



THE KILIM DREAMING

By turns whimsical, terrifying, and elegiac, the four sobering poetic sequences featured in *The Kilim Dreaming* move with an acute formal and narrative dexterity, and they cast a wide net—wide enough, in fact, to engage head-on with the boundless complexities of contemporary life. These poems bear witness to the intersection of heart and mind, and they show us a poet brave enough to reach into the recesses of his essential public and private concerns.

Michael McGriff, *To Build My Shadow a Fire*

THE EFFIGIES

Robert Hill Long, more than any poet since Galway Kinnell, considers death as the central concern of his work. The prose poems of his remarkable *Effigies* have moved away from what Robert Morgan once described in Long's work as "the sad flotsam of family" and closer toward "the legend and landscape of America."

P. H. Liotta, *The Graveyard of Fallen Monuments*

THE WORK OF THE BOW

...is intense, edge; but at the same time serene; it builds and moves like a river. There are poems here that are so human and alive they will break your heart and end up leaving it better.

Thomas Lux, *The Cradle Place*

Cover photos by Mysserli (guitar)
and Don Fulano (telephone dial)

