Pitt Poetry Series

New and Selected 2018

30% DISCOUNT ON ALL BOOKS
Since its inception in 1967, the Pitt Poetry Series has been a vehicle for America’s finest contemporary poets. The series list includes Inaugural Poet Richard Blanco, National Book Award winner Daniel Borzutzky, Poet Laureate Billy Collins, Toi Derricotte, Denise Duhamel, Lynn Emanuel, Ross Gay, Etheridge Knight, Poet Laureate and Pulitzer Prize winner Ted Kooser, Larry Levis, Sharon Olds, Alicia Suskin Ostriker, Afaa Michael Weaver, David Wojahn, Dean Young, and many others.

Throughout its history, the Pitt Poetry Series has provided a voice for the diversity that is American poetry, representing poets from many backgrounds without allegiance to any one school or style. Beginning in 1978, Ed Ochester has been the editor and creative force behind the series.

Photo by Judith Vollmer

Ed Ochester is the former director of the creative writing program at the University of Pittsburgh, and is professor emeritus of English there. Ochester is a core faculty member of the Bennington College MFA Writing Seminars, and has twice served as president of the Association of Writers & Writing Programs, where he received the George Garrett Award for Outstanding Community Service in Literature. He is the author of numerous poetry collections including Sugar Run Road, Unreconstructed: Poems Selected and New, The Republic of Lies, and editor of American Poetry Now.
Lake Michigan

Daniel Borzutzky

“I am vehemently protective of my native city—its rollicking history and gritty glories are legion. But it is also sweltering, blade-edged and murderous, with brown people squarely in its gunsights. Borzutzky’s surreal and terrifying lakeside dreamscape—sparked by the real-world specter of the city’s infamous ‘blacksite’ interrogation warehouse—is deftly crafted and chilling in its proximity to the real.”

—Patricia Smith

Excerpt from Lake Michigan, Scene 0

They took us to Lake Michigan to the prisons on the beach on the Northern end of the city on the border with Evanston on the sand they imported from Indiana

The police build bonfires to remind us of the bodies they throw into them

They tell us cautionary tales about the secret prison on the west side where once they killed a man by chaining him to a radiator that fell on his head

They tell us this and they expect us to hate them but when you are a decrepit privatized body who has not been fed for several days it’s not always possible to feel something as violent as hatred

And they say why do you think you are here

And we say we exist in a historical continuum our comrades in the 16th century were also not told why they were imprisoned or tarred or killed
The Wall
Ilan Stavans

“Performative, associative, allusive, harrowing, this poem is a profoundly informed investigation and an entirely personal, supremely articulate howl of the heart against division and separation. Ilan Stavans is one of the necessary sayers-out of our time.”

—Jane Hirshfield

Excerpt from II: Who Whoes the Who?

¡Muro de mierda!
The ghost of my brother a cuestas, I’ve walked most of it, along 1,989 miles, through the coagulum of the gangrened river, fetid, ghoulish, its perimeter renouncing life. Other walls are sheer preparation: this, THIS is the wall to end all walls. No other imaginary line in the world is crossed more frequently; no other line in the planet smells as fetid.

Ilan Stavans is Lewis-Sebring Professor of Humanities, Latin American, and Latino Culture at Amherst College. He is a renowned essayist, cultural critic, and translator. Stavans has authored, coauthored, or edited many works of fiction, non-fiction, graphic novels, and anthologies. He is the editor of The Norton Anthology of Latino Literature, and hosts the NPR podcast “In Contrast.”
I Would Lie to You if I Could
Interviews with Ten American Poets
Edited by Chard deNiord

Praise for Sad Friends, Drowned Lovers, Stapled Songs

“Chard deNiord is master of the immersed conversation. Informed, curious, knowing when to contend and when to unbend, he meets each of his poets on the high ground of their art, and seduces from them their most closely held wisdom. Sad Friends, Drowned Lovers, Stapled Songs is at once a schooling and a delight.”

—Sven Birkerts

I Would Lie to You if I Could contains interviews with nine eminent contemporary American poets (Natasha Trethewey, Jane Hirshfield, Martín Espada, Stephen Kuusisto, Stephen Sandy, Ed Ochester, Carolyn Forché, Peter Everwine, and Galway Kinnell) and James Wright’s widow Anne. DeNiord presents conversations with a vital cross section of poets representing a variety of ages, ethnicities, and social backgrounds.

The poets testify to the demotic nature of poetry as a charged language that speaks uniquely in original voices, yet appeals universally. As individuals with their own transpersonal stories, the poets have emerged onto the national stage from very local places with news that witnesses memorably in social, personal, and political ways. They talk about their poems and development as poets self-effacingly, honestly, and insightfully, describing just how and when they were “hurt into poetry,” as well as why they have pursued writing poetry as a career in which, as Robert Frost noted in his poem “Two Tramps in Mud Time”, their object has become “to unite [their] avocation and [their] vocation / As [their] two eyes make one in sight.”

Chard deNiord is the poet laureate of Vermont and author of six books of poetry, most recently Interstate and The Double Truth. He also edited a book of essays and interviews with seven senior American poets (Galway Kinnell, Donald Hall, Maxine Kumin, Jack Gilbert, Ruth Stone, Lucille Clifton, Robert Bly) titled Sad Friends, Drowned Lovers, Stapled Songs: Conversations and Reflections on Twentieth Century American Poets. DeNiord is a professor of English and creative writing at Providence College and a trustee of the Ruth Stone Trust.

Paper $18.95 • 232 pp.
978-0-8229-6534-3
eBook available
SALE PRICE $13.27
Blood Pages
George Bilgere

“The poems in Blood Pages typically arise out of the everyday, such as eating pancakes, a scene at Starbucks, and nostalgia for an old TV set. The wonder here is that Bilgere is able to evince from these poems moments of human pathos as affecting as the ones found in his poems on more serious subjects—a mother’s death, a father’s violence, and childbirth. Bilgere is that rare poet who can be as funny or as serious as he wants to be—often at the same time.”

—Billy Collins

Happy Hour

The two rather glossy-looking young guys drinking dry martinis at the bar use a lot of product.

They use phrases like “convergence trades” and “fungible commodities.”

In fact, one of them has said “fungible commodities” at least three times in the past ten minutes, causing the other guy to frown and vigorously tap his phone.

Meanwhile Mike and I are using phrases like “pretty good Pilsner” and “three stolen bases,” and “maybe not his best work but definitely worth taking a look at.”

And we are wearing the chalk dust of Whitman seminars, the herringbone of committee meetings, and the frayed Dockers of rejection letters.

All of which causes the two very attractive radar tracking devices sipping cosmos at the bar in their strapless summer dresses to swivel attentively and lock on to “fungible commodities.”

George Bilgere is the author of six poetry collections, most recently Imperial. His work The White Museum, was chosen by Alicia Suskin Ostriker for the Autumn House Poetry Series. The Good Kiss was selected by Billy Collins for the University of Akron Poetry Award. He has won numerous other awards, including the Midland Authors Award, the May Swenson Poetry Award, and a Pushcart Prize. His poems have appeared in numerous anthologies and journals including Poetry, Ploughshares, the Kenyon Review, Fulcrum, and the Best American Poetry series.
The Dean of Discipline
Michael Waters

Past praise for Michael Waters

“Waters stands among the best American poets writing today.”
—Roberto Bonazzi, San Antonio Express-News

IEȘIRE →
Romania

I keep thinking the meaning of the word
Must be desire, so want to follow its arrow
To wherever it’s pointing, that ballroom
Through which desire throbs like a wound,
Like the strings of the bass of Charles Mingus.
That’s the wherever where I’d like to be,
At the groin’s chernobylng epicenter,
On longing’s narrow, precarious lip,
On the viscous, pearlescent tip of desire.

But the meaning of the word is Exit,
Meaning, therefore, death, that space I’d rather
Avoid,

an absence, abyss, an abscess
Raw as a screech chalking a blackboard
Or, louder and rippling outward,
Zero’s ceaseless, starless, staticky buzz,
Unlike the seizure-inducing strobe
I keep pretending desire is.

Michael Waters’ books of poetry include Celestial Joyride, Gospel Night, Darling Vulgarity, and Parthenopi: New and Selected Poems. He is the coeditor of Reel Verse: Poems About the Movies, Contemporary American Poetry, and Perfect in Their Art: Poems on Boxing from Homer to Ali. He has chaired the poetry panel for the National Book Awards. Recipient of five Pushcart Prizes and fellowships from the National Endowment for the Arts, Guggenheim Foundation, Fulbright Foundation, and New Jersey State Council on the Arts, Waters is professor of English at Monmouth University and Visiting Distinguished Professor in the Drew University MFA program.
What We Did While We Made More Guns

Dorothy Barresi

“There is a lucid and compelling ethical indignation in Dorothy Barresi’s enviable new book. There is, as well, Barresi’s enviable mastery of twining an extended metaphor around sinuous syntactical cadences. In these bold and often furious poems, Barresi’s intelligence and imaginative power can wring clichés, or pieces of old news until each one becomes vivid and unbearable again. A powerful and arresting book.”

—Lynn Emanuel

Election Noir

You know what they used to do with a guy like that in a place like this? They’d carry him out on a stretcher.”

Las Vegas, 2016

Tight taut teeth and lips a little wet, a little hunch at the shoulders’ spite and seam.

Wet lips, jaw-rubbed, that’s swell—
tight tense talk & leering merit of American man

quick at the eye, a small mouthed man,
mean to mean on,

cracked & pricked,
sure, sure, if that’s how you want it, twitch-lipped,

attention please! A short shocked man is getting stiffed on a dead plot packing heat,

a bare-fisted havoc man coughing mid-century blood—
more cemetery press than kiss,

more war more guns more prick to take it neat.
Wet lips, nervous tick,

cold-clocked, cold cock, gut shot,

a tightfisted faithless twitch of a white heat man
with a hit a hook a jab—no hunch.

Pour him a stiff one,
hand him his hat.

Where’s this train heading?

Seething and grief, brother. Madness, seething and grief.

Dorothy Barresi is the author of four previous books of poetry: American Fanatics; Rouge Pulp; The Post-Rapture Diner, winner of an American Book Award, and All of the Above, winner of the Barnard New Women Poets Prize. She is the recipient of two Pushcart Prizes and Fellowships from the National Endowment for the Arts and the North Carolina Arts Council. She is professor of English and creative writing at California State University, Northridge.
Bird Odyssey

Barbara Hamby

Past praise for On the Street of Divine Love: New and Selected Poems

“Even those who profess to dislike or fear poetry will find themselves bedazzled and uplifted by Hamby’s long-lined, subtly rhymed, sure-footed, take-me-to-the-bridge lyrics. Funny, nimble, knowing, deeply well-read and nurtured by art, film, and music, and ebulliently imaginative, she is an adept storyteller-in-verse and juggler.”

—Booklist

Athena Ode

Road diva, divine mixologist, cancan dancer
of the mandible wars, show me the way of mind
over what’s-the-matter-with-you, girl, swirling from mouths
of righteous dudes. O goddess of attitudes, yes, ma’am,
Madame of the owl tiara, bird woman enthroned,
big cog of the cosmos, born from the noggin of Zeus,
hear my prayer, because I’m adrift in a sea of words, my boat
is cardboard pinned together with newspaper headlines
of the latest war, springing leaks that generals plug
with their double-talk, duck walk to the edge of the cliff,
and we’re holding the bill, still due after ten thousand years,
while women wail in shanty shacks, stack cord wood
for winter, open cans of baked beans, bust the seams
of polyester pants made by the Chinese. O please,
show us the way to put some spring in our spring. Bring
us a bunch of lilacs and pork rinds, something sweet
after tornadoes whip the roofs off our double-wides,
our bungalows deep in the crevices of mountains
older than you. Make us a stew of new shoots, green onions,
pole beans, and summer corn, for we are born
from the dark earth, but we’ve brushed it off, no monkey
here, though sometimes we’re all ape,
trying to escape the knuckle-dragging dance to the finish,
when it’s so clear there’s no one here. O goddess
of sway, don’t give me away, let me pretend I’m a player
with an ace in the hole, because I know I have nothing,
but sometimes only nothing can open the door to something else.
The Black Bear Inside Me

Robin Becker

“For many years Robin Becker has been writing some of the best poems of our generation. Her devotion to what Frost called ‘vocal imagination’ weds the laconic, half-humorous, half-sorrowing quality of her speech to the quiet virtuos-ity of her music. But what I most value is her clear-eyed affection for other people. To quote Thom Gunn, her poems ‘bypass the self like love.’”

—Tom Sleigh

Theory

As the animal returns on a beaten path to the den, we go back over the facts certain we ignored clear signs.

I left for Italy that summer, though she had quit her job and moved back home. I knew it signaled a bad turn but chose the Tuscan love affair in the seventeenth-century olive mill. We say we survive our siblings’ suicides, meaning we stood with our parents at the unthinkable graves. In one theory, the troubled family sacrifices one member, as plants surrender leaves in times of drought.

Robin Becker received the Lambda Award in Poetry for All-American Girl and held fellowships from the Massachusetts Cultural Council, the National Endowment for the Arts, and the Radcliffe Institute at Harvard. Her books include Tiger Heron, Domain of Perfect Affection, The Horse Fair, and Giacometti’s Dog. Professor Emeritus of English and Women’s Studies at Penn State, Becker serves as poetry and contributing editor for The Women’s Review of Books.
Cape Verdean Blues
Shauna Barbosa

“In Cape Verdean Blues, Shauna Barbosa’s voice is oracular and shapeshifting. Candid as a family friend, but with a fortuneteller’s gravity, the poems in this debut are full of lyric innovations that cut through alleyways in the mind to achieve a numinous beauty. There’s nothing weary here. These blues are alive with wit and swagger.”

—Gregory Pardlo, Pulitzer-Prize winning author of Digest

Liberation

I count gulls until they spasm into numbers, until I grasp a number never uttered. I ration dignity like crackers to last
when my own words pan dust into the mouth of a little gull.
I am a cracker to the plan.
Little gulls are black and full.

Little girls are running around in pink two pieces. I call for cover, an unspecific temp job, brown as the wanting of erasure.

On the last day of work, my boss said being black is a box for checking. I smirked and danced my hips inside the square.

Little gulls feed me not.
I like beaches, and I like counting until I reach a number rotten with plans. I’m just lounging

on a beach chair waiting for the girls’ laughter as the gulls hang like check marks. Boxing black slang. My noise so liberating it asks to be no one

Shauna Barbosa’s poems have appeared or are forthcoming in Lenny Letter, Virginia Quarterly Review, The Awl, Colorado Review, No Tokens Journal, The Atlas Review, PANK, and others. She received her MFA from Bennington College.
Darwin’s Mother
Sarah Rose Nordgren

“This striking and inventive second collection from Nordgren (Best Bones) reads as if a naturalist’s observational notebooks found a second, wondrous life as poetry. Describing both the natural and the digital worlds, Nordgren imbues scientific and technical concepts with warmth and human-ness.”

—Publisher’s Weekly

Mitochondrial Eve

Please go down and thank her under the arched branches where she sits on her heels arranging a circle of leaves for a good bed. And on the inside of her skin thank the mosaic.

Take what little she has and give it back—one piece and another, marked with plastic tags. How high can she count from your sieves submerged in water sorting her shards that lay a mosaic over the earth? You know the entry when you see it, in fact you’d recognize her anywhere—Reclining in pain on her bed under a mile of boulders always with the door open.

Sarah Rose Nordgren is the author of Best Bones, winner of the Agnes Lynch Starrett Poetry Prize. Her poems and essays have appeared widely in journals such as AGNI, Ploughshares, Kenyon Review, and American Poetry Review, and she is the recipient of two winter fellowships from the Fine Arts Work Center in Provincetown. Nordgren is currently a doctoral candidate in poetry at the University of Cincinnati.

Paper $15.95 • 80 pp.
978-0-8229-6516-9
eBook available
SALE PRICE $11.17
Talking Pillow
Angela Ball

“Talking Pillow is as intimate as a dream. In mourning her losses, the poet turns them into a new morning of the imagination peopled by a beloved companion and a cast including agents from the TSA and the FBI, Lon Chaney, Robert Frost, a young benefactor, and the glorious ghost of Anna Akhmatova.”

—David Lehman

What Is Pleasure

The supreme pleasure of love is the knowledge of doing evil.
We know that all voluptuousness makes its home there.

There are other pleasures.

That of watching twelve or fourteen leagues of liquid in constant movement.

That of contemplating nomadic peoples, who in their native dignity know nothing of mediocrity, or the desire to converse with Satan in the form of a dog or cat, or the belief in progress which means that others will do our work and thank us for the pleasure.

That of knowing superstition is the well of truth; and, how in Paris, in every grand theatre the chandelier is the protagonist—

really a spellbound whore who enjoys flying up at the right moment, opening herself utterly, taking all requests.

Angela Ball is professor of English at the University of Southern Mississippi, where she directs the Center for Writers. She is the author of four previous poetry collections: The Museum of the Revolution: 58 Exhibits, Possession, Quartet, and Night Clerk at the Hotel of Both Worlds. She is the recipient of an NEA grant and has twice won the Poetry Prize from the Mississippi Institute of Arts and Letters. Her work has been featured in Best American Poetry, on the Writer’s Almanac with Garrison Keillor, and has been frequently anthologized.
Albatross

Dore Kiesselbach

“These stunning poems feel carved onto the page as the poet recounts traumas—from family violence, to 9/11, to corporate crimes—to give us a portrait of America in our time. Chilling in their precision, and ultimately heartbreaking, these ambitious poems are multi-dimensional and unrelenting. If there can be mercy in this ‘loneliness economy,’ Kiesselbach finds it.”

—Anne Marie Macari

Girder

I did touch it although you said no.
Bent and twisted it
was passing slowly
on a flatbed truck.
The trucks had been
emptying zero
around the clock
for weeks.
And would be.
You had wanted
to see it. Not like
one of the gawkers.
(They became
a kind of fringe,
like hair around
a body cavity.)
You thought
I would know
the best place
but I had made
it my business
not to know.
It was like searching
for a picnic spot
in a park full
of prospects.
It was a date.
I felt something.
Ornaments

David Daniel

“So you didn’t think Rimbaud’s *Illuminations* were possible in an American idiom? You didn’t think that the explosive and tender, the vulgar and the visionary, could take concepts of spirit and body and wring their necks? These poems take on the South and the intricacies of race, they meditate on how power empties out the private life, all the while refusing to be pigeon-holed by ideologies of any stripe. They say with Whitman, ‘Do I contradict myself? Well then, I contradict myself. . . .’ Fierce and funny, ecstatic in their melancholy, these poems blow past any curb on the imagination. No one in any generation is writing poems that are like these: smart, visceral, immensely pleasurable to read.”

—Tom Sleigh

Excerpt from “Ornaments”

Bring down your ornaments. Bring down the attic dust. Bring down the leaves, the husks of insects, the grease From windows. Bring down the clothes, shovel them, Shovel them over the bodies you long ago brought down. Bring down the silver, the screaming, the cries of love: Bring them down and beat them. Bring them down to the street, Take a broom, and beat them: Let the dust live in the sunshaft. Bring down their tiny planets, beat them, free them— Those bodies. You wanted them once. You asked for them. Now bring them down, bring down everything you’ve wanted, Shattered, or soiled—some flag, some country you Loved once, some child you lost. . . . Bring them down and beat them, Down to your streets and beat them: There is peace in it. There is peace in the beating. . . .

David Daniel is the author of *Seven-Star Bird*, which won the Levis Reading Prize. Former poetry editor of *Ploughshares*, he founded and produces WAM-FEST: The Words and Music Festival, which gathers celebrated artists for unique collaborative performances: Bruce Springsteen with Robert Pinsky, Rosanne Cash with C. D. Wright, Talib Kweli with Quincy Troupe, and many others. He’s been a member of the core faculty of the Bennington Writing Seminars and teaches at Fairleigh Dickinson University.
Music for a Wedding

Lauren Clark

Winner of the 2016 Donald Hall Prize for Poetry
Selected by Vijay Seshadri

“Lauren Clark’s imagination is, paradoxically, both torrential and discriminating. Their writing is forceful and self-delighting yet minutely attentive to the world’s particulars. They deploy in these stunning poems the maximum amount of intellectual power consistent with a delicacy of perception, subtle sonic and rhetorical modulations, and emotional honesty and vulnerability. Their poems are a marriage and reconciliation of many if not all of the disparate, contradictory, and opposing elements of our experience.”

—Vijay Seshadri, judge

CARMINA 5

At the altar my throat almost breaks with joy. Joy

like the junebug in the kitchen which exploded into flight

from inside the toaster last summer. Joy

like the lurch of recognition when, after reaching behind the refrigerator,

my hand came back coated in a gray lace of unborn moth eggs.

I catch my voice with my hands. I understand:
The trick is to greet mortality with familiarity.

The trick is to plan the party in advance.

Lauren Clark’s poems have appeared in FIELD, Ninth Letter, the Offing, and many other journals. They earned an MFA from the University of Michigan, where they won four of five categories of the university’s prestigious Hopwood Awards. They have been the recipient of scholarships from the New York State Summer Writers Institute and the Sewanee Writers Conference. They work as program and development coordinator at Poets House in New York City and collaborate with Etc. Gallery in Chicago.
Let’s All Die Happy
Erin Adair-Hodges
Winner of the 2016 Agnes Lynch Starrett Poetry Prize
“What’s most impressive in this powerful book is the female speaker’s voice—it’s striking because what it says is often unexpected, surprising, and exactly right.”
—Ed Ochester, judge

Vow

This city’s twenty miles across from tit to toe,
something I’m told
my grandfather would have said,

the one I didn’t know and could not
have loved, so who needs him here?
When he died in ’69 his wife went too,

throwing her heart into the protestant hole,
her body following thirty years later.
I do not love you like this.

Sometimes, while driving past strip malls
chained like verses of campground rounds,
I think of your death, not the fall
or a crash but the call when they find
Wife in your phone and I imagine
I’ll know from the tone of the stranger’s voice

asking if I belong to your name. I’ll know
the fact but not the feelings, which I’m bad at

and so have to rehearse but I think first

of money, how there is none. I’d have to leave
the house in a month and mourn you
in an apartment, maybe in a complex

with a pool. Mornings after I cross alive
over the guilty river of night, our son
might ask to swim, his grief a thing

just budding its teeth, and I will take him
down to the water, float his body like a lamp
I am offering to the other side.
**Do Not Rise**  
*Beth Bachmann*  
$15.95 • Paper • 978-0-8229-6328-8 • 72 pp. • **SALE PRICE $11.17**  
“Bachmann’s poetry is morning light sliced by blinds, fragmented and illuminating. It doesn’t burn when it settles on your skin, but its warmth unnerves. Its brightness momentarily blurs all sight. ‘This warm unnerving, this brightened blurriness draws readers from sleep into a realm of sensation and forces us to pay attention.’” —*Heavy Feather Review*

**Eternity & Oranges**  
*Christopher Bakken*  
$15.95 • Paper • 978-0-8229-6404-9 • 88 pp. • **SALE PRICE $11.17**  
“This is a beautiful collection of poems: half-cryptic, half-open; half based on ancient myths, half on actual life. There’s almost always Greece as the backdrop, olives and the sea but also a human drama.” —Adam Zagajewski

**Loose Strife**  
*Quan Barry*  
$15.95 • Paper • 978-0-8229-6329-5 • 72 pp. • **SALE PRICE $11.17**  
“Violence across history, from Greek myth to modern American serial killers and the Cambodian genocide, animates this disturbing and graphically original fourth effort from Barry… Barry risks the lurid, and the knowing, but comes out more like a prophet, overwhelmed—sometimes sublimely so—by the first and second-hand truths she must convey.” —*Publisher’s Weekly*

**Jackknife**  
*New and Selected Poems*  
*Jan Beatty*  
$16.95 • Paper • 978-0-8229-6449-0 • 168 pp. • **SALE PRICE $11.87**  
“Beatty’s lyric comes from the edge of a knife that continues to carve honest beauty from an America we learn only from gifted hands. The arc of this poet’s brave heart moving through her life brings back to us the song of who we are. This is a fabulous collection.” —Afaa M. Weaver

**Looking for The Gulf Motel**  
*Richard Blanco*  
$15.95 • Paper • 978-0-8229-6201-4 • 96 pp. • **SALE PRICE $11.17**  
“Every poem in *Looking for The Gulf Motel* packs an emotional wallop and an intellectual caress. A virtuoso of art and craft who juggles the subjective and the objective beautifully, Blanco is at the height of his creative prowess and one of the best of the best poets writing today.” —Jim Elledge
**Star Journal**
*Selected Poems*
Christopher Buckley
$16.95 • Paper • 978-0-8229-6430-8 • 144 pp. • SALE PRICE $11.87
“Some poets like only celestial music, others the grit of the streets, but Buckley engages winningly with both.” —David Kirby in *San Francisco Chronicle*

**Hour of the Ox**
Marci Calabretta Cancio-Bello
*WINNER OF THE 2015 DONALD HALL PRIZE FOR POETRY*
$15.95 • Paper • 978-0-8229-6421-6 • 64 pp. • SALE PRICE $11.17
“Cancio-Bello summons life and death as she embarks on a mythic journey into her family’s past. The emotional stronghold she creates using sparse language and vivid imagery fills the emptiness rendered by sadness and grief and expresses feelings of desire, obligation, and love.” —*Booklist*

**Admit One: An American Scrapbook**
Martha Collins
$15.95 • Paper • 978-0-8229-6405-6 • 104 pp. • SALE PRICE $11.17
“An unflinching look at the underpinnings of racism in the U.S., via key figures who used science to defend sterilization, exploitation, discrimination, segregation, and dehumanization of nonwhites, and anyone ‘less’ than those with ‘superior’ genes. Collins attempts to understand her family’s experience of and participation in those times . . . [and] never lets up on the driving themes of unethical treatment and collective culpability.” —*Booklist*

**Manual for Living**
Sharon Dolin
$15.95 • Paper • 978-0-8229-6406-3 • 112 pp. • SALE PRICE $11.17
“Employing a sparkling linguistic palette, Dolin’s poems rejoice, mourn a little, and then laugh at life’s reality of not knowing the future, the divine, or one’s own purpose.” —*Salamander*

**Scald**
Denise Duhamel
$15.95 • Paper • 978-0-8229-6450-6 • 112 pp. • SALE PRICE $11.17
“In a spill of language and emotion often contained in the traditional form of the villanelle and pantoum, Duhamel explores women’s place in the world as part of nature, history, and culture and forever at sword’s edge with men. Duhamel’s deceptively informational, almost deadpan voice might at first puzzle but soon becomes incantatory, even obsessive. Engaging for a wide range of readers.” —*Library Journal*
Showtime at the Ministry of Lost Causes
Cheryl Dumesnil
$15.95 • Paper • 978-0-8229-6431-5 • 104 pp. • SALE PRICE $11.17
“Cheryl Dumesnil transforms the seemingly useless—the discarded, the broken off, what we keep in the kitchen drawer—into proof of our humanity, asserting that it’s to the things of this world, whether they be oil-slicked puddles, cathedrals, tampons or Pink Floyd, that our lives are anchored. These poems are as tactile as that kitchen junk drawer and just as rewarding to rummage through. Each poem begs to be picked up, turned over in the palm.”—Dorianne Laux

The Nerve Of It
Poems New and Selected
Lynn Emanuel
WINNER OF THE 2016 LENORE MARSHALL POETRY PRIZE
$16.95 • Paper • 978-0-8229-6369-1 • 120 pp. • SALE PRICE $11.87
“Emanuel’s uninhibited manner and her noir sensibilities are constants, especially the finely wrought use of melodrama and the erotic. New readers will gain a strong sense of Emanuel’s poetics, and those familiar with her work will see old poems in a new light as their shifted contexts draw out new resonances.”—Publishers Weekly

Women’s Poetry
Daisy Fried
$15.95 • Paper • 978-0-8229-6238-0 • 88 pp. • SALE PRICE $11.17
“Fried is a poet who will ‘tense up’ when she hears ‘an affirming poem,’ finding ‘Sourness a kind of joy I try for intricately.’ Her present-tense poems vividly record the impressions of our moment: road rage, smartphones, magnet loops, Facebook, a ‘gun megachurch.’ This is a commanding book.” —The New York Times

Catalog of Unabashed Gratitude
Ross Gay
WINNER OF THE 2016 NATIONAL BOOK CRITICS CIRCLE AWARD
$15.95 • Paper • 978-0-8229-6331-8 • 112 pp. • SALE PRICE $11.17
“The Bloomington Community Orchard must have spread its roots into Ross Gay . . . as the organic poems in his third collection bear fruit, line by line, with each fresh word or phrase. Often vulnerable and self-conscious in tone, they dig deep in the dirt of memory and unearth powerful images.” —Booklist

A Revised Poetry of Western Philosophy
Daniel Grandbois
$15.95 • Paper • 978-0-8229-6432-2 • 112 pp. • SALE PRICE $11.17
“Imagine, as Daniel Grandbois has, a conflation of Marxes (Karl and Groucho) and a hipster Plato, and you can begin to understand the enterprise of reimagining the history of Western philosophy as a series of comic summaries, complete with abstracts for the novice and infused with a storyteller’s sense of the need to entertain, while shedding light on the great intellectual enterprises from ancient to modern times. This book is a marvel.”—Christopher Kennedy
In the Volcano’s Mouth
Miriam Bird Greenberg

WINNER OF THE 2015 AGNES LYNCH STARRETT POETRY PRIZE
$15.95 • Paper • 978-0-8229-6433-9 • 112 pp. • SALE PRICE $11.17

“These poems do what the best poetry sometimes does: reveal and deepen our understanding of the strangeness in the ordinary. And do so in language clear as a bell.”—Ed Ochester, judge

The Republics
Nathalie Handal

WINNER OF THE 2016 GEORGE ELLENBOGEN POETRY AWARD FROM THE ARAB AMERICAN NATIONAL MUSEUM
$15.95 • Paper • 978-0-8229-6332-5 • 88 pp. • SALE PRICE $11.17

“Handal watches and waits to ‘catch what aches in beauty,’ telling stories of Haitians and Dominicans with searing honesty. [She] artfully captures the desire, the rawness of life, and the ‘misery that burns the soul’ of the people she encounters.”
—Publishers Weekly

Dear, Sincerely
David Hernandez

$15.95 • Paper • 978-0-8229-6407-0 • 80 pp. • SALE PRICE $11.17

“By turns humorous, whimsical, and provocative, Hernandez arranges this book around epistolary salutations and valedictions, with titles like “Dear Professor” and “Dear Proofreader.” The best of these resemble Neruda’s odes, in which everyday objects absorb human emotions to become perfectly personified. . . A curious, kaleidoscopic work of poetic intelligence.”—Booklist

Milk Black Carbon
Joan Naviyuk Kane

$15.95 • Paper • 978-0-8229-6451-3 • 72 pp. • SALE PRICE $11.17

“Milk Black Carbon is at once a brilliant work of lyric art and a decoding of knowledges written ‘in the dark cursive of a wolf/circling on sea ice.’ Kane’s is a vertiginous sensibility, chiseled into language in a precarious time, as the rising seas ‘rephrase us.’ She writes in English and Inupiaq Eskimo, toward a horizon of radical futurity, against nostalgia, with awareness that there is no turning back. This is a twenty-first century poetry, urgent, necessary, and of its time.”—Carolyn Forché

The Essential Etheridge Knight
Etheridge Knight

$15.95 • Paper • 978-0-8229-5378-4 • 128 pp. • SALE PRICE $11.17

“Knight can move from pathos and a near-tragic destructiveness of imprisonment and prejudice to tenderness and a lusty, incisive wit.”—Library Journal
Flying at Night
Poems 1965-1985
Ted Kooser
$14.95 • Paper • 978-0-8229-5877-2 • 152 pp. • SALE PRICE $10.47
$24.95 • Cloth • 978-0-8229-4258-0 • SALE PRICE $17.47
“His trademark star turn: Kooser smoothly, seamlessly elevates the humdrum moments to the sublime.” —San Francisco Chronicle

Boy with Thorn
Rickey Laurentiis
$15.95 • Paper • 978-0-8229-6381-3 • 104 pp. • SALE PRICE $11.17
“Laurentiis’s debut collection oscillates between a lament for the brutalization of black bodies throughout history and a celebration of the pleasures of sexuality and desire. An anxious tension that haunts the book; Laurentiis’s difficulty in reconciling his relationship to canonical art, art’s relationship to white supremacy, and his dual celebration of and mourning for lives at society’s margins. Laurentiis possesses the formal tools of a strong poet.” —Publishers Weekly

The State of the Art
Edited by David Lehman
$24.95 • Cloth • 978-0-8229-4439-3 • 240 pp. • SALE PRICE $17.47
“In 1987, Lehman, the prolific poet, critic and editor, somehow talked Scribner into publishing an annual anthology to be called The Best American Poetry. Lehman has contributed brief forewords to every volume; this book collects them. Read end to end, they form a swift, dishy, insightful, entertaining account of American poetry’s fashions and trajectories as one century sputtered out and the next cleared its throat.” —New York Times

The Selected Levis
Revised Edition
Larry Levis | Edited by David St. John
$17.95 • Paper • 978-0-8229-5793-5 • 224 pp. • SALE PRICE $12.57
“Levis’s poetry became almost literally breathtaking, a kind of verse that spelled itself out and cast its spell in such sinewy inventive cadences that the leaves to which he referred in ‘the widening spell of the leaves’ might well have been those most powerfully American bits of foliage, Leaves of Grass.” —Poetry

The Invisible Bridge/El Puente Invisible
Selected Poems of Circe Maia
Translated by Jesse Lee Kercheval
$17.95 • Paper • 978-0-8229-6382-0 • 168 pp. • SALE PRICE $12.57
Walk across The Invisible Bridge/El Puente Invisible and you too will enter the graceful light Maia has been casting for decades over the troubled yet blessed landscapes of Latin America.” —Rigoberto Gonzalez
Wild Hundreds
WINNER OF THE 2014 AGNES LYNCH STARRETT POETRY PRIZE
Nate Marshall
$15.95 • Paper • 978-0-8229-6383-7 • 80 pp. • SALE PRICE $11.17
“In his powerful debut collection, Marshall explores the perils and praise songs of black lives on the South Side of Chicago. Marshall’s poetry offers an insider’s perspective that asks the reader to parse the sociopolitical systems that imperil black lives—not through abstract ideology, but through authentically rendered eyes.”
—Publishers Weekly

Blood Memory
Colleen J. McElroy
$15.95 • Paper • 978-0-8229-6408-7 • 128 pp. • SALE PRICE $11.17
“There is much to admire in Blood Memory, from the general impulse to preserve a family against the onslaught of time to the details of this particular African-American family in the twentieth-century heartland, to McElroy’s style, at once spare and dense with incident and observation.”
—The Potomac

Satan Says
Sharon Olds
$15.95 • Paper • 978-0-8229-5314-2 • 72 pp. • SALE PRICE $11.17
“Sharon Olds’s poetry has the intensity and power to move the reader, whether her subject be personal family life or political events.”—American Poetry Review

Waiting for the Light
WINNER OF THE 2017 NATIONAL JEWISH BOOK AWARD FOR POETRY
Alicia Suskin Ostriker
$15.95 • Paper • 978-0-8229-6452-0 • 96 pp. • SALE PRICE $11.17
“Ostriker so loves the world, its griefs, traumas, praises, mysteries, and joys, that she teaches us to love the world with her—sometimes desperately, heartbrokenly, never despairingly. Ostriker is an essential poet, writing at the height of her powers.”
—Daisy Fried

The Thin Wall
Martha Rhodes
$15.95 • Paper • 978-0-8229-6453-7 • 72 pp. • SALE PRICE $11.17
“In books that are as demanding as they are beautiful, Martha Rhodes has been mapping the psychic terrain of family life and romantic life in contemporary America. The way we are betrayed by others, the way we betray ourselves, the way love is both harbor and harm, the way memory is both a form of elation and of wounding—Rhodes looks at our instances of extremity and somehow turns them into bittersweet lyric utterance. Spare and unsparing, The Thin Wall is Rhodes doing her most powerful work so far.”—Rick Barot
Karankawa  
Ilana Rocha  
$15.95 • Paper • 978-0-8229-6384-4 • 88 pp. • **SALE PRICE $11.17**  
“These are the poems of a new fire. They are fueled by a passionate, lyrical surrealism. This collection in essence embodies a fresh kind of creation story emerging from the Americas. It’s like reading Rimbaud for the first time.”—Joy Harjo

The Americans  
David Roderick  
**WINNER OF THE 2014 JULIE SUK AWARD**  
$15.95 • Paper • 978-0-8229-6312-7 • 88 pp. • **SALE PRICE $11.17**  
“We must listen to these timely words and remember the power of poetry to depict a society, to inspire change.”—Coal Hill Review

Mimi’s Trapeze  
J. Allyn Rosser  
$15.95 • Paper • 978-0-8229-6315-8 • 112 pp. • **SALE PRICE $11.17**  
“*Mimi’s Trapeze* leaps from one stunning poem to the next. Writing with all the wit, polemical acumen, metaphorical daring, and formal skill of an eighteenth-century master, Rosser’s sensibility is a most welcome response to the patriarchal arguments of the past.”—Harvard Review Online

No Way Out but Through  
Lynn Sharon Schwartz  
$15.95 • Paper • 978-0-8229-6459-9 • 88 pp. • **SALE PRICE $11.17**  
“One marvels at the force of seeing in Schwartz’s *No Way Out but Through* and cannot help but feel a particular gratitude for her abundant humor. Go all in with these poems; you’ll reap unknown rewards. She possesses a quick-witted imagination that sanctifies memories and makes room for the wondrous nature of our cosmopolitan lights.”—Major Jackson

Energy Corridor  
Glenn Shaheen  
$15.95 • Paper • 978-0-8229-6385-1 • 88 pp. • **SALE PRICE $11.17**  
“The American roller coaster of economic and psychologic inflation and deflation is *Energy Corridor’s* timely subject, the city of Houston its genius loci. Glenn Shaheen brings a laser eye to national, neighborly, and personal iniquities large and small. This book bristles and pops.”—Dana Levin
**Primer**  
*Aaron Smith*  
$15.95 • Paper • 978-0-8229-6434-6 • 104 pp. • **SALE PRICE $11.17**  
“Smith’s third collection rides the razor’s edge between violence and vulgarity, divulging scenes of uncensored sexuality and exposing the dangerous rigidity of traditional masculinity. A frighteningly gifted and complex poet, Smith should be read together with Randall Mann and D. A. Powell as well as novelist Justin Torres.” —ALA Booklist

**Orbit**  
*Arthur Vogelsang*  
$15.95 • Paper • 978-0-8229-6409-4 • 88 pp. • **SALE PRICE $11.17**  
“A seriously playful absurdist, Vogelsang deflates false authority while underscoring the barbarism of history. In his rangy diction, he underscores our frailties and our incomprehensible and finite existence.” —Ira Sadoff

**For Dear Life**  
*Ronald Wallace*  
$15.95 • Paper • 88 pp. • 978-0-8229-6386-8 • **SALE PRICE $11.17**  
“I love the deep humanity, the mix of wit and rue in *For Dear Life*—the wisdom that knows its limits, the irony that ends not in bitterness but delight, affirming both the passing of time and its continuation.” —Betsy Sholl

**Spirit Boxing**  
*Afaa Michael Weaver*  
$15.95 • Paper • 978-0-8229-6458-2 • 112 pp. • **SALE PRICE $11.17**  
“Afaa Michael Weaver is one of the most significant poets writing today. With its blend of Chinese spiritualism and American groundedness, his poetry presents the reader (and the listener, for his body of work is meant to be read aloud) with challenging questions about identity, about how physicality and spirit act together or counteract each other to shape who we are in the world.” —Henry Louis Gates for *Baltimore Magazine*

**For the Scribe**  
*David Wojahn*  
$15.95 • Paper • 978-0-8229-6454-4 • 128 pp. • **SALE PRICE $11.17**  
“From his startling first book *Icehouse Lights* to the great integrity, virtuosity, and emotional power of *For the Scribe*, the poetry of David Wojahn has met the highest standards of achievement. Poems insightful, inclusive, and deeply felt, of celebration and of love—poems of morally urgent testimony to the most pressing social, political, and cultural issues of our time and to the art of poetry itself—*For the Scribe* contains poetry’s every truth.” —Lawrence Joseph
Agnes Lynch Starrett Poetry Prize

Each year, the University of Pittsburgh Press awards the Agnes Lynch Starrett Poetry Prize for a first full-length book of poems. Named after the first director of the Press, the prize carries a cash award of $5,000 and publication by the University of Pittsburgh Press. The Starrett Prize is our only venue for first-book poetry manuscripts.

The award is open to any poet writing in English who has not had a full-length book of poetry published previously. We define “full-length book” as a volume of 48 or more pages published in an edition of 750 or more copies.

For more information, please visit our website at www.upress.pitt.edu

For Instructors

Examination copies of paperback editions are available to instructors considering a book for classroom use. All requests must be submitted in writing on departmental letterhead and should include name and date of course and approximate enrollment. Submit requests, accompanied by payment of $6.00 per title to cover handling costs, to University of Pittsburgh Press, Chicago Distribution Center, 11030 South Langley, Chicago, IL 60628, or fax to: (773) 702-7212. Hardcover editions may be requested by submitting a similar request along with payment in the amount of 40% off the retail price.

One complimentary desk copy is available per instructor with every ten copies of a title ordered for classroom use. Requests must be received in writing on departmental letterhead and include name and date of course, approximate enrollment, and name of bookstore placing the order. You may fax your request to (412) 383-2466.

Visit our website at www.upress.pitt.edu for a complete list of all books in the Pitt Poetry Series, as well as table of contents and sample poems.
Ordering Information

To receive your 30% discount, order online at www.upress.pitt.edu. Use promo code PC692 in the shopping cart or call 800-621-2736. Discount offer expires April 30, 2018. Books not yet published or temporarily out of stock will be charged to your credit card when the book is available.

Shipping & Handling

In North America, add $6.00 for the first book and $1.25 for each additional book. International: add $9.50 for the first book and $6.00 for each additional book.

For more information, and a complete list of all books in the Pitt Poetry Series, please visit our website at upress.pitt.edu

Follow Pitt Poetry Series on

Follow the University of Pittsburgh Press on

Many of our books are available from the following online retailers

[Logos for Amazon Kindle, Apple iBooks, Barnes & Noble Nook, Google Play, and eBooks.com]