up for the White Pine Press Poetry Prize 2020 and a finalist for the 2021 James Applewhite Poetry Prize and the 2022 Randall Jarrell Poetry Competition. After living in Switzerland for many years, she and her husband returned to Chapel Hill, North Carolina. *How to Cut a Woman in Half* was a finalist for the 2020 Able Muse Book Award. *Virtue, Big as Sin - Poems* Able Muse Press "Morgan Rice's imagination is limitless. In another series that promises to be as entertaining as the previous ones, *A THRONE OF SISTERS* presents us with the tale of two sisters

(Sophia and Kate), orphans, fighting to survive in a cruel and demanding world of an orphanage. An instant success. I can hardly wait to put my hands on the second and third books!" - -Books and Movie Reviews (Roberto Mattos) From #1 Bestseller Morgan Rice comes an unforgettable new fantasy series. In A DIRGE FOR PRINCES (A Throne for Sisters—Book Four), Sophia, 17, battles for her life, trying to recover from the wound left by Lady D'Angelica. Will her sister Kate's new powers be enough to bring her back? The ship sails with the sisters to the distant and exotic lands of their uncle, their last hope and only know connection to their parents. Yet the journey is treacherous, and even if they find it, the sisters don't know if their reception will be warm or hostile. Kate, indentured to the witch, finds herself in an increasingly desperate situation—until she meets a sorceress who may hold the secret to her freedom. Sebastian returns to court, heartbroken, desperate to know if Sophie is alive. As his mother forces him to marry Lady D'Angelica, he knows the time has come to risk it all. A DIRGE FOR

PRINCES (A Throne for Sisters—Book Four) is the fourth book in a dazzling new fantasy series rife with love, heartbreak, tragedy, action, adventure, magic, swords, sorcery, dragons, fate and heart-pounding suspense. A page turner, it is filled with characters that will make you fall in love, and a world you will never forget. Book #5 in the series is now available! "[A THRONE FOR SISTERS is a] powerful opener to a series [that] will produce a combination of feisty protagonists and challenging circumstances to thoroughly involve not just young adults, but adult fantasy fans who seek epic stories fueled by powerful friendships and adversaries." -- Midwest Book Review (Diane Donovan) **Able Muse, Summer 2017 (No. 23 - print edition)** Able Muse Press Asperity Street, Gail White's most balanced poetry collection, explores the breadth of human existence with cutting wit, irreverence, keen intelligence, and an uncommon mix of empathy and asperity. Besides the cynical or the lighthearted, which are hallmarks of White's work, there is a newfound earnestness and gravity in

these poems in their survey and interrogation of the human condition. White journeys the span from nursery to hospice—in between, she navigates the prom, family occasions, mating, gossip, and money matters with masterful formal dexterity. This is a collection that rewards the reader with a thoroughly entertaining and illuminating experience. PRAISE FOR ASPERITY STREET: In her remarkable collection, Asperity Street, Gail White takes on the whole sweep of existence. The street becomes the road of a lifetime, beginning with a Southern childhood and ending with a hospice finale. Laconic, ironic and comic, White's drily resourceful, wickedly companionable voice takes aim on patrimony, matrimony, religion, money and the myth that assumes we choose our lives. With her sublime linguistic choreography, these poems dance to complex metrical tunes. We feel and hear them pulse with equal parts sympathy and vitriol. In Gail White's capable hands, Asperity Street unfolds as a brilliant mural we can return to again and again, as the poet does—still

vulnerable, and wiser each time. — Molly Peacock, 2014 Able Muse Book Award judge, author of *The Paper Garden* Gail White has done it again: here is another collection by one of America's wittiest, most technically adept, funniest and most serious commentators on what it feels like to be human. — Rhina P. Espailat (from the foreword), author of *Her Place in These Designs* I looked forward to reading Gail White's new book of poems, *Asperity Street*, because I know she is one of America's funniest poets, so when I got the manuscript I sat down to read it immediately. I knew how much I would enjoy it. I was not disappointed. The first three sections of this four-part collection have wit and bon mots in good measure, socko endings, words I'd never seen in poems before, like "cloaca" or a made-up word ending, "substitutth," to satisfy a droll rhyme. But nothing prepared me for part four. Nothing procedural changed. The insights were as sharp as ever, the language exact and clear, the cleverness and dexterity with form as deft, the music as mesmerizing . . . but this was a serious poet I'd not

encountered before: there was a deepening of vision, an enhancement of feeling, the rueful treatment of life and death took on a cutting edge that slices to the bone. Don't miss reading this book. — Lewis Turco, author of *The Book of Forms*

Dirge for an Imaginary World: Poems Able Muse Press

This is the seminannual Able Muse Review (Print Edition) - Summer 2015 issue, Number 19. This issue continues the tradition of masterfully crafted poetry, fiction, essays, art & photography, and book reviews that have become synonymous with the Able Muse-online and in print. After more than a decade of online publishing excellence, Able Muse print edition maintains the superlative standard of the work presented all these years in the online edition, and, the Able Muse Anthology (Able Muse Press, 2010). ". . . [ABLE MUSE] fills an important gap in understanding what is really happening in early twenty-first century American poetry." - Dana Gioia. CONTENTS: EDITORIAL - Alexander Pepple. FEATURED ARTIST - Wayne Levin;

(Interviewed by Sharon Passmore). FEATURED POET - Eric McHenry; (Interviewed by Cody Walker). FICTION - Linda Boroff, Richard Dokey, Michael Bradburn-Ruster, Zara Lisbon, Lane Kareska. ESSAYS - Catharine Savage Brosman, Kevin Durkin, Robert Earle, Eric Torgersen. BOOK REVIEWS - Reagan Upshaw. POETRY - Jay Rogoff, Meredith McCann, William Baer, Jan D. Hodge, Stephen Scaer, William Thompson, Martial, Susan McLean, Carrie Shippers, Maura Stanton, Stephen Gibson, Len Krisak, Glenn Freeman, Richard Cecil, Bruce Bennett, Julie Steiner, Eric Torgersen, Ed Shacklee. [Naked for Tea](#) Able Muse Press
In Ben Berman's second full-length collection, *Figuring in the Figure*, poems laden with aphorisms, puns, and witticisms meditate on shapes, angles, thinking about thinking, marriage, and the joys and trials of bringing a daughter into the world, among others. Sometimes with a Frostian spirit, sometimes with a touch of Zen, the known is questioned and wisdom gleaned from daily experience. This is a book

that challenges us to reimagine the familiar, both physical and spiritual, while reminding us not to “wander through this world without wonder.” PRAISE FOR FIGURING IN THE FIGURE: “Because design, alone, doesn’t hold weight, /” Ben Berman writes in his remarkable second collection of poems, “we need concrete material—the image/ of a bridge over the sound of water.” In *Figuring in the Figure*, Berman explores the nature of form in its deepest most complex sense. His luminous details evoke a world of mutable forms and shapes that suggest the fragility of our lives. The book culminates with a moving, realistic yet lyrical sequence of poems about the birth of his daughter. This is a quietly beautiful book that deserves attention and recognition. —Jeff Friedman, author of *Pretenders* *Figuring in the Figure* is a self-portrait of a man becoming a father. Ben Berman writes inside a modified terza rima that makes a virtue out of clarity and discernment. The influence here of Frost returns us to Frost’s virtues: these poems make points and have a point of view. Like Frost,

Berman is unsparing in his introspection. He offers us an ongoing philosophy: when faced with the pain and contradiction of everyday life, “to delay judgment and contemplate . . . incompatible thoughts.” —Rodger Kamenetz, author of *The Jew in the Lotus* Ben Berman’s nimble terza rima is the perfect vehicle for the poems of *Figuring in the Figure*. Both expansive and structured, the interwoven stanzas allow him to form and reform probing questions of identity without ever forsaking a deep musicality. We watch the speaker ponder mouse droppings, hit the wall in a marathon, describe the great molasses flood of 1919, diaper a doll in a birthing class, then try to manage his “tiny fascist” of a toddler who wouldn’t stop until “every bookshelf toppled/ like a/ failed coup.” His observations are enriched with various kinds of humor—aphorisms, riddles, word plays, and puns. This book is wise and wonderful. —Beth Ann Fennelly, Poet Laureate of Mississippi, author of *Unmentionables* Ben Berman’s fine, clever poems are never merely clever. Their frisky formal

play is finally and importantly about the finding of forms that might adequately contain our feelings. As his title, *Figuring in the Figure*, suggests, Berman is fond of double meanings; indeed, he is in love with all the twists and turns of language, as well as all the structures that display the pleasures of thinking. If invention is his inclination, order is his learned yet sly companion, “a partner,” he writes, “the type/ that coyly invites chaos to dance.” —Lawrence Raab, author of *Mistaking Each Other for Ghosts* *Under Dark Waters: Surviving the Titanic - Poems* Able Muse Press *In The Borrowed World*, Emily Leithauser transforms keenly felt experience and bittersweet memories into poems of impressive craftsmanship. She deftly muses on the dichotomies of, among other things, childhood and growing up, the headiness of love gained and the pangs of love lost, the joys of the nuclear family and the trials when it gets broken up. Although a first book, *The Borrowed World* is the seasoned work of poet of abundant talent coming into her powers and deservedly, the winner of

the 2015 Able Muse Book Award. PRAISE FOR THE BORROWED WORLD: In *The Borrowed World*, Emily Leithauser's formal mastery—her consummate knack for writing lines and sentences as crisp and elegant as the Edo prints to which she pays homage—entwines with the sheer immediacy and vulnerability of the poet's voice. Leithauser portrays the inevitability of loss, in romantic and familial relationships, and yet, without ever offering false resolutions or pat conclusions, she manages to make her poems themselves convincing stays against loss. I mean that this book is made to endure. *The Borrowed World* marks the arrival of a major talent. —Peter Champion, 2015 Able Muse Book Award judge, author of *El Dorado* Emily Leithauser's first collection, *The Borrowed World*, is an elegant meditation on inheritance, the vagaries of love and loss, familial relations—with all the devastating implosions within—and our relationship to the past filtered through the flawed lens of memory. These are deeply felt poems and Leithauser has a finely-tuned ear for the

lyricism of syntax and the enduring rhythms of traditional forms. *The Borrowed World* is her stunning debut. —Natasha Trethewey, 2012–2014 US Poet Laureate, author of *Thrall* If her intensely accurate perceptions of the physical world and the beautiful forms in which she sets those perceptions were all that Emily Leithauser gave us in these poems, they would be more than enough to satisfy the hungriest poetry reader. But step by perspicuous step, in poem after poem, she enlarges and encompasses, she broadens and deepens and transmutes perception into feeling, feeling into thought, and thought into revelation. —Vijay Seshadri, winner of the Pulitzer Prize, author of *3 Sections* Love poems, family poems, narrative poems: *The Borrowed World* is a moving and memorable debut which covers a lot of ground but is always rooted in actualities. The poems are very well-made, too, but their equally great distinction is to be well-felt—subtle in their account of the observing “I,” and simultaneously generous and shrewd in their understanding of others.

Page by page, they create a series of powerful cameos; taken as a whole, their larger purpose emerges: to register what can be known and (especially) not known about our lives as individuals, and to value what time allows us to enjoy on earth, while admitting the brevity of our stay here. —Andrew Motion, 1999–2009 UK Poet Laureate, author of *The Customs House* I have read *The Borrowed World* several times, and each time I find more in it to be delighted and touched by. Emily Leithauser's art waits for you, and I am sure that you will be as pleased and moved by it as I have been. —Michael Palma (from the foreword), author of *Begin in Gladness*

The Borrowed World (Able Muse Book Award for Poetry) Able Muse Press

Naked for Tea, a finalist in the Able Muse Book Award, is a uniquely uplifting and inspirational collection. Rosemerry Wahtola Trommer's poems are at times humorously surreal, at times touchingly real, as they explore the ways in which our own brokenness can open us to new possibilities in a beautifully imperfect

world. Naked for Teaproves that poems that are disarmingly witty on the surface can have surprising depths of wisdom. This is a collection not to be missed. PRAISE FOR NAKED FOR TEA Most anyone can make lemonade out of lemons. However, Rosemerry Wahtola Trommer's welcoming voice, receptive heart, artistic mastery, and empathic vision become an alchemy of being. Out of mudslides, misunderstandings, the exploits of Wild Rose, deep loss, and chocolate cake that sinks in the center, she makes courage, care, joy, and compassion. When "what's the use" breaks down the back door, she is there, her great good soul encouraging us to sigh, laugh, renew our attention, and feel grateful for and delighted by any cake that sinks in the center. — Jack Ridl, author of *Practicing to Walk Like a Heron* and *Saint Peter and the Goldfinch* Heart-thawingly honest, deliriously sexy, and compassionate down to the fingertips. A book of kindness and bewilderment and delight from one of our best poets. — Teddy Macker,

author of *This World* There is still rich ore in the Colorado San Juans. Rosemerry Wahtola Trommer is a treasure. In an era of seeming nonstop, subject-matterless, first person mirror dancing at the Temple of Narcissus incomprehension, it is a delight to find a poet who can tell a crackling story laced with gorgeous imagery and euphony that will appeal to the ancient seats of learning: the heart, belly, and brain. These are poems Sappho and Horace would love: they delight and instruct. They can be read and sung, and they will echo from the proverbial Colorado mountaintops through the archetypal red rock canyons of your mind. Prepare thyself to be smitten and to fall in love. — David Lee, Utah State Poet Laureate emeritus, author of *Last Call* and *A Legacy of Shadows* Reading Rosemerry Wahtola Trommer is to float upon a never-ending waterfall of wonder . . . Pay attention. The elegance of her simplicity will blind you to her mastery. Then, she will let you fall, head over heels, in Love. With everything. — Wayne Muller (from the foreword), author of

Sabbath and Legacy of the Heart
Greed: A Confession - Poems National Geographic Books
Sir Gawain and the Green Knight by the anonymous Gawain-Poet (or Pearl-Poet) is, like Beowulf, one of the greatest classics of English literature. Hailed as the finest Arthurian romance, this technically brilliant tale of enchantment, faith, temptation, and chivalry is tautly constructed, with a wonderfully rich vocabulary and vivid language that blends sophisticated atmosphere with psychological depth. John Ridland's new Modern English translation, unlike most presentations, is complete, covering every passage and word of the Middle English, Northwest Midland dialect original with the same line numbering, contents and meaning. His is the only version written in a familiar modern meter—pleasurable to modern ears, yet retaining the spirit of repetition and alliteration of the medieval original. And Dr. Ridland's introduction and notes are enlightening. This translation is a must-have for unlocking all the pleasures and delights of

the original classic.
PRAISE FOR JOHN RIDLAND'S TRANSLATION:
 With his loving rendition of a great classic into vigorous metrical lines, John Ridland has given Sir Gawain and the Green Knight a fresh lease on life. I've seen several other versions of this masterpiece, but none so engagingly readable as Ridland's. His preface, too, is useful and illuminating. Here is a book to enjoy right now and to cherish forever. —X.J. Kennedy
 John Ridland gives us a recognizably English Gawain, and a very pleasurable one at that. The language is ours. It is slightly elevated, as befits a work so finely crafted, but only enough to demand our attention. Originally written in the same alliterative verse as *Beowulf*, *Sir Gawain and the Green Knight* was archaic in its own day; now, over six-hundred years later, alliterative verse can be as inaccessible as the pentatonic harp tunes that apparently accompanied it. Ridland gives the poem a long, loose line that sings in the lyrical passages, creeps in the spooky ones, and cavorts in the comic ones. Just as important, the

densely mythic ethos, fully intact, enriches every word. —Richard Wakefield
 Panoramas of banqueting and hunting, closely observed rituals of dressing, arming, and game preparation, and rich descriptions of landscape and weather—Ridland's translation presents these in all their delightful, over-the-top particularity. —Maryann Corbett (from the foreword)
 The language in which the consummate poet and translator John Ridland serves up this delicious story in verse is exactly what it deserves. The descriptions are exuberant, the narrative flows and exhilarates like the wine at the courts we're asked to imagine, and the exchanges between complex characters so subtly flavored by intelligent diplomacy that it makes the dialogue of much current fiction seem, by contrast, like a six-pack on the front stoop. Read this book. I suspect that, like all enchantments, it shifts and assumes different forms to different eyes. But I do guarantee surprises, and inexhaustible delight. —Rhina P. Espaillat
Dirge Able Muse Press
 Aaron Poochigian's

prizewinning second collection of poetry, *Manhattanite*, is by turns frenzied and focused. It examines New York's juxtaposed symbols of towering achievement and monumental desolation, and then traverses the country to California's Central Valley, where the poet reclaims his grandparents' home. Poochigian consistently entertains, whether his theme is lamentation or celebration—a grizzled urban pigeon (scavenging for "the sort of faith/ that holds for here and now and vibes like song") or an Ohio wind turbine (an "ungatherable/ iron flower" seen "juggling . . . / three arms' worth/ of gale-force wind"). *Manhattanite* is, deservedly, the winner of the 2016 Able Muse Book Award. **PRAISE FOR MANHATTANITE:** In *Manhattanite*, Aaron Poochigian takes on the role of American flâneur for the twenty-first century, drifting through the frenetic metropolis at a dreamer's planetary pace. This collection is a celebration of exuberant melancholy, or melancholy exuberance, slick lyric cum urbane pastoral. —A. E. Stallings (from the foreword), 2016 Able Muse Book Award

judge Manhattanite gives us the Manhattan of speed chess players in the park, tipsy tipplers tipping off the rooftops, the night sky bright with city light, tenants, tenements and supers. Aaron Poochigian is the poet in New York seeking a holy aura in the song of gunshots and spiral sirens, picking like a grizzled pigeon through stray newspapers, bottles, bags, and candy wrappers for a scrap of religion. Each poem is a tower growing out of our human filth and scraping the sky with sky-lines, and together they build a city of words. Put New York in your pocket. It's inside this book. —Tony Barnstone Reading Aaron Poochigian's Manhattanite is a dynamic, kinetic experience. These poems travel at a fast clip, pulling you along through cityscapes, wastelands, and other vistas. Some of the poems tunnel downward, plumbing depths of mood and memory. Whichever way they move, Poochigian's poems perform with such panache and brio that it's hard to know whether to laugh or cry. I'd say do both—and keep reading. But be warned: this isn't a feel-good book. It's a fearless book. —Rachel Hadas Thoreau once

boasted that he had traveled widely in Concord; Aaron Poochigian's title indicates that he has traveled widely elsewhere—in the one borough worth experiencing, through western deserts, aboard "an ultra-modern train/ lipping through French or German woods," and in a Paris of naked bulbs and seedy cabarets. In all of these settings, he deftly choreographs his cast of nameless characters. The concluding lines of "Song: Go and Do It" claim, "I'll still swear/ we could be happy anywhere." One sure location of that "anywhere" exists between the covers of Manhattanite. —R. S. Gwynn

Vellum - Poems Able Muse Press
 "Morgan Rice's imagination is limitless. In another series that promises to be as entertaining as the previous ones, A THRONE OF SISTERS presents us with the tale of two sisters (Sophia and Kate), orphans, fighting to survive in a cruel and demanding world of an orphanage. An instant success. I can hardly wait to put my hands on the second and third books!" -
 -Books and Movie Reviews

(Roberto Mattos) From #1 Bestseller Morgan Rice comes an unforgettable new fantasy series. In A DIRGE FOR PRINCES (A Throne for Sisters--Book Four), Sophia, 17, battles for her life, trying to recover from the wound left by Lady D'Angelica. Will her sister Kate's new powers be enough to bring her back? The ship sails with the sisters to the distant and exotic lands of their uncle, their last hope and only know connection to their parents. Yet the journey is treacherous, and even if they find it, the sisters don't know if their reception will be warm or hostile. Kate, indentured to the witch, finds herself in an increasingly desperate situation--until she meets a sorceress who may hold the secret to her freedom. Sebastian returns to court, heartbroken, desperate to know if Sophie is alive. As his mother forces him to marry Lady D'Angelica, he knows the time has come to risk it all. A DIRGE FOR PRINCES (A Throne for Sisters--Book Four) is the fourth book in a dazzling new fantasy series rife with love, heartbreak, tragedy, action, adventure, magic, swords, sorcery, dragons, fate and heart-pounding suspense.

A page turner, it is filled with characters that will make you fall in love, and a world you will never forget. Book #5 in the series will be released soon. "[A THRONE FOR SISTERS is a] powerful opener to a series [that] will produce a combination of feisty protagonists and challenging circumstances to thoroughly involve not just young adults, but adult fantasy fans who seek epic stories fueled by powerful friendships and adversaries." -- Midwest Book Review (Diane Donovan)

Final Fantasy Ultimania Archive Volume 2 Night Shade

In William Baer's Times Square and Other Stories, there are everyday characters walking extraordinary paths for love; there are smart, skillful characters struggling to reconcile their viewpoints and convictions with the status quo in fields such as art, education, the cinema and religious doctrine. There is baseball and the story of the skills, training and ethics of pitching in the big leagues. And there is war and an enemy invasion juxtaposed with a do-or-die chess game. The stories take us coast to

coast from New York to LA, away to South America, and overseas to Eastern and Western Europe. This is a fun-filled, fact-filled collection that smoothly melds scholarship with the everyday for unique, fresh, and highly intelligent stories, which are also highly entertaining. PRAISE FOR TIMES SQUARE AND OTHER STORIES: How wonderful to come across such a serious collection of short stories! Not "serious" as in boring and tendentious; but serious as in grown-up, broadminded, large-hearted, sharply observed, and dryly, obliquely funny. Bill Baer's fiction kicks ass. — Pinckney Benedict, author of Town Smoke As elegantly written as they are inventive, the short stories in Times Square and Other Stories engage the reader all the way from the title piece, an ambitious tale that draws upon art, love, and the complex beauty of the human narrative, through eight other works that touch upon the timeless questions of what it means to create and to act, to be and to pretend. Baer's collection achieves that Horatian goal so sorely lacking in much of

contemporary fiction—informing while delighting at the same time. The obligation to craft is taken very seriously in these pages, but the effort that undoubtedly went into their composition could easily be overlooked due to the skill with which they are rendered, and the degree to which they are enjoyed. — A.G. Harmon, author of A House All Stilled Times Square and Other Stories, William Baer's twice-measured fictions, channel the reflecting reflections of James and Borges back into our self-conscious consciousness. Like the four-story signs plastering the "real" Times Square, these signs sing themselves, maps as detailed as the things they represent. These fictions resuscitate Poe's unities of effects, breathing life back into the simulacrum of life. I loved this book; it can't help but blurb itself! — Michael Martone, author of Four for a Quarter Figuring in the Figure Able Muse Press Uncontested Grounds, William Conelly's first full-length collection of poetry, is eclectic in people and places, deftly moving from vineyard to beach, to a Hollywood

filmmaking set, and even to the cockpit of a jet fighter. This is also a collection of contrasts—the din of war in “The Lead Man” versus the “hot reductive shore” of “R & R,” the tragedy of suicide in “Ernest in Elysium” versus the stir of the unborn “In the Ninth Month.” This collection of masterfully crafted poems of vivid insights, often delivered with minimalist verve and directness, is fittingly a finalist for the 2013 Able Muse Book Award. PRAISE FOR UNCONTESTED GROUNDS: Uncontested Grounds is a splendid, memorable book. The stylistic precision and trim architecture of these poems may remind us of Edgar Bowers and other California formalists. William Conelly, however, has a voice all his own—shrewd, wry, engaging. Even in his more expansive pieces he writes with epigrammatic force. The perceptions fueling his art are equally alert to the world’s kindness and cruelty, and his work is impressive not only for its elegance but for its quality of lived experience—in short, for a kind of wisdom rarely found these days in verse. -Robert B. Shaw This generous collection of the

poems of William Conelly is all the more welcome for being long overdue. Here is a poet who finds extraordinary dimensions in ordinary experience, as in “Treasure” and “The Ford Birthday Ode,” two memorable moments of childhood; as in “Aubade,” “The Sailor,” “Memento,” and “In the Ninth Month”—this last from the point of view of a woman about to give birth. Conelly commands both strict form and free verse, and his language is often fresh and unexpected. Uncontested Grounds will stand as a notable book in this or any year. -X.J. Kennedy Midwestern by birth, William Conelly has lived on both US coasts, as well as in England and the Middle East. He is smart and imaginative, and brings a thriving intelligence to life’s experiences. I found the poems in Uncontested Grounds original, diverse, and lucid. Many are poems of place. The first of these features a bankrupt farmer who ponders the “blue, remorseless beauty” that first lured him onto the stricken acreage he must sell. But the places vary, and some exude enchantment. I am taken by the touch of a drowsy

wife’s feet in “Aubade,” and the couple along Florida’s “Gulf Coast” pitying “those who’ll wake alone.” Conelly writes so well, in a variety of forms, I initially absorbed his insights heedless of their traditional underpinnings. These poems easily bear rereading then; they compose a fine selection from one of our best writers. -William J. Smith *Slingshots and Love Plums* - Poems Able Muse Press Carrie Shipers’s Cause for Concern traverses a landscape of assorted disasters—such as overwork and layoffs, the ill-fated explorer, circus mishaps, nuclear disaster and radiation—but at its heart is the personal disaster of spousal illness. While a spouse might avow faith in the sentiment of love in sickness and in health, the practice of such faith might come undone when faced with the reality of the ravages of illness on the stricken body of the beloved, alongside the caregiving mate who “could love/ [her] husband but distrust his body,/ expect betrayal at every turn.” Full of incisive meditations on frailties and fortitude often delivered with visceral honesty, Cause for Concern is spellbinding

from start to finish and, deservedly, the winner of the 2014 Able Muse Book Award for Poetry. PRAISE FOR CAUSE FOR CONCERN: Carrie Shippers's magnificent endeavor aims to control the uncontrollable. In her splendid collection Cause for Concern she gives us her spirited poems—subversively satisfying in our era of cool wordplay. Both her comfort with ambiguity and her sassy candor aid the poet as she writes of a wife who is hoodwinked into a necessary patience—one she both chafes from and rebels against after her husband falls seriously ill. In rhythms that alternate between hope and defeat, the poems track the illness, but also punctuate the couple's changed world with quirky observations and a scrappy spirituality. (Not to mention a canine companion.) Her poet's craft, palpable in every arresting line, makes the subtlest turns of vulnerability with enviable poise. —Molly Peacock, 2014 Able Muse Book Award judge, author of *The Paper Garden* Only a poet of unquestionable bravery and technical acuity could rehearse the quotidian details of a

middle class, middle aged existence with such exquisite, irresistible and terrifying honesty.

—Kwame Dawes, author of *Duppy Conqueror: New and Selected Poems* If illness is a country inhospitable to guests, then Carrie Shippers's second poetry collection, *Cause for Concern*, is our guidebook, preparing us for what we will find in the waiting room, by the bedside, in the bathroom, or on the skin when the gauze is lifted. These are naked, open poems. They say things that make us wince, as when we look at an incision still puckered and red. Shippers reminds us that our lives must first be prodded and cauterized, if the injured parts are ever to heal.

—Jehanne Dubrow, author of *The Arranged Marriage*
Able Muse, Winter 2016 (No. 22 - print edition) Able Muse Press
 In his impressive bestiary, *The Blind Loon*, Ed Shacklee shows as keen an insight into the nature of the beast roaming free as into the beast within. This encyclopedic collection includes the commonplace python, monkey, crocodile, tortoise, camel; the mythical kraken, lamia, chimera, wyvern; the prehistoric ankylosaurus;

the fantastical logorrhea, mope, snub, hipster. Shacklee doles out marvels, mischief and hilarity in *The Blind Loon*, and the breathtaking illustrations of Russ Spitkovsky provide an accompanying visual feast that are by themselves worth the price of admission. *A Fog of Blurbs* Their plumage is a sheen of words whose meanings are the same- inveigling, too often heard, obnoxious birds, but tame, their mewling call is pecks of praise without one speck of blame. Indifferent if they foul their nests or poop rains on the rabble, garrulously gathered on the garret eaves of Babel, they preen as they pontificate on arts in which they dabble, for truth goes out the window when the Blurbs fly into town; a mist of cloying tidings, thought essential to renown, their beaks grow long and longer and are uniformly brown.

Sir Gawain and the Green Knight Able Muse Press
 Maryann Corbett's second full-length collection, *Credo for the Checkout Line in Winter*, draws on profound experience of deep winter in the lived environment, while keeping alive faith that the thaw will come and

bring with it the bloom of “uncountable rows of petals.” The themes of this finalist for the 2011 Able Muse Book Award range from the quotidian to the metaphysical. Corbett’s keen eye brings to focus uncommon detail. Her masterful technical repertoire spans received forms, metrical inventiveness, and free verse. This is poetry that amply rewards the reader with its boundless imagination, insight and visionary delight. PRAISE FOR CREDO FOR THE CHECKOUT LINE IN WINTER: The crafted poems in Maryann Corbett’s new book are vibrant. She is a newborn Robert Frost, with a wicked eye for contemporary life. Each poem surprises. Read her poems and feel the howling snow, the mud, and the jubilation of the first warm fertile spring days. —Willis Barnstone What makes Maryann Corbett such a rare, excellent writer must be her talent for weaving together various artistic impulses, so that her poems often sound both traditional and brand new, both humorous and serious, both worldly-wise and, as John Keats once put it, “capable of being in uncertainties.” [She]

remains a poet of the first order, and her poems are cause for gratitude, and deep enjoyment. —Peter Champion (from the foreword) Corbett is as comfortable and affecting within the tight confines of the Old English alliterative meter (“Cold Case”) and the Sapphic stanza (“Paint Store”) as she is with her supple blank verse and terza rima. Yet never does her rigorous craft interfere with the thoughtful, insightful content of these poems. A stunning collection, from one of America’s most gifted contemporary poets. —Marilyn L. Taylor Do not dismiss this collection as “domestic poetry,” “women’s verse.” Though grounded in seasonal rhythms and familiar settings, it is as vigorous, as reflective, as important as any man’s. Sharply visual, skillfully and cleverly crafted, her poems draw out essences, “concentrated” and persisting. “Beauty changes us,/ calling up wonder from our deepest selves/ to its right place.” —Catharine Savage Brosman These masterful poems announce themselves as winter pieces, and indeed they are so full of sleet and snow that readers may

wish to dress warmly. But Corbett’s winter, a season when “dull forms come in the mail” and we eat “tasteless, stone-hard, gassed tomatoes,” is always lushly haunted by the other seasons, the way a house in one of her poems is fronted by a “three-season porch.” Corbett is one of the best-kept secrets of American poetry, and this is one of the best new collections I’ve read in years.

—Geoffrey Brock

Uncontested Grounds -

Poems Able Muse Press

This is the seminannual Able Muse Review (Print Edition) - Summer 2014 issue, Number 17. This issue continues the tradition of masterfully crafted poetry, fiction, essays, art & photography, and book reviews that have become synonymous with the Able Muse-online and in print. After more than a decade of online publishing excellence, Able Muse print edition maintains the superlative standard of the work presented all these years in the online edition, and, the Able Muse Anthology (Able Muse Press, 2010). “. . . [ABLE MUSE] fills an important gap in understanding what is really happening in early twenty-first century

American poetry." - Dana Gioia. CONTENTS: A TRANSLATION ANTHOLOGY FEATURE ISSUE - Guest Edited by Charles Martin EDITORIAL - Alexander Pepple. GUEST EDITORIAL - Charles Martin. ESSAYS - Michael Palma. POETRY TRANSLATIONS BY - X.J. Kennedy, A.E. Stallings, Rachel Hadas, William Baer, Willis Barnstone, Tony Barnstone, Michael Palma, Dick Davis, Jay Hopler, Ned Balbo, N.S. Thompson, John Ridland, Kate Light, John Whitworth, Andrew Frisardi, Diane Furtney, Teresa Iverson, Julie Kane, Maryann Corbett, Bilal Shaw, Mark S. Bauer, Michael Bradburn-Ruster, Heidi Czerwiec, Claudia Routon, Brett Foster, Catherine Chandler, Terese Coe, Adam Elgar, Rima Krasauskytė, Kent Leatham, R.C. Neighbors, Deborah Ann Percy, Dona Roşu, Arnold Johnston, Maria Picone, Robert Schechter, Wendy Sloan, Jeff Sypeck, Ryan Wilson, Shifra Zisman, Laine Zisman Newman. POETRY TRANSLATIONS OF - Victor Hugo, Arthur Rimbaud, C.P. Cavafy, Fernando Pessoa, Miguel de Unamuno, Catullus, Charles Baudelaire, Francesco Petrarca, Rainer Maria Rilke,

Asadullah Khan Ghalib, Horace, Martial, José Luis Puerto, José Corredor-Matheos, Cecco Angiolieri, Delmira Agustini, Heinrich Heine, Christine de Pizan, Nur Jahan, Ayesheh-ye afghan, Jahan Khanom, Reshheh, Gaspara Stampa, Dante Alighieri, Armand Sully Prudhomme, Gérard de Nerval, François Villon, Euripides, Georg Trakl, Nelly Sachs, Tautvyda Marcinkevičiūtė, Gavin Douglas, William Fowler, William Dunbar, Bertolt Brecht, Antonio Malatesti, Giovanni Raboni, Fosildo Mirtunzio (Pseudonym), Zaharia Stancu, Paul Valéry, Tove Ditlevsen, Sor Juana Inés de la Cruz, Giacomo Leopardi, Paul the Deacon, Giovanni Pascoli, Meleager, Lope de Vega, Dovid Zisman. *Cause for Concern (Able Muse Book Award for Poetry)* Able Muse Press This is the first ever compilation on Internet television and provides details of 405 programs from 1998 to 2013. Each entry contains the storyline, descriptive episode listings, cast and crew lists, the official website and comments. An index of personnel and programs concludes the book. From Barry the Demon Hunter to Time Traveling Lesbian to

Hamilton Carver, Zombie P.I., it is a previously undocumented entertainment medium that is just now coming into focus. Forty-eight photos accompany the text.

[Able Muse - a review of poetry, prose and art - Winter 2013 \(No. 16 - print edition\)](#) Able Muse Press

Virtue, *Big as Sin* is impressively wide-ranging in theme and style. It illuminates everyday vignettes with solicitous spotlights such as the bereaved son sorting the contents of his father's medicine cabinet, or the father whose son's driver's education recalls the time his own "unharnessed" Mustang went "bungeeing" around a bend; it celebrates the artist's creative highs, or reflects on the misfortunate who is forever nearing the threshold of achievement, aware that life may prove a "most inept librettist" and should thus be paired with our "strongest song." Osen's dexterity with both formal and free verse is apparent. His wit and humor prevent the serious from becoming ponderous while his intelligent insight lends depth to the lighthearted. Reading and rereading this outstanding

debut collection, it is easy to see why—from the first poem to the last—it is a worthy winner of the 2012 Able Muse Book Award. PRAISE FOR VIRTUE, BIG AS SIN: Frank Osen's Virtue, Big as Sin offers one witty, elegant poem after another. The rhymes are especially clever, the meter sure, the stanzas well-shaped, but this poet's sense of proportion is also reflected in wisdom (and what is wisdom but a sense of proportion?). An urbane maker of sparkling phrases like "that genuine Ur of the ersatz," Osen can also write plainly, movingly, about a young girl's funeral. And he reflects often on art itself, which he so rightly calls "the conjured awe."
—Mary Jo Salter (Judge, 2012 Able Muse Book Award) In his talent for tragedy and comedy, and for mixing them, Osen takes his place in a distinguished line of English-language poets that runs from Chaucer and Shakespeare down to our day. —Timothy Steele (from the afterword) Reading Virtue, Big as Sin has left me with the sense of satisfaction and enduring pleasure that really good poetry always produces, even when it also does the rest of what honest writing may do:

confirm suspicions about ourselves we wish we could refute, bring to mind aspects of nature we'd rather forget, and deliver alarming news about the future, both public and private. Frank Osen does all of this and much more, all with grace and wit, in language that makes the messenger thoroughly "one of us."
—Rhina P. Espaillat Frank Osen's poems revel in beauty and pleasure, in technical dexterity and high-gloss finish. Readers who care about such things will be abundantly rewarded. But the reveling is haunted by loss, awful possibilities of failure, a nothingness glimpsed beneath the carnival. One of Osen's avowed tutelary spirits is Wallace Stevens, and his probing of his subjects can often seem like an extended, heart-wrenching commentary on Stevens's line, "Death is the mother of Beauty." The fragility of beauty, the omnipresence of death, and the intimate connections between them, are everywhere present in these marvelously heartening and effective poems.
—Dick Davis

Able Muse, Winter 2015 (No. 20 - print edition) Able Muse Press

This is the seminannual Able Muse Review (Print Edition) - Winter 2015 issue, Number 20. This issue continues the tradition of masterfully crafted poetry, fiction, essays, art & photography, and book reviews that have become synonymous with the Able Muse—online and in print. After more than a decade of online publishing excellence, Able Muse print edition maintains the superlative standard of the work presented all these years in the online edition, and, the Able Muse Anthology (Able Muse Press, 2010). ". . . [ABLE MUSE] fills an important gap in understanding what is really happening in early twenty-first century American poetry." - Dana Gioia. CONTENTS: WITH THE 2015 ABLE MUSE WRITE PRIZE FOR POETRY & FICTION — Includes the winning story and poems from the contest winners and finalists. EDITORIAL — Alexander Pepple. FEATURED ARTIST — Léon Leijdekkers. FEATURED POET — Amit Majmudar; (Interviewed by Daniel Brown). FICTION — Paul Soto, Lynda Sexson, Andrea Witzke Slot. ESSAYS — N.S. Thompson, Moira Egan. BOOK REVIEWS — Stephen

Kampa, Robert B. Shaw.
 POETRY — X.J. Kennedy,
 Wendy Videlock, Kim
 Bridgford, Peter Kline,
 Catharine Savage
 Brosman, Terese Coe,
 Steven Winn, Jay Udall,
 Beth Houston, Jennifer
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 Gutmann, Freeman
 Rogers, Dan Campion,
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 Stephenson, Autumn
 Newman, James Matthew
 Wilson, Athar C. Pavis,
 Jeanne Wagner, Elise
 Hempel.
*Frida Kahlo in Fort
 Lauderdale* Able Muse
 Press
 Chelsea Woodard's
 Vellum, a finalist for the
 2013 Able Muse Book
 Award, propels the reader
 along new paths of
 discovery in the quotidian
 as in the mythical. Its
 scope is far-ranging: a
 flower press received as a
 gift in childhood, Tarot
 reading with a favorite
 aunt, unexpected
 reflections at a tattoo
 parlor, reminiscing about
 an old flame, the
 discovery of rare volumes
 at the local library, or
 auctioning off old toys on
 eBay. Woodward's
 insights and sensibilities
 in the visual and
 performing arts are deftly

realized in fine or broad
 strokes-as in "Coppélia,"
 "The Painter and the
 Color-blind," "Degas's
 Nudes," or as in "Still
 Life," which muses that
 "It's difficult/ to give back
 life/ to what's been cut off
 from the living." Stories
 and scenes represented in
 popular artwork are
 reimagined in ekphrastics
 such as "Self Portrait as
 the Allegory of Painting."
 With excursions into the
 surreal, myth is made,
 lived or remade, as in
 "Philomela," "Pegasus"
 and "The Feral Child."
 This is an exquisite debut
 collection that rewards
 the mind and senses with
 its formal impetus and
 deft musicality, its precise
 and lively language, its
 emotional compass.
 PRAISE FOR VELLUM: In
 her stunning first
 collection, Vellum,
 Chelsea Woodard offers
 us poems whose lucidity
 of attention grounds an
 imaginative realism where
 narrative becomes
 speculation, witness
 becomes mystery, and
 the body a space where
 desire and dread
 complicate compassion's
 summons to the social
 order. The honed music
 here thus reveals a
 deeper vulnerability. Such
 is its gift, the way in which

poems might be rooted to
 the difficulty and
 heartbreak of the physical
 and yet apart, "their keel
 and gristle finally set/ into
 some deathless,
 disembodied flight." An
 astonishing book. -Bruce
 Bond In addition to her
 emotional maturity, part
 of what makes these
 poems memorable is
 Woodard's obvious
 mastery of language, her
 flawless sentences, the
 surprising way those
 sentences function and
 "mean" within the lines,
 the lines within the forms.
 -Claudia Emerson (from
 the foreword) Not the
 least of the attractions of
 this gifted young poet's
 first book is the exquisite,
 searing precision of her
 language-the obsessively
 exact diction; the tropes
 that map with such
 stunning accuracy the
 emotional contours of her
 narratives; the gestural,
 almost tactile quality of
 her syntax-all of these
 talents focused sharply on
 what Howard Nemerov
 said was the singular,
 most difficult
 achievement of poetry:
 "getting something right
 in language." I predict for
 Chelsea Woodard a long
 and enviable career. -B.H.
 Fairchild

Best Sellers - Books :

- [Are You There God? It's Me, Margaret. By Judy Blume](#)
- [I'm Glad My Mom Died By Jennette Mccurdy](#)
- [Tomorrow, And Tomorrow, And Tomorrow: A Novel](#)
- [Dog Man: Twenty Thousand Fleas Under The Sea: A Graphic Novel \(dog Man #11\): From The Creator Of Captain Underpants](#)
- [Adult Children Of Emotionally Immature Parents: How To Heal From Distant, Rejecting, Or Self-involved Parents](#)
- [Iron Flame \(the Emphyrean, 2\)](#)
- [Demon Copperhead: A Pulitzer Prize Winner](#)
- [Demon Copperhead: A Pulitzer Prize Winner By Barbara Kingsolver](#)
- [The Very Hungry Caterpillar](#)
- [Girl In Pieces By Kathleen Glasgow](#)