

An abstract painting with a complex composition of colors and textures. The background features a mix of dark purples, blues, and blacks, with a prominent yellow and green area in the center. A large, dark, irregular shape is visible on the right side, and a bright pinkish-purple shape is in the lower left. The overall style is expressive and textured, with visible brushstrokes and a sense of depth.

Brian Swann

Snow House

Snow House Lena Miles Wever Todd Poetry Series Award

Raffaela Di Napoli



Snow House Lena Miles Wever Todd Poetry Series Award:

Snow House Brian Swann, 2006-04-01 The poems that make up Brian Swann's rich and constantly rewarding book Snow House are muscular and masterful. He has a marvelous ear and the ability to write poems that move insistently forward to a lovely and offhand resolution. The long and sinuous sentences that make up this collection range over the natural world, memories and myths, and like a kind of semiotic stuntman, Swann merges these subjects with the poems ostensibly describing them so that you suddenly realize that you are being pulled along by a song that mirrors itself with you in the middle, doing much of the mirroring. And yet in the end, the world of the poems retains its fierce independence, the independence of the world which could be you but isn't ever quite John Koethe from his judge's citation. Brian Swann is our poet of the primal present. Snow House is a profound poetry that wakens us and helps us identify our sublime and perilous location. William Heyen: "The scraps bright all of them, these small birds as if torn from the sun, now bloody mouthed, then a broken line moving closer, brant, no blue geese, and in synapses all round, swamp sparrows as blades of light, push in till the last one takes over, so masks drop from stones, and on the headland, windowpanes are morning swollen, and a wave curves like gravel along the long bay where no hull moves, so it all starts to look a little contrived, as if the boats had gone out to sea on cue and hidden. Here you find yourself shattered at a thousand points, flashing like crabs, a leg here, a claw there, and eyes everywhere." Manitu Bay

Poets & Writers, 2005 **The Virginia Quarterly Review**, 2006 *Orion*, 2006 **The Georgia Review**, 2006

Poetry, 2006 **Boulevard**, 2006 *Crazy Horse*, 2013 **Paradise, Indiana** Bruce Snider, 2012-04-16 A father and

son shovel snow from a driveway, a boy accidentally sets himself on fire, two boys fish for bluegill, a young drag queen returns home to die. At the center of it all, a teenage boy's suicide resonates through the lives of those closest to him. The poems in Bruce Snider's Paradise, Indiana describe a place where mundane events neighbor the most harrowing. Shaped by the author's experiences growing up in rural Indiana, Snider investigates the landscapes traditionally claimed by male poets such as James Wright, James Dickey, and Richard Hugo, whose visions of place rarely if ever included the presence of gays and lesbians. Paradise, Indiana envisions a seldom recorded rural America, one where everything exists side by side: the county fair and an abandoned small town, gay bars, farmers and cross-dressers, death and hope, beauty and despair. Meridian Kathleen Jesme, 2012 Poetry A meditation on the death of a mother. MERIDIAN measures the hours and reflects on how experience collapses and elongates time, creating a lens through which we can look at how we're connected and separated. And the poet asks, "Is music our best refusal to accede to the irrationality of death?" I have long considered Kathleen Jesme a truly remarkable poet. In MERIDIAN, however, she outdoes herself. Jesme fills this lyric chronicle of the death of her mother with precise observations, strange silences, and breathtaking moments of beauty and music. Whether she dwells on the relentless snow whispering around the house or slips into crystalline recollection of her mother's slow failure, I sense in these poems a subtle mind at work on an unsolvable problem. For Jesme knows we can find neither clarity nor conclusion in the emptiness.

death leaves behind but must always circle around it reaching for meaning in the images and memories that surround us as we prepare to grieve and then grieve I am swimming toward you she writes late in the poem through the past which clings to me and holds me back and up MERIDIAN is not merely a beautifully written ambitious poem it is also the most moving I have read in a long time Kevin Prufer

In Late Light Brian Swann, 2013-05-15 From a stone to fireflies from childhood to growing old Brian Swann's poems contemplate the moments and individual objects that create a whole life and our relationship to them There is a clearing by a certain stone where images flow and are worth stopping for I have stayed there almost all day in silence until night remembered what belonged to it and its shadows started to take back its own I've found it hard to walk away as starlight infused daisies and the stone itself began to feel like a star so although what I have done with my life may not be much for a while it seemed to be in line The poems of *In Late Light* situate objects and experiences both large and small concrete and abstract within Brian Swann's perspective of the natural world Sixty-two poems presented in four sections explore his life from early days to the present evoking friends and family on two continents His sharp bright imagery affirms the unique beauty of our world and explores its invisible mysteries

Negative History Cathryn Hankla, 1997-09-01 Negative history is a legal term referring to decisions that have been overruled or questioned in some way by an appellate court Cathryn Hankla's *Negative History* alludes to such ambiguity in the domain of a more personal justice as the title poem suggests Petals of morning open in lucid order opposed to the law Here is a question without an answer Through these enthralling poems the reader enters spheres of history and emotion in which there are more often ironies to be observed than answers to be found or justice served And yet what can be discovered through vivid visual detail through the poet's eye can lift us from our reliance on the world's determinations and into an appreciation of life's mysteries With the issues tackled in *Negative History* individual and familial identity cultural and emotional heritage Hankla skillfully balances keenest loss with the gains some losses paradoxically make available Submerging yourself you learned to search the darkness This remarkable collection plumbs the depths of sexual and transcendent love Let me die trying to tell you one word that might matter and summons from those murky realms the feral nature of strong emotions and of our own fears I have unearthed enough emptiness to survive In *Negative History* Hankla professes the power of love to carry us from where the press of heat healed the split

Albedo Kathleen Jesme, 2014 Poetry A collection of tricksters from Anton Mesmer to the inexplicable gods of Ovid fairy tale characters and figures from memory the white blanket of snow in the far north across which a small plane flies these recurrent images haunt and populate Jesme's *ALBEDO* A small abyss becomes larger with use she writes yet in examining the mostly ordinary and sometimes extraordinary ways in which the individual comes to perceive and love the world Jesme acknowledges a landscape of dormancy for the duration with poems that confront multiple mournings Poetry's truest measure is not language but time and our best poetry reveals its trust in the paradox of its wordless foundation Time does not enter it or does Kathleen Jesme writes but in a slant way because words are history and

hoax ALBEDO derives its considerable power from what it knows to be hoax and homestead at once and time dwells in the book as sequence as series and as discrete lyric its totality poignantly multiple in a measure made sacred by faith A liturgical calendar counted out in weeks of weather and grief trees and seasons deaths and animals this is a devotional book of hours bound in snow a missal for those for whom god is organic and arrives from the inside Brian Teare **Snow on Snow** Maura Stanton,1993-01-01 A reissuing of Snow on Snow poetry by Maura Stanton

Immerse yourself in heartwarming tales of love and emotion with Explore Love with is touching creation, Tender Moments: **Snow House Lena Miles Wever Todd Poetry Series Award** . This emotionally charged ebook, available for download in a PDF format (*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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