

Shane McCrae

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The Gilded Auction Block Shane McCrae, 2019-02-12 An incisive new collection of poetry on political and contemporary themes I'm made of murderers I'm made Of nobodies and immigrants and the poor and a whole / Family the mother's liver and her lungs In *The Gilded Auction Block*, the acclaimed poet Shane McCrae considers the present moment in America on its own terms as well as for what it says about the American project and Americans themselves. In the book's four sections, McCrae alternately responds directly to Donald Trump and contextualizes him historically and personally, exploding the illusions of freedom of both black and white Americans. A moving, incisive, and frightening exploration of both the legacy and the current state of white supremacy in this country, *The Gilded Auction Block* is a book about the present that reaches into the past and stretches toward the future.

In the Language of My Captor Shane McCrae, 2016-01-17 Winner of the Lannan Literary Award for Poetry (2017) Acclaimed poet Shane McCrae's latest collection is a book about freedom told through stories of captivity. Historical persona poems and a prose memoir at the center of the book address the illusory freedom of both black and white Americans. In the book's three sequences, McCrae explores the role mass entertainment plays in oppression, he confronts the myth that freedom can be based upon the power to dominate others, and, in poems about the mixed-race child adopted by Jefferson Davis in the last year of the Civil War, he interrogates the infrequently examined connections between racism and love. A reader's companion is available at wesleyan.edu/wespress/readerscompanions.

Sometimes I Never Suffered Shane McCrae, 2020-08-04 Spanning religious, historical, and political themes, a new collection from the award-winning poet I think now more than half Of life is death but I can't die Enough for all the life I see In *Sometimes I Never Suffered*, his seventh collection of poems, Shane McCrae remains "a shrewd composer of American stories" (Dan Chiasson, *The New Yorker*). Here, an angel, hastily thrown together by his fellow residents of Heaven, plummets to Earth in his first moments of consciousness. Jim Limber, the adopted mixed-race son of Jefferson Davis, wanders through the afterlife, reckoning with the nuances of America's racial history, as well as his own. *Sometimes I Never Suffered* is a search for purpose and atonement, freedom and forgiveness, imagining eternity not as an escape from the past or present, but as a reverberating record and as the culmination of time's manifold potential to mend.

The Animal Too Big to Kill Shane McCrae, 2015-11-17 An electric inquiry into faith, race, and poverty in America by a

poet of “remarkable urgency and empathy” (Publishers Weekly). This collection, winner of the 2014 Lexi Rudnitsky Editor’s Choice Award, further establishes Shane McCrae as an indispensable poetic voice. With his unmistakable cadences, he probes insistently yet big-heartedly into some paradoxes of belief and righteousness, confronting God from the quagmire of his upbringing: half-Black and raised by White supremacists.

Mule Shane McCrae, 2011 Poetry. African American Studies. MULE is highly lyrical, obsessively incantatory, audaciously formal, and actually a very personal, very autobiographical book. In it, the author addresses his at the time failing second marriage (which he is no longer in), his son's autism, his own racial identity, and some of his beliefs about God. Some books come down like gods dying to transform us out of our empty, shattered lives. MULE is such a book. Never shying away from sudden confusions of pain and beauty, Shane McCrae's questions are not why so much pain? why so much beauty? but, instead, how can they remake us? McCrae's is a living, breathing poetry made of wisdom and wrenching song. Katie Ford

Blood Shane McCrae, 2013 Shane McCrae's astounding third collection of poems, Blood, is a book of dramatic slave narratives that are written so close to the bone that every poem reads like an insider's account of what happened inside the burning frame of a history nobody read. This is a treatise about slavery in every conveyance of the word: slavery to the man, to the Klan, to the child, to the land, to a murderous heart, to bad thinking, to the betrayed and to the betrayer. And every poem seems to be written from the place of some final recognition, a reckoning: This is who I am. This is what happened to me. This is what happened to us, as a people. -- Review by Michael Klein, publisher's website.

Revisiting the Elegy in the Black Lives Matter Era Tiffany Austin, Sequoia Maner, Emily Rutter, Darlene Scott, 2019-12-09 Revisiting the Elegy in the Black Lives Matter Era is an edited collection of critical essays and poetry that investigates contemporary elegy within the black diaspora. Scores of contemporary writers have turned to elegiac poetry and prose in order to militate against the white supremacist logic that has led to recent deaths of unarmed black men, women, and children. This volume combines scholarly and creative understandings of the elegy in order to discern how mourning feeds our political awareness in this dystopian time as writers attempt to see, hear, and say something in relation to the bodies of the dead as well as to living readers. Moreover, this book provides a model for how to productively interweave theoretical and deeply personal accounts to encourage discussions about art and activism that transgress disciplinary boundaries, as well as lines of race, gender, class, and nation.

Forgiveness Forgiveness Shane McCrae, 2014 Poetry. African American Studies. The follow up to 2013's BLOOD (Coldfront's book of the year), FORGIVENESS FORGIVENESS is a visceral poetry collection that troubles the intersections of race, abuse, memory and history. Concerned with how the visibility of blackness can become an individual burden, FORGIVENESS FORGIVENESS traces the lingering fallout of an identity informed by traumatic artifacts and events how the story of a story can be revised. FORGIVENESS FORGIVENESS complicates the idea of family as nurturer and destroyer. A

physical and haunting work of cathartic healing. Shane McCrae's FORGIVENESS FORGIVENESS is song that writes wrongs until they ring with generosity. When the poet turns to trauma and difficulty for subject matter, he returns to us with an unflinching devotion to hope, to possibility bearing wisdom, sustenance. McCrae has again transmuted a legacy of violence into one of love because 'the promise / is / New life.' Heidi Lynn Staples

New and Collected Hell Shane McCrae,2025-02-11 Shane McCrae, “peer to the peerless” (New York Journal of Books), takes up and turns on its head the mantle of Dante in this contemporary vision of Hell. Of death the muse is death the muse of Hell Is death the muse of Heaven I don't know O muse of where howcan I hope to go To where I pray I'll go sing at least tell Shane McCrae, one of the most prophetic and powerful poetic voices of our time, has created a twenty-first-century epic in *New and Collected Hell*. As David Woo wrote in *Poetry*, “McCrae’s poems allude to literary precursors like Dante, Milton, and the Bible, but the voice is unabashedly of our time . . . By seeking to heal the rift in his own identity, McCrae has listened intently to the literary echoes emanating from the English language and transmuted them through his own dynamic voice.” Here, he gathers new and previous work as a culmination of his long-standing poetic project: a new and unforgettable journey through Hell. McCrae’s work is indelible, and this collection brings his searing vision to new depths.

Cain Named the Animal Shane McCrae,2023-04-04 A prophetic new collection of poems from Shane McCrae, “a shrewd composer of American stories (Dan Chiasson, *The New Yorker*) Writing you I give the death I take I know I should feel wounded by your death I write to you to make a wound write back Shane McCrae fashions a world of endings and infinites in *Cain Named the Animal*. With cyclical, rhythmic lines that create and re-create images of our shared and specific pasts, McCrae's work moves into and through the wounds that we remember and “strains toward a vision of joy” (Will Brewbaker, *Los Angeles Review of Books*). *Cain Named the Animal* expands upon the biblical, heavenly world that McCrae has been building throughout his previous collections; he writes of Eden, of the lost tribe that watched time enter the garden and God rehearse the world, and of the cartoon torments of hell. Yet for McCrae, these outer bounds of our universe are inseparable from the lives and deaths on Earth, from the mundanities and miracles of time passing and people growing up, growing old, and growing apart. As he writes, “God first thought time itself / Was flawed but time was God’s first mirror.”

The Magician King Lev Grossman,2012-05-29 Lev Grossman’s new novel *THE BRIGHT SWORD* will be on sale July 2024 Return to Fillory in the riveting sequel to the New York Times bestseller and literary phenomenon, *The Magicians*, now an original series on SYFY, from the author of the #1 bestselling *The Magician’s Land*. Quentin Coldwater should be happy. He escaped a miserable Brooklyn childhood, matriculated at a secret college for magic, and graduated to discover that Fillory—a fictional utopia—was actually real. But even as a Fillorian king, Quentin finds little peace. His old restlessness returns, and he longs for the thrills a heroic quest can bring. Accompanied by his oldest friend, Julia, Quentin sets off—only to somehow wind up back in the real world and not in Fillory, as they’d hoped. As the pair struggle to find their way back to their lost

kingdom, Quentin is forced to rely on Julia's illicitly learned sorcery as they face a sinister threat in a world very far from the beloved fantasy novels of their youth.

The Many Hundreds of the Scent Shane McCrae, 2023-10-17 A stunning new collection of poetry from Shane McCrae, winner of the Whiting Writers' Award. Shane McCrae, one of the most powerful voices in contemporary poetry, returns with *The Many Hundreds of the Scent*, an urgent new collection that brims with lyric force. He expands both the poetic and the personal mythologies that he has been constructing over the course of his career. In addition to introducing his readers to "the thin king / who eats the world," McCrae invites them to bear witness to his tangle of childhood memories. In brutal, sorrowful lines, he recounts being kidnapped by his white supremacist maternal grandparents from his Black father as a boy. "O reader, listener, stay," McCrae writes. "You are now evidence." In *The Many Hundreds of the Scent*, Homeric figures mingle with those who populate the poet's world. Helen weighs Paris's spear in her hand and bloodies a raging Achilles; Penelope burns her loom each night; Dido watches Aeneas's ship burn on the horizon. A strikingly original and engaging poet, McCrae continually surprises—the collection includes a series of poems about the advent of post-rock and Hex, the debut album of the English band Bark Psychosis. With this collection, he has once more crafted an extraordinarily affecting book of poetry. As Kate Kellaway writes in *The Guardian*, "In McCrae's hands, poetry is reclamation. It is also transport: writing a way out and through."

The Bees Make Money in the Lion Lo Kwa Mei-en, 2016 Poetry. Winner of the 2015 CSU Poetry Center Open Book Competition, Selected by Lesle Lewis, Shane McCrae, & Wendy Xu. *THE BEES MAKE MONEY IN THE LION* is a journey across a dizzying landscape of immigrants and androids, of alien romance and elegies. Here we encounter a language that is both familiar and estranging: phones burble, voices tune by 'auto-fable,' and we are kicked 'in the essay.' Lo Kwa Mei-en is a formalist trickster: her aubades, sonnets, and pastorals are like none you've ever read before, stuttering with rapid-fire rhymes and repetitions, pulling you through unexpected swerves. Reading this remarkable collection is like 'downloading a copy of a consciousness FAQ,' finding within it a fractured yet powerful voice. 'Voltas fail' and forms falter, but Lo Kwa Mei-en's poems declare: 'here we are, unhurt nowhere, / editing violence until we dawn.' Timothy Yu If rapture is a dizzy ecstasy brought on by a love no deeper than a hot mouth, then call me taken in and taken over. Lo Kwa Mei-en's *THE BEES MAKE MONEY IN THE LION* is bawdiness and bombast, a babel of tongues locked and loaded, vowel-drunk and pledging allegiance to the bones of a lion. These downloaded colonists and conquerors masquerading as citizens romance the future, drag you to the edge by your treacherous light. I want to lick these poems from z to a, wear this sonnet crown like a riddled king of this alien kingdom and its honeyed kingdom come. Traci Brimhall Lo Kwa Mei-en's second collection rings with 'bravado's vibrato.' Her honeyed roar, itself golden and generously gilding, acknowledges an echo's willingness to submit, and cries 'Lo' instead: clever reverberation in her 'self-landscape' as she recites 'a fable with no phobia.' Here, the alien non-citizen

disassembles the colony by naming its simulacrum of fear in varying degrees of intimacy: the tourist, the migrant, the stranger, the immigrant. This is 'the futurist's job.' In THE BEES MAKE MONEY IN THE LION, the hive serves as metaphor for a postmodern diaspora to be at the mercy of a swarm, compliant within the biblical irresistible, an actor in a dystopian myth disguised as reality. Lo Kwa Mei-en's speaker pledges not to nation but to story. Her exquisite execution of form works to mythify this speaker, rendering her super capable. Ladan Osman

In Canaan Shane McCrae, 2010 Poetry. African American Studies. In Shane McCrae's IN CANAAN, he inhabits the personae of the escaped slave Margaret Garner, who, in the mid-1800s, murdered one of her daughters in order to keep her from returning to slavery. I couldn't stop/Hurting her because it hurt, writes McCrae in the voice of Garner, Before that night I never had the chance to love / Anyone/ she was the first person I loved. McCrae composes in broken forms and shattered fragments, retelling a harrowing historical story through the imagined first-person point of view of its tortured and terrified heroine.

Firewatch Jan Verberkmoes, 2021-11-16 Debut poetry collection from Jan Verberkmoes

The Best American Poetry 2010 Amy Gerstler, David Lehman, 2010-09-14 AMY GERSTLER'S COMMITMENT TO INNOVATIVE POETRY that conveys meaning, feeling, wit, and humor informs the cross section of poems in the 2010 edition of *The Best American Poetry*. The works collected here represent the wealth, the breadth, and the tremendous energy of poetry in the United States today. Featuring poems from some of our country's top bards, including John Ashbery, Anne Carson, Louise Glück, Sharon Olds, and Charles Simic, *The Best American Poetry 2010* also presents poems that poignantly capture the current moment, such as the sonnets John Updike wrote to chronicle his dying weeks. And there are exciting poems from a constellation of rising stars: Bob Hicok, Terrance Hayes, Denise Duhamel, Dean Young, and Elaine Equi, to name a very few. The anthology's mainstays are in place: It opens with series editor David Lehman's incisive foreword about the state of American poetry and has a marvelous introduction by Amy Gerstler. Notes from the poets, illuminating their poems and their writing processes, conclude this delightful addition to a classic series. Dick Allen * John Ashbery * Sandra Beasley * Mark Bibbins * Todd Boss * Fleda Brown * Anne Carson * Tom Clark * David Clewell * Michael Collier * Billy Collins * Dennis Cooper * Kate Daniels * Peter Davis * Tim Dlugos * Denise Duhamel * Thomas Sayers Ellis * Lynn Emanuel * Elaine Equi * Jill Alexander Essbaum * B. H. Fairchild * Vievee Francis * Louise Glück * Albert Goldbarth * Amy Glynn Greacen * Sonia Greenfield * Kelle Groom * Gabriel Gudding * Kimiko Hahn * Barbara Hamby * Terrance Hayes * Bob Hicok * Rodney Jones * Michaela Kahn * Brigit Pegeen Kelly * Corinne Lee * Hailey Leithauser * Dolly Lemke * Maurice Manning * Adrian Matejka * Shane McCrae * Jeffrey McDaniel * W. S. Merwin * Sarah Murphy * Eileen Myles * Camille Norton * Alice Notley * Sharon Olds * Gregory Pardlo * Lucia Perillo * Carl Phillips * Adrienne Rich * James Richardson * J. Allyn Rosser * James Schuyler * Tim Seibles * David Shapiro * Charles Simic * Frank Stanford * Gerald Stern * Stephen Campbell

Sutherland * James Tate * David Trinidad * Chase Twichell * John Updike * Derek Walcott * G. C. Waldrep * J. E. Wei * Dara Wier * Terence Winch * Catherine Wing * Mark Wunderlich * Matthew Yeager * Dean Young * Kevin Young

A Portrait of the Self as Nation: New and Selected Poems Marilyn Chin, 2018-10-16 “Dark, playful, incisive and heartbreaking.” —San Diego Union-Tribune Spanning thirty years of dazzling work—from luminous early love lyrics to often-anthologized Asian American identity anthems, from political and subversive hybrid forms to feminist manifestos—A Portrait of the Self as Nation is a selection from one of America’s most original and vital voices. Marilyn Chin’s passionate, polyphonic poetry is deeply engaged with the complexities of cultural assimilation, feminism, and the Asian American experience; she spins precise, beautiful metaphors as she illuminates hard-hitting truths.

Dog Girl Heidi Lynn Staples, 2007 Poetry. In *DOG GIRL*, Heidi Lynn Staples dances on a tightrope strung between sense and nonsense, between adulthood and childhood, and the lyricism of her verbal acrobatics confounds and delights in the way only genuine poetry can. Staples takes the existing lexicon and wrenches words into position, then commands them to be other than what they were, much to the joy of her astonished reader --Christopher Kennedy. The truth and beauty welcomed in *DOG GIRL* is that nothing lasts, nothing is complete, and nothing is perfect. Staples continues the Joycean, Steinian and even Shakespearean wordplay evident in her first book, channeling it through a dizzying collection of formal structures—Janimerick through Decemblank, with haiku, sonnets, prose poems, nursery rhyme, and more. She draws her explicit subject matter from her own passionate and tumultuous marriage, her profound engagement with the nonhuman world, and a core-deep grief from a late-term pregnancy loss. Staples previously authored *GUESS CAN GALLOP*, which is also available at SPD.

Inappropriate Sleepover Meg Johnson, 2014-03-14 Meg Johnson's collection, *Inappropriate Sleepover*, had me at page one. Her quirky and darkly humorous poems are as refreshing as they are clever, as disarmingly entertaining as they are provocative. Meg Johnson is a stunning addition to the American poetry scene. -Nin Andrews Half siren song, half battle cry, Meg Johnson's *Inappropriate Sleepover* is a debut collection that coaxes us out of our tightlyzipped sleeping bags and keeps us up until dawn with poems that resonate, beguile, and delight. Equally whimsical and poignant, Johnson's voice introduces us to a new sort of poetry heroine: one who is undaunted by external forces that oppose her, and driven to excavate the most subtle nuances of human connection. These are poems to keep for yourself, and to share with your very best friends. -Mary Biddinger In these poems, Meg Johnson dances on the narrow boundary dividing self-confidence from self-delusion. Always unsettled, her restlessness born from her awareness that the self is too big to fit, even when broken into parts, into the many and ever-proliferating boxes in which a self is expected to find its many homes, her speakers both celebrate and lament the quotidian by which they are enraptured: If I was a tree I'd / want to be a pine because of the needles. People / would always be finding a piece of me. And the celebrating, and the lamenting, are themselves both enrapturing. -Shane McCrae Meg Johnson was born and raised in Ames, Iowa, and has since lived and worked in various cities. Her poems have appeared in

Hobart, The Puritan, San Pedro River Review, Sugar House Review, Wicked Alice, and others. Meg started dancing at a young age and worked professionally in the performing arts for many years. She is currently the editor of Dressing Room Poetry Journal and an M.F.A. candidate in creative writing. Visit her at www.megjohnson.org.

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