



News from

Red Hen Press

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Covet

Poems by

Lynnell Edwards

covet (kúh-vit)*v. tr.:* to desire, esp. to desire eagerly, to wish for, long for. As in to covet another's belongings, the ghosts of households and fixtures, their voices or warnings. *Ex:* she coveted the fine table, the rich furnishings of her neighbor's home. As in to covet the past, a lost year, a lost life or one not lived. *Ex:* turning the photograph of her parents over in her hand, she imagined their happiness and coveted what might have been. As in to eagerly wish for the health, well-being of one for whom responsibility is given, or a child. *Ex:* she coveted, above all, happiness for her sons. Or, to want that (i.e. person) which one may not have, desire to possess another. *Ex:* thou shalt not covet.

Covet

Poems by Lynnell Edwards

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80 pages

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Biographical note:

Lynnell Major Edwards is the author of three collections of poetry: *Covet* (2011), *The Highwayman's Wife* (2007), and *The Farmer's Daughter* (2003), all from Red Hen Press. Her book reviews and short fiction have been published nationally in such journals as *Pleiades*, *The Hollins Critic*, *Connecticut Review*, *American Book Review*, and *New Madrid*. She is Associate Professor of English at Spalding University in Louisville, Kentucky. She also writes a books column for *Louisville Magazine* and is a Board member of InKY, inc., sponsor of the monthly literary reading series InKY, which she co-produces.

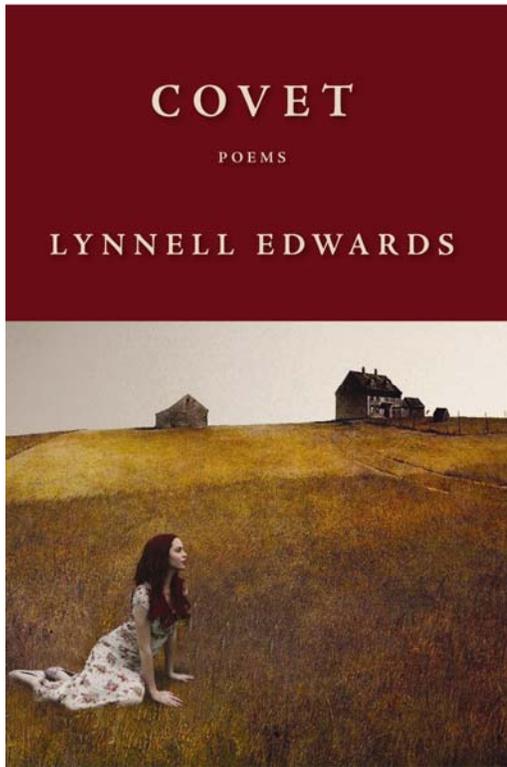
Praise for *Covet*:

“Lynnell Edwards’s third poetry collection, *Covet*, is a fascinating, wide-ranging examination of desire. From the small and antique—a “Tinderbox Chamberstick w/Flint and Cover,” say, to the middle distance of ‘Available Light’ and everyday life, to the wild freedom of turkey vultures ‘soaring / each spring over Pine Mountain,’ her poems are witty, lyrical, commonsensical, and marvelously bold. This is a book *worth* coveting.”

—Kelly Cherry



More Praise for *Covet*:



“Lynnell Edwards’ new collection of finely wrought poems invites us to join her pacing the quotidian, where the objects and furniture of other peoples’ lives can be as covetous as ghosts. Here we find ourselves settled and unsettled, able to touch the absence in the passages of joy. Such things as coyotes and domestic life are faced with wry humor and a ‘salted grace,’ and an age-dulled prism becomes a ‘lost slipper of light.’ This fine poet’s ability to ‘see into the life of things,’ as Wordsworth put it, makes her third book a quiet revelation and a necessary read.”

—David Mason

“Great beauty, these poems understand, often steals in unexpectedly—the bird through the window, the forsythia that erupts out of a wintry landscape. Again and again we encounter here ‘the breath of the ecstatic,’ hearts ‘filled to bursting’ ‘rush[ing] and skip[ping],’ ‘thumping in [their] box[es].’ Edwards knows how quickly the visions she seeks to capture fade to ‘ordinary pain.’ The trick—one these lovely poems manage over and over—is to be the camera ‘shutter’s click and whir, imperceptible / as hummingbird’s wings.’ I finished these poems grateful for their acts of thievery, their coveting. What a beautiful and accomplished book.”

—Davis McCombs

From “Early Baskets From a Home in Massachusetts”

I am wrested as these vessels,
weaving, woven —
small, nested baskets stacked
or lined along a sill. How tight
and fine the weft, how
by dim light my quick fingers pulled
salt marsh grass to knot,
snipped or bit rough ends
to their place, pushed back,
as errant hair behind my ear,
frayed breath escaped.





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