

P O E T R Y



F O U N D A T I O N

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**Three Poems from *Poetry* Selected for *The Pushcart Prize***

CHICAGO – *Poetry* magazine is pleased to announce that three poems featured recently in its pages have been selected for inclusion in *The Pushcart Prize XXXIV: Best of the Small Presses* (2010 edition): David Yezzi’s “The Good News” (June 2007), Louise Glück’s “Midsummer” (February 2008), and Geoffrey Brock’s “Daddy: 1933” (June 2008).

Touted by the *Chicago Tribune* as “[t]he ex-officio house organ for the American literary cosmos,” *The Pushcart Prize – Best of the Small Presses* series, published since 1976, presents an annual selection of outstanding poetry, short stories, and essays from hundreds of presses across the country.

“We’re delighted with the selection of these three poems,” said Christian Wiman, editor of *Poetry*. “For both the poets and the magazine, it’s a great honor to be recognized by *The Pushcart Prize* series.”

Geoffrey Brock is a poet and translator whose first book *Weighing Light* won the New Criterion Poetry Prize. He teaches at the University of Arkansas.

Louise Glück’s most recent book of poems, *Averno*, was a 2006 National Book Award finalist. She lives in Cambridge, Massachusetts, and teaches at Yale.

David Yezzi is the executive editor of the *New Criterion*. A former Stegner Fellow in poetry at Stanford University, he is the author of *The Hidden Model*, *Sad Is Eros*, and most recently *Azores*.

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**About *Poetry* Magazine**

Founded in Chicago by Harriet Monroe in 1912 and published by the Poetry Foundation, *Poetry* is the oldest monthly devoted to verse in the English-speaking world. Monroe’s “Open Door” policy, set forth in Volume I of the magazine, remains the most succinct

statement of *Poetry*'s mission: to print the best poetry written today, in whatever style, genre, or approach. The magazine established its reputation early by publishing the first important poems of T.S. Eliot, Ezra Pound, Marianne Moore, Wallace Stevens, H.D., William Carlos Williams, Carl Sandburg, and other now-classic authors. In succeeding decades it has presented—often for the first time—works by virtually every major contemporary poet.

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