

# The Outlaw James Copeland and the Champion-Belted Empress



Poems by Jeanne Lebow

# The Outlaw James Copeland And The Champion Belted Empress

**Timothy Liu**



## **The Outlaw James Copeland And The Champion Belted Empress:**

**The Outlaw James Copeland and the Champion-belted Empress** Jeanne Lebow, 1991 Retelling in part the true stories of James Copeland these poems set in the pinelands and marshes of southern Mississippi reach back to the 19th century to the words of a female slave and those of the outlaw who tricked her into running away with him Annotation copyrighted by Book News Inc Portland OR **The Violence of the Morning** Calvin Bedient, 2002 Groundbreaking new poetry evokes a wide range of influences from Kant to the Upanishads while making deep exploratory journeys into the complexities of sexual relationships disease heartbreak and death Winner of the Contemporary Poetry Series Competition Original *A Southern Weave of Women* Linda Tate, 1996 *A Southern Weave of Women* is one of the first sustained treatments of the generation women writers who came of age in the post World War II South as well as one of the first to situate southern literature fully within a multicultural context The Patriot Christopher Davis, 1998 *The Patriot* is the chronicle of a deeply personal attempt to rebuild a sense of self and safety in an unstable environment Christopher Davis's poems address destructive forces including the murder of a younger brother and the impact of AIDS on modern gay culture These elements blend with the dangers of a world in which love and death are cruelly inseparable and in which the insinuations of consumer culture into the psyche destroy security but in which dark humor and the beauty of imagery combat despair In language electric with imagination these poems utter a mangled stuttering contemporary echo of Walt Whitman's poetry cheated out of its joyous confidence but constructing in the words of the author a weak bridge away from suicide

They are Sleeping Joanna Klink, 2000 In *They Are Sleeping* Joanna Klink tests the limits of solitude setting her poems in places where our grip on self is loosened and blurred caves coastlines rooms in cities As her poems lead us through these sometimes beautiful sometimes appalling internal landscapes characters like the Hanged Man and the Lady of Situations reappear often locked in misunderstanding but compelling us toward a more fragile and expansive sense of self **Lord Brain** Bruce Beasley, 2005 *Lord Brain* is an extended meditation on the psyche in its double sense of mind and soul in its relationship to that three pound bundle in our skull Bruce Beasley's collection of thirty one poems is named for Sir Walter Russell Brain or Lord Brain 1895 1966 the eminent British neuroscientist and author of *Brain's Diseases of the Nervous System* Bringing into conversation the disparate fields of neuroscience theology linguistics particle physics and theology these poems investigate in both lyrical and scientific terms the relationship of brain to mind and soul and of brain to the cosmos and God Whether discussing cosmology or astrophysics neurobiology or insect physiology *Lord Brain* connects the inner cosmos of our human anatomy with the external forces material and divine that brought the cosmos into being

Dwelling Song Sally Keith, 2004 As a hummingbird beats its wings so that it might be still to feed on a flower the poet concludes The equation keeps balancing out and I'm drawn to how it does not settle Aware of the difficulty of loving the world while feeding upon it the poems of *Dwelling Song* hope vision is levity as they press language to make sight and song

This writing is a form of mimicry yet an act of dangerous flight Whether from the voice of a hunter shepherd farmer or bugle blowing boy on a city street the song recognizes that moving forward necessitates turning one's back

**A Crash of Rhinos** Paisley Rekdal, 2000 In these quizzically probing and provocative poems atoms and torture tattoos and laundromats mug shots the theory of light and such personalities as Joe Louis and Bruce Lee join in shaping a simultaneously personal and historical narrative of love family and desire The tension between the public and the private saturates these poems with a breathless energy that carries the reader through Rekdal's self-aware depiction of American culture and romance complete with Harlequin romance novels and an account of her parents' courtship Though Rekdal delights in turning traditional images of love upside down what she finally offers is a grateful and graceful view of humanity which convinces us that as she says in *Convocation* Nothing is a single moment No private event lacks history

Dark Would Liz Waldner, 2002 The author explores the idea of self in the twenty-first century venturing into Dante's dark wood in search of the truth about rootlessness and identity Winner of the Contemporary Poetry Series Competition Original

**The Book of Motion** Tung-Hui Hu, 2003 This debut collection explores memory cities motion Tung Hui Hu's tone has some of the swampy wit that recalls Calvino or Michaux A man swaps bodies with his lover a mapmaker holds captive a city which needs his crystal telescope to navigate through streets unreadable as palm lines a car pushed off a cliff in a fit of anger becomes home for a school of fish Anchored by the sequence *Elegies for self* Hu's poetry brings a quiet sophistication to syntax diction and form

**Assembling the Shepherd** Tessa Rumsey, 1999 Driven by an endless matrix of poetic forms the poems of *Assembling the Shepherd* create a world where allusions to Plato and the Dead Sea scrolls intermingle with car culture and terrorism where modern skylines are framed within the history of alchemy and architecture Tessa Rumsey uses words in ways that defy summary and synonym in poetry that challenges the boundaries of common dualities city and desert heaven and earth waking and dreaming violence and harmony destruction and regeneration recollecting and forecasting She attempts to move beyond these natural contrasts in her poetry and beyond point of view to create a collection that offers an elemental glimpse of the fragmented yet interconnected world we live in Throughout the book familiar themes are seen again and again undergoing subtle metamorphosis the seasonal solstice the sundial the planets the Sphinx as Rumsey invites us beneath the surface of her words

Mead Julie Carr, 2004 The central subject in Julie Carr's debut poem collection is marriage Intimacy is examined not only in terms of the erotic the quotidian and the contractual but also in terms of the intertextual the pact between reader and writer and the blending of texts that results Motherhood also figures as a kind of marriage a bond that includes affective legal and sensual elements Using a variety of poetic structures prose poems stanzaic forms concrete poems fractured lyrics direct dialogue and discursive modes Carr simultaneously embraces and breaks from the expected and the known revealing the precarious balance between our desire for narrative sequence drama and resolution on the one hand and rupture fragment and fracturing on the other

**By Reason of Breakings** Andrew Zawacki, 2002 *By Reason of Breakings* Andrew

Zawacki's first book of poetry overwhelms and silences by virtue of its extremely austere beauty. In highly wrought lyrics, prose poems, fragments of apocrypha, and splintered efforts at song, this volume is forceful and haunted by doubt. Each intimate and restrained line is a glimpse at a wisdom that defies paraphrase; each image carefully chosen and constructed. Zawacki's language summons and invites and is almost menacing in its delicate intensity. Weight is the syntax of filling empty spaces; scalpels and expired tissue fall, but fire rises to fever and sere. While pursuing an explanation for the disappearance of God and for the denouement of a love affair and exploring the failure of language to compensate or console, these poems maintain their sublime power and elegance.

*Of Thee I Sing* Timothy Liu, 2004. In his fifth book of poems, Timothy Liu addresses a tripartite Thee: the Divine, the Beloved, and the State. A precarious dance between the spiritual and the material ensues; the lyric poem confronting a consumer culture overrun by rampant lust and greed yet finding itself unable to wholly stand outside of what it critiques. Any consolation found herein is short-lived. Even so, by extending the traditions of lyric poetry forward, these utterances seek to enlarge the conversation between art and life, anticipating whatever commerce the future might yet hold.

*Heaven and Earth* Albert Goldbarth, 1991. Focusing with equal energy at the imposing sky and at our own home planet, Albert Goldbarth moves from hosannah choiring angels to a single peach pit glistening on the tongue of Madame Renoir, from the sweep of the earth's ecocycles to the particles of quantum physics. In these poems, surgeons, lovers, astronauts, psychiatrists, and priests embark on the same far journey traveling into the universe of what it means to be human, exploring how the world works. Here the ancient Egyptian afterlife and the atrocities of the 10 o'clock news, the realm of guacamole chip dip and the life of Rembrandt mix toward one cohesive vision.

**Depth Theology** Peter O'Leary, 2006. Depth Theology taps the religious potential of poetry to access both the interior and the exterior worlds. Inspired by depth psychology, the field of psychology devoted to the unconscious, Peter O'Leary's poems work to discover the religious knowledge of the unconscious mind. While seeking a revelatory poetry, O'Leary engages the inconclusive quality of the revealed, observing that there's a liquidy trickiness to life, an entropy of spillage. The religious imagination that evolves in this series of thirty-four poems is unclouded by dogma and richly colored by erudition while it tests the limits of human language and experience in an effort to understand our inwardness. Overflowing with images of birds and other objects of day-to-day experience interwoven with the mythic, allegorical, and biblical, Depth Theology charts a path to understanding our innermost worlds. From *Lux Contemplatio*, there is no place anymore for us to migrate. The need yet remains. Antarctica means now an interior domain. Curiosity about our inner life increases. A nomad's desert God is an inward generator. Our outward movement yields our soul's circumincession, its insitting in rotation with the divine abeyance.

**Drawing of a Swan Before Memory** Laynie Browne, 2005. How do we experience the world before memory, before language, before the senses have separated or before the concepts of you and I have been distinguished? Laynie Browne investigates both the limits and potential of such an inchoate world in her new book of poetry, *Drawing of a Swan Before Memory*. In a series of elegant prose poems, Browne

guides the reader through the intricate development of human perception where the haunting vastness of childhood slowly gives way to the defining features of adult cognition Subtly nuanced verse constructs a world of color before sight and utterance before language all the while aware that ironically language itself makes this ethereal world possible *The Very Thought of You* Andy Robbins, 2010-01-01 Andy Robbins concludes in *Au bout de l'anglais* that Art and life are not the same Never He challenges the nature of both with this volume of highly personal sensual searching poetry that treats life as a work in progress with love in all its aspects as its driving force Creating poems as technically skilled as they are emotionally powerful Robbins uses a variety of formal and idiomatic dictions Though the individual works are as unique in subject as in structure the book is unified by a discomfort with emotional and intellectual stagnancy with ancient mythology religious doctrines and popular culture The book radiates the immediate energy of mind in action question and reflection challenging the very thought of writer and reader **Vertical Elegies 5** Sam Truitt, 2003 A collection of sixty nine sonnets seeks to capture the dizzying speed and hallucinogenic landscape of modern of urban life Winner of the Contemporary Poetry Series competition Poetry *Mere Mortals* Terese Svoboda, 2009-09-01 All of the medical technological and psychological advances of the twentieth century challenge mere mortals in Terese Svoboda's third book of poetry In *Faust* a mini epic in five acts the eponymous character of literary legend appears in the form of a woman who redefines what being mortal means in light of the politics of the Third World and gender In contrast *Ptolemy's Rules for High School Reunions* explores what happens when you do without a pact with the devil The gods Greek and otherwise also make appearances as a TV announcer in *Philomela* in the basement with the plumber in *The Smell of Burning Pennies* and in the dyslexic confusion between *Dog God* But it is not only the divine that charges the poems in *Mere Mortals* sex also suffuses and reinvents key relationships Readers of such wittily probing poems as *The Root of Father is Fat* and *Brassiere Prison* or *Showcase* will know why Philip Levine has described Svoboda as one light year from being the polite lovely workshop poet *Mere Mortals* poems first appeared in such magazines as the *New Yorker* *New York Times Magazine* *Paris Review* and the *American Poetry Review*

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