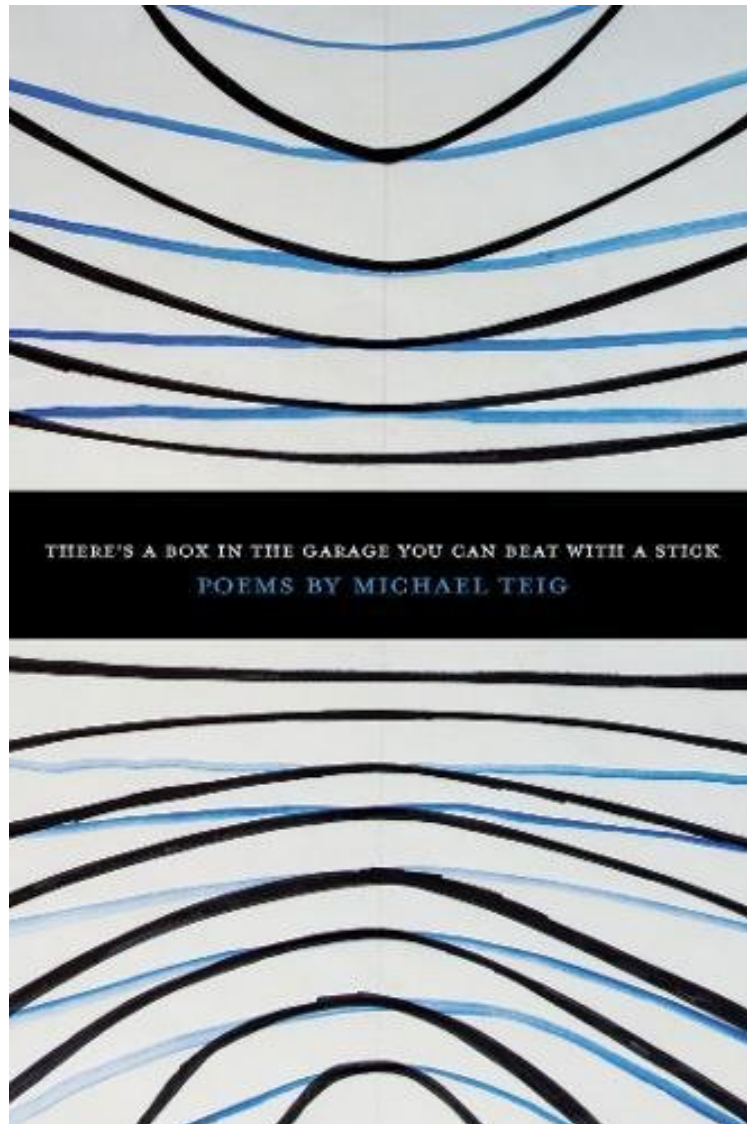


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There's a Box in the Garage You Can Beat With a Stick (American Poets Continuum)

Michael Teig

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Michael Teig : There's a Box in the Garage You Can Beat With a Stick (American Poets Continuum) before purchasing it in order to gauge whether or not it would be worth my time, and all praised There's a Box in the Garage You Can Beat With a Stick (American Poets Continuum):

0 of 0 people found the following review helpful. A fine, fine book By MoMo in MassA collection of curious poems: Curious about the world outside, but mostly about the world within; curious about how to find meaning in experience

and curious about how to escape it. Michael Teig's second book is funny and playful; grounded, yet disorienting; quiet and solitary, yet welcoming. Here's "My Little," a favorite of mine from this volume: Onward I whispered and my cat seemed weary out among the philosophers and busboy on a side street of the evening in that other incomplete city where the moths rise up like retorts from the shrubbery. Full disclosure: I know this poet. That doesn't mean, however, that I'm lying or even just exaggerating when I say that this is a fine, fine book.

Michael Teig's poems are moving, intelligent, full of delight, and most refreshingly a pleasure to read. Stephen Dobyns says of Teig's poems, "they have this ability to make the world fresh again and make us realize why we love the world, despite its failings and our own." When they gave him a shovel he repaired the ground. When they addressed him in memos he said I am lonely too. He gave them a shrug and held a gray cat to his chest like an alibi. Michael Teig is founding co-editor of *Jubilat*. He won the inaugural A. Poulin, Jr. Poetry Prize.

From *Booklist*: Teig's (*Big Back Yard*, 2003) second book of poems has one of the boldest titles in poetry-book history, and he follows his standout title with highly imaginative poems boasting imagery with passionate reach. Nearly every poem in this collection can be viewed as a picturesque mural that doesn't quite make sense, yet, curiously, leads to wonder and excitement. Brimming with wit, Teig's poems traverse a breadth of subject matter: When they gave him a shovel / he repaired the ground. / When they addressed him in memos / he said I am lonely too. / He gave them a shrug / and held / a gray cat to his chest / like an alibi. They are bizarre, twisted even, and, yet, in some strange fashion, plain and straightforward: My chicken has pointy ears / like a forest and Hear that? That's / our lawn dying. It is quite possible that Teig has inherited the mantle of William Carlos Williams' *Red Wheelbarrow*. But there is nothing here that is definitive, and that is the point. --Mark Elefeld in his image-rich free verse, the boundaries between cause and effect, the lines separating people, animals, vegetables, and manufactured products nearly disappear, creating a space part pastoral, part postmodern, and close to the poets' peers and models from Tomasz Salamun to Dara Wier. *Publishers Weekly*: "Brimming with wit ... Teig's second book of poems has one of the boldest titles in poetry-book history, and he follows his standout title with highly imaginative poems boasting imagery with passionate reach. Nearly every poem in this collection can be viewed as a picturesque mural that doesn't quite make sense, yet, curiously, leads to wonder and excitement ... It is quite possible that Teig has inherited the mantle of William Carlos Williams' *'Red Wheelbarrow.'* But there is nothing here that is definitive, and that is the point." *Booklist*: "the poems in *There's a Box in the Garage You Can Beat with a Stick* are weird but likeable, and they make your brain feel all tingly when you read them. *There's A Box in the Garage You Can Beat with a Stick* pairs charming, irreverent images with a sincere tone, making poems that at once are both accessible and elusive. --*Newpages*" "...these poems, through their connectivity and juxtapositions, through their dexterous leaps of mind and perception, rise from the page and occupy, in dazzling multiplicity, the unseen yet fully habitable rooms of consciousness, rooms writers and readers enter to consider questions guaranteeing at best transitory answers. In these pages Teig insists on embracing the push and pull of an uncertainty that springs from within and bears down, from without." --*American Microreviews Interviews*