



News from

Red Hen Press

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## Accounted For

Poems by

Jeannine Savard

*Accounted For* is a collection of lyrical poems told by a multi-faceted persona responsible for discovering the meaning of individual integrity, regardless of the apparent self's impermanent nature. Many poems reveal encounters with other selves, mirrored selves, intimated, drawn, or fully detailed; each revealing a concern for or view into the illusion of time as it plays out in both the personal and social spheres. Prayer, dreams, invocations, meditations suggest relationship with the Unseen that sometimes bestows images that breach our natural world, our natural selves. Occasionally, the speaker will reveal its single self, or even a fractured self as the drama or circumstances in the poems require. The multi-layered or deconstructed self might manage varying perspectives, arrive at a temporary freedom from what binds it, achieve leverage, but when faith in a whole self's seed is present, she finds by turns, a depth to her vision, openness to a life and death mystery.

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### *Accounted For*

Poems by Jeannine Savard

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6 x 9; Tradepaper

88 pages

Price: US \$17.95

Released

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Biographical note:

**Jeannine Savard** received her MA in English/Creative Writing from The University of New Hampshire. She is Associate Professor of English at Arizona State University and has taught in the MFA Creative Writing Program there for the past 25 years. Her work has appeared in numerous journals and magazines. She is a former winner of the Arizona Poetry Prize, the Jerome J. Shestack Prize for Poetry, as well as a winner of the University of Utah Press Poetry Competition, and the Carnegie-Mellon University Press Poetry Competition. In addition, her first book of poems was recently selected by Carnegie-Mellon to appear in their Classic Contemporary Series of Poetry. Her third book of poems, *My Hand Upon Your Name*, was published by Red Hen Press in 2004.

### **Praise for *Accounted For*:**

"It is odd how the old Kabbalists, when interpreting our dreams, focused on the search for lost innocence. This is the very brilliant villain or motive in Jeannine Savard's fourth collection of poems, *Accounted For*. These poems hurl imaginal pictures across a musical membranous tablet of time past and time future. Rilke thought this was the genius of the Children's Hour. Things to hear, things to see, and the original terror. What an important and memorable book this is!"

—Norman Dubie, Author of *Ordinary Mornings of a Coliseum*



**More Praise for *Accounted For***



“What Jeannine Savard accounts for in her new book is a complex range of human experience and emotion, in poems marked by their urgency, their fierce music. Schooled in the harsh lessons of History, deeply read in Buddhism, and blessed with an unerring instinct for the revelatory detail, she discovers meaning everywhere, from the scuttling of a lizard in the sand to the musings of a clerk at The Quick Stop to the Book of Changes, and records it with love and fidelity. This is a book of wisdom literature for a dark and frantic time, a radiant field in which "Everything's here for us, and nothing is ours." What strange and instructive consolation Jeannine Savard offers in these poems--and what light.”

—Christopher Merrill

“I have always treasured the poised imagistic richness of Jeannine Savard's poetry. Her powerful narrative intelligence is equaled only by her superb lyric eloquence. Deeply spiritual and yet profoundly worldly, the poems in her new book *Accounted For* evolve as complex reckonings with the determined transience of our lives. In any accounting of the heart there could be no better abacus than this remarkable collection of poems.”

—David St. John

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**From “Tongues Loosening on a Few Odd Nights of the Year”**

During the last monsoon, a man’s voice broke like a mirror:  
he claimed he wanted happiness in America,  
had just flushed all of his pills down the drain.  
Tired of beating his wings against the clock,  
he was on the lookout for a new proposition—a ride  
to a little positive tract in the country or  
some breezy frontage—a cottage or rustic shack  
where he’d eat a lot of fish and onions, get old  
and reveal himself, finally, he said,  
to the one secret kept hidden.

There was no way, but to listen.





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