

Quarters Poetry Series

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Four Quarters

Four Quarters: An Homage To T.S. Eliot's Four Quartets is a dialogue and dance with Eliot's classic poem series. Preserving Eliot's distinctive stanza structures and syntax throughout, Ayers, creates an utterly unique poem sequence that simultaneously celebrates the master poet, while taking him to task over his pessimistic stance on humanity.

Four Quartets

The last major verse written by Nobel laureate T. S. Eliot, considered by Eliot himself to be his finest work Four Quartets is a rich composition that expands the spiritual vision introduced in "The Waste Land." Here, in four linked poems ("Burnt Norton," "East Coker," "The Dry Salvages," and "Little Gidding"), spiritual, philosophical, and personal themes emerge through symbolic allusions and literary and religious references from both Eastern and Western thought. It is the culminating achievement by a man considered the greatest poet of the twentieth century and one of the seminal figures in the evolution of modernism.

CHRISTMAS-NIGHT IN THE QUARTERS

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Christmas-Night in the Quarters, and Other Poems

A follow-up to the 2014 Kleft Jaw Press poetry collection *Clouds of Hungry Dogs*, Gabriel Ricard's 2nd poetry book is about coming to terms with the good, the bad, and the reliably hideous. The world is a badly run 1890s-style asylum, but at least there's a lot of good stuff on TV. *Love and Quarters* goes deep into love, depression, high adventures in the great outdoors, and whatever the hell else may happen while in transit. No, even these days, it's still handy to have a few quarters on you.

Love and Quarters

The creator of the popular Quarter Life Poetry Tumblr and Instagram tackles real-life truths of work, money, sex, and many other 20-something challenges in this laugh-out-loud collection of poetry. Samantha Jayne knows that life post-college isn't as glamorous as all undergrads think it's going to be... because she's currently living it. At 25, Samantha began creating doodles and funny poems about her #struggle to share with friends on Instagram. To her surprise, these poems were picked up by 20-somethings all around the world who agreed, "This is literally us." At a time when it seems like everyone else is getting married, snagging a dream job, and paying off their student loans, Samantha's poetry captures the voice of young people everywhere who know that your 20s can sometimes be the exact opposite of "the best years of your life."

Quarter Life Poetry

Catherine Vaughan's first collection of poems recalls unrequited love, deceitful foes, heartache and longing alongside good old angst and the pitfalls of Generation Y. Written between 2010-2014 this collection captures the quest for knowledge, individuality and a defiant stance against convention to make every Dream Come True. People may hurt you but your Dreams will sustain you. Know this and live this: it will save you from the Quarter Life Crisis.

Quarterly Review of Literature

"Fables from the Women's Quarters" marked Claire Harris's blazing 1984 entry into the literary world, winning a Commonwealth Prize for poetry in its year of publication. A tribute to the women who create the fabric of life, this book contains poems that have become classics.

A Quarter of an Hour

For the first time since his debut in 1995 Justin Quinn in this, his fifth collection, turns his careful gaze on Ireland, from the 1980s to the present, and especially on Blackrock in County Dublin where he grew up. As the book's title hints, embraces and battles take place at close quarters. Clashes occur both in relationships and between countries, and the poems ring the change on 'amour and attack' as he writes about marriage, being a parent, the cold wars and cultural exchange. A series of pastoral poems refract the months of a year while the collection confirms its author as an adept of the concise idea, a new directness of expression and a singing line.

The Quarter Life Crisis Poet

THE MONTHLY POETRY COLLECTION FROM S. H. MIAH Quarter 3 of 2023 includes the July, August, and September collections of Miah's Monthly Poetry. Featuring heartfelt poems about Allah, love, and cheeky lines on life in London, this collection is not one you wish to miss.

Quarterly Review of Literature Poetry Book Series

This powerful collection of poems from Laura Mullen is the edgy, unashamedly experimental, and formally inventive book of a poet who has found her way to her own voice or style--or rather voices and styles, for there are several. The poems of *After I Was Dead* develop harmonically rather than

melodically: they leap from one register, one voice, one tone to another in deft juxtapositions that carry narrative only incidentally, destabilizing traditional notions of development. These poems are honed by a fine intelligence into elegant, sometimes funny art, as in "Autumn": "Her hair, brown. / Her specialty, damage. / Her specialty, becoming / Something else. Her hair, falling / Leaves, leaf rot, and then soil." Through her rediscovery of the freedom Emily Dickinson located in being "dead" (in writing from over the border of an already recognized erasure), Mullen increases the territory of the contemporary poem.

Fables from the Women's Quarters

New from the author of *Nervous Systems*, winner of the National Poetry Series. William Stobb has won acclaim for wide-ranging poetry that features tender realism, jazzy dissonance, luminous descriptions, and, in the words of Donald Revell, a "strange and elegantly accomplished serenity of tensions attenuated to their uttermost." The poems in his second collection, *Absentia*, see the big picture—the sweep of history, the ongoing evolution of consciousness, evidence of geological time in the landscape. Humbled by scales beyond comprehension, Stobb is nonetheless seduced and stricken by the present in its many manifestations. Whether dealing with family, friends, or nature, the poems in *Absentia*, with their rich emotional palette and vivid, precise language, respond and transform, calling us to attend to the wide skies above and inside us.

Close Quarters

Seeking solace in the cycle of seasons, award-winning poet Su discovers the fleeting, fragile nature of this place called home.

Quarterly Review of Literature

One story more about your hair, my love, my ghost: once in 1931, fresh from Hong Kong, you posed for the camera in a silk dress, still as if stuffed, aware and not aware the foreign shores were home. Your bobbed locks, I once wrote, impossibly black, a tar waterfall marcelled as if to death - this was the hair we always saw on you, not the white, hood-like boy's cap we later cut and pasted to your skull. This was your brooding patina, your blood's (or our blood's) insistent reminder of itself. Tonight, I walk with the dogs out through the snow newly fallen, the crescent moon drawn up dawn-bright in the dark sky, and think - not of the you, but of the all of you. The now dull glances of your eyes, your hands on my hands, my own hands clutching back. What have you done to me? someone whispers, as another image of you slips past and I turn - Though in truth what have I not done to you, and what would I not do again to keep you with me? The you who were everything and nothing to me both, gone but for the details now, the sentimental. Remember?

Miah's Monthly Poetry 2023 Quarter 3

"A serious young man, / I had trouble saying yes / to the bright, clear days," Soren Stockman's *Elephant* begins. The poems that follow move through despair, self-destruction, and disassociation to arrive, finally, at that elusive affirmation. Accompanied throughout by the imagined presence of Joseph Merrick, the 20th Century entertainer and medical patient popularly depicted as "The Elephant Man," Stockman's speaker interrogates how storytellers have co-opted Merrick's identity and obscured his voice and inner life. In this projected communion, Stockman tries to encounter the man who was rather than the role molded from his experiences. What does it mean to perform as another? What allows us to love ourselves, and what makes it hard? This debut collection is a path out of loneliness, beyond private absences, to the true self and what it harbors in its heart. Here, at the center of things, we succumb to the succor of existence, given to the light: "What a blessing to love the world / and then finally be born."

After I Was Dead

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Absentia

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Living Quarters

Poetry. "Kevin DiCamillo's poems are so finely tuned that they risk calling the reader's attention too exclusively to their form and to all the fragile echoes from other writers that haunt them. This volume is, in itself, plotted as a complicated sequence, and is not merely a gathering of incidental or occasional poems. The opening lyric poems are immediately arresting; but it is in the retrospect afforded them by the 'Gradual Psalms' and the 'Stations of the Cross' that they fully reveal themselves. The sequence is in some respects simple&8212;it starts with an account of the world and of the way it has been glimpsed in various writers; then the transience of this is absorbed into the meditative sequences that follow, although the absorption of one world into another is a painful one; then it is celebrated in the Joycean epithalamium. This is poetry of the highest order, deserving of wide recognition."--Seamus Deane "Beautiful, passionate, and inspiring."--James Martin "The sacred underlies so much of Kevin DiCamillo's new poetry collection, NOW CHIEFLY POETICAL: the sacred of god, the sacred of love and intimacy but perhaps most powerfully, the sacred of the ordinary. On the ordinary, from his poem 'Compline Complaint' we read, 'one week to rid the shards of that smashed jar, the floor a field of infinitesimal moon crescents, toenails.' Similarly on the topic of love and intimacy in 'The Jesse Tree': 'All your transmutations! All of them I'd love As surely as if you came in hot from mowing the lawn To reveal two of your fingers cut by a careless move Of hand near blade... 'Impossible!' you state and leave shaking your head. You're right. But I wish you were something else instead.' Even the underlying misery we experience with those we love most is included. This is DiCamillo's gift, being inclusive of the thoughts we have had and have sadly forgotten, but are gifted now with his poetic reminders. This is why we read his mapped, strung-across-the-page poems--to come to know ourselves again, along the lines of the sacred."--Joanna Clapps

The Invention of the Kaleidoscope

Poetry. Women's Studies. Art. Music. SISYPHUSINA is a cross-genre collection of prose, poetry, visual art, and improvisatory music, centered on female aging. Faced with linguistic and literary traditions that lack rich vocabularies to describe female aging, Shira Dentz uses the hybrid form as an attempt to suture new language that reflects internal and physical processes that constitute a shifting identity. By deviating from formal classical construction, and using the recurring image of a rose, SISYPHUSINA circles around conventions of beauty, questioning traditional aesthetic values of continuity, coherence, and symmetry. Some of the book's images are drawn from separate multimedia collaborations between the author and composer Pauline Oliveros, artist Kathy High, and artist Kathline Carr. A musical composition improvised by Pauline Oliveros, based on one of her text scores, titled "Aging Music," is the book's coda, and readers can listen to it online by scanning a QR code inside the book. The interweaving of these collaborations with the author's voice and voices from other sources imbue this book with a porous texture, and reimagines the boundary of the book as a membrane.

Last Quarter

Moving reflections on the magnitude of God's love encourage a closer walk with the Lord in The Path of Prayer. Each poem in this collection brings daily inspiration added to your Bible devotional time. Written from a heart of worship for Jesus, every word is meant to strengthen your walk with Him. Not only is

this a poetry collection, but a corresponding Bible verse accompanies each poem. It is a journal, too, providing open space for you to record your daily thoughts and prayers. Write requests but also recall answers to prayer, praising the Lord every new morning. Poet Shelley Safrit became a Christian in 1994. Since then, she has written many poems gifted to her by the Lord during her quiet time. Using *A Path of Prayer* as a guide, meditate on God's Word and listen for the gentle tug of the Holy Spirit in your life.

Elephant

Winner of the Vassar Miller Prize in Poetry, 2007. Spare yet evocative, the poems in *Mister Martini* pair explorations of a father-son relationship with haiku-like martini recipes. The martini becomes a daring metaphor for this relationship as it moves from the son's childhood to the father's death. Each poem is a strong drink in its own right, and together they form a potent narrative of alienation and love between a father and son struggling to communicate.

Christmas-Night in the Quarters, and Other Poems

"From the Fabric of My Mind" is a book of poetry which reflects my life's experience. The poems reflect a journey to inner awareness and self-actualization. The poems reflect observations of the world around me, and the people who have touched my life. One of those people is my dear wife, Barbara Ann, who passed away this past September due to complications brought on by a debilitating disease. She fought to stay with us, but in the end her liver failure took her life. This has left a hole in my heart which can never be filled. The pain she endured was beyond anything I can imagine, but some of my poetry comes close. Overall, the poems in this book of poetry express my inner truth. They come from the Fabric of My Mind, as the title suggest, but they also come from the fabric of my heart and soul, the mind being the interface of heart, soul and body. We think, but we also feel, and if we can feel deeply enough we come to know who we truly are. I am a widower, but I am also a father and grandfather who is trying to fill a space in my kid's and grandkid's hearts, now that their mother and grandmother is gone. In a way many of these poems reflect the love shared within the circle of my little family. I hope those who read can find a certain amount of wisdom and truth in what they read. ÿ

Christmas-Night in the Quarters

An exciting first collection of poetry from an emerging talent, Gabriel Spera's *The Standing Wave* was a winner of the 2002 National Poetry Series Open Competition, selected by esteemed poet Dave Smith. For over twenty years, the National Poetry Series has discovered many new and emerging voices and has been instrumental in launching the careers of poets and writers such as Billy Collins, Mark Doty, Denis Johnson, Cole Swensen, Thylas Moss, Mark Levine, and Dionisio Martinez.

Encore! Encore!

Poetry. In his newest collection, Kevin Pilkington takes the reader on a vivid explorative journey. It is a journey that begins in New York City where he lives and where he distills its concrete landscape with an insightful, unexpected use of language and imagery. His Boswellian eye for detail and accuracy of insight continues as he travels to New England, and onto the beaches of California, Mexico, the Caribbean and then to Greece. Each poem in the collection is a discovery transforming the familiar into an individual, unique experience. These poems are personal confrontations with the world and the ultimate inner discovery of what it means to be human.

Now Chiefly Poetical

A finalist for the Donald Justice Prize, Jennifer Reeser's third volume ranges from the light and amusing to the weighted and anguished. Twenty-seven of the poems in this collection present a tragicomic dialogue with William Shakespeare, through the persona of the Dark Lady addressed in his latter sonnets. Over seventy others present portraits-in-poetry of shops, performers and vendors in the famous French Quarter of New Orleans: candelabras, Carnival and cockroaches; the catastrophic events of the Louisiana hurricanes of 2005, and that state's ensuing environmental disaster in the Gulf of Mexico. By diverse styles and forms, from the ghazal and villanelle to sapphics to sonnets to the limerick, in blank verse and rhyme, in modes lyric, narrative and dramatic, the author communicates on love, faith, family, psychology, fashion, art and the forces of Nature; and not through her poems alone, but also through those of the French symbolist Charles Baudelaire, whose translations she offers in

English form similar to those French versions in which they were first composed. This collection includes poems and translations previously published in such magazines and journals as *The National Review*, *POETRY*, *LIGHT: A Quarterly of Light Verse*, *Chronicles: A Magazine of American Culture*, *First Things*, *The Dark Horse*, *Unsplendid*, *Mezzo Cammin*, *American Arts Quarterly*, *Able Muse* and *MEASURE*. It contains, as well, numerous nominees for the Pushcart and Best of the Net prize anthologies, with a foreword written by Australian editor, Paul Stevens, and with recommendations from *National Review* literary editor, Michael Potemra; Yale Scholar of the House in Poetry and author of *Mortal Stakes / Faint Thunder*, Timothy Murphy; and *TRINACRIA* editor, New York University professor, Dr. Joseph S. Salemi.

Sisyphusina

Here we have a collection of poems I wrote between 2010-2015. It's essentially 25 years of my existence, much of it was filled with pain, disappointments and sorrow. Maybe you can relate? Out of despair, hope can return and happier days can appear. I hope these poems can make you feel less lonely about the pain we all feel inside. Even if you're facing a Quarter Life Crisis know that you're not the only one and you will come out of it stronger. *Hugs!* Join me on my journey....

The Path of Prayer

Fourth collection by popular young Irish poet written in response to her husband's total loss of memory following a brain infection. More present to him than he was were birds and animals he believed he could see during his recovery. Winner of the inaugural Farmgate Café National Poetry Award 2019.

Mister Martini

A collection of poetry by James Harms.

From the Fabric of My Mind

Identity is a poem collection about what we tend to find in ourselves when we seek further down below the mortal flesh. The poems have to do with who we are and who we want to be and the journey between those two points.

The Standing Wave

Poetry. Edited by Jeffrey Levine and Kristina Marie Darling. In this timely anthology, established and emerging poets bear powerful witness to the COVID-19 pandemic in writing that reels from collective grief and uncertainty. This volume consists of sixteen separate chapbooks, and a collection of pandemic-era photography, which are unified by a shared narrative: public and private experiences of quarantine, and the impulse toward creation during a time of enormous upheaval, injustice, and protest. Each voice brings with it a deeply personal account of this globally historic moment, and in doing so, conveys the urgency of introspection, of isolation, and of revolution. These pieces feature B. A. Van Sise, Jimmy Santiago Baca, Yusef Komunyakaa, Laren McClung, Stephanie Strickland, Mary Jo Bang, Shane McCrae, Ken Chen, J. Mae Barizo, Dora Malech, Jon Davis, Lee Young-Ju, Jae Kim, Rachel Eliza Griffiths, A. Van Jordan, Maggie Queeney, Traci Brimhall, Brynn Saito, Denise Duhamel, and Rick Barot. This is a transcendent and ultimately transformative book of poetry written through the COVID-19 pandemic.

Quarterly Review of Literature

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In the Eyes of a Dog

Sara Eliza Johnson's much-anticipated second collection traces human emotion and experience across a Gothic landscape of glacial and cosmic scale. With a mind informed by physics, and a heart yearning for sky burial, Vapor's epic vision swerves from the microscopic to telescopic, evoking an Anthropocene for a body and planet that are continually dying: "So alone / I open like a grave," Johnson chronicles her love for "all this emptiness, this warp and transparency, the whorl of atoms I brush from your brow,"

and considers how “each skull, / like a geode, holds a crystal colony inside.” Almost omnipresently, Vapor stitches stars to microbes, oceans to space, and love to pain, collapsing time and space to converge everything at once. Blood and honey, fire and shadow, even death and mercy are secondary to a profoundly constant flux. Facing sunlight, Johnson wonders what it would mean to “put my mouth to its / mouth, suck the fluid / from its throat, and give / it my breath, my skin, / which was once my / shadow,” while elsewhere the moon “is molten, an ancient red, and at its bottom is an exit wound that opens into another sea, immaculate and blue, that could move a dead planet to bloom.” In Vapor, Sara Eliza Johnson establishes herself as a profound translator of the physical world and the body that moves within it, delivering poems that show us how to die, and live.

Sonnets from the Dark Lady and Other Poems

A National Poetry Series winner, selected and with a foreword by Kwame Dawes. A 5-part series of interwoven poems from a dying parent to her daughter, examining the human capacity for grief, culpability, and love, asking: do we as a species deserve to survive? *Dear Specimen* opens with both its speaker and her planet in peril. In “Speak to Me,” she puzzles over a millipede, as if the blue rune of its body could help her understand her impending death and the crisis her species has created. Throughout the collection, poems addressed to specimens echo the speaker’s concern and amplify her wonderment. A catalog of our climate transgressions, *Dear Specimen*’s final poem foretells a future in which climate refugees overrun one of our planet’s last habitable places. The collection’s lifeblood is a series of poems in which the speaker and her daughter express their concern for, and devotion to, one another. The daughter’s questions mirror the ones her mother asks of specimens: what are we meant to do with so much hazard and wonder? When the speaker hints at the climate crisis in a bedtime story she tells her grandson, we, too, feel the peril he may face. Juxtaposing a profound sense of intimacy with the vastness of geological time, the collection offers a climate-conscious critique of the human species—our search for meaning and intimacy, our capacity for greed and destruction. *Dear Specimen* is an extended love letter and dire warning, not only to the daughter its speaker leaves behind but to all of us.

The Quarter Life Crisis Poet

A Quarter of an Hour