

ALERT !!! Amanda Gorman Books and Elizabeth Alexander

1 message

Dr John WorldPeace <drjohnworldpeacejd@gmail.com>

Sun, May 8, 2022 at 4:14 PM

To: pulitzer@pulitzer.org

Distribution

Majorie Miller, Administer Pulitzer Prizes
and all the Pulitzer Board Members especially Elizabeth Alexander

1) I took another look at the Pulitzer Board this morning and I saw the only poet on the board seems to be Elizabeth Alexander.

2) Then I looked at YouTube and found three significant videos with Amanda Gorman and Elizabeth Alexander. I would say they are best friends.

<https://www.youtube.com/watch?v=McBmpiMDCsc>

Amanda Gorman reads Elizabeth Alexander's poem "Praise Song for the Day."

<https://www.youtube.com/watch?v=qIRtwCKj1Z4> 05 / 17:0:05 / 17:39

Amanda Gorman with Elizabeth Alexander for Call Us What We Carry | December 9, 2021

<https://www.youtube.com/watch?v=KER7iDv6Rik>

Selections from Amanda Gorman in Conversation with Elizabeth Alexander—Call Us What We Carry

3) I have made accusations that someone on the board or at Pulitzer was talking to Viking Press and I sent copies showing how Viking in January 2022 committed to print a million copies of 3 of Amanda Gorman Books. And they moved up the printing of one book from the end of April to the middle of March. I allege to make sure books are on the shelf in bookstores etc with a Pulitzer Prize announcement on May 9.

I now strongly suggest that insider is Elizabeth Alexander.

4) Today I received a refund for the book "The Hill we climb and poems" I bought but was sent Call Us What we Carry." This book was bought on Ebay. The same thing happened on Biblio and I got a refund with no request to return the book there either.

5) I also found today that almost all the Black cover A Hill we Climb books are off Ebay. And I have found that the number of ads for Call Us What we carry are reduced in number and the price is reduced 25%.

6) Biblio still has a lot of ads with the Black cover A Hill we Climb Book.

7) I also found something new which is a generic picture of the book Call Us What we Carry.

8) I also found a new ISBN number 1784744611 and 978 178 744 618 in one of the ads. But the Library of Congress says those numbers could not be found.

9) Attached are various screen shots related to the above.

10) Below are two bios on Elizabeth Alexander.

11) I would say that if you do not have a recusal from Ms. Alexander regarding any input on a submission by Amanda Gorman for the 2022 Pulitzer Poetry Prize you would be playing with a potential inferno. If you have plans to give Ms Gorman the 2022 prize or designate her a nominee, considering the crazy publishing happenings with her books which I have sent to you, you can expect significant blow back from me. I always have to emphasize non-violent most internet social media blowback.

12) Again Ms. Miller I warned you weeks ago not to sign on for Administrator until after the 2022 Awards. And for the last week I have found one questionable thing after another with regards to Ms Gorman. My bottom line is that you can never underestimate the influence of money in the world human society.

13) My respect for Ms. Gorman has gone to zero.

14) I also found that Ms. Alexander also writes 100 pages poetry books. No experience writing 750 page poetry books that are not selections, compilations, best of, etc books.

15) I submitted my 750 page complete poems January to September 30 2021. The average significant poet in the last 40 years it seems have written one 100 page poem books about every 4 years.

In 2022, I held off publishing my October to December 2021 poems until January 2022. I have already written 400 pages Jan to April this year. So you are going to see a 12 month submission of about 1000 pages which will include my short (petal poems) and works out to about 1300 poems.

You are not going to find a judge who can honestly claim he or she could evaluate my work. I have no peers as a poet. My major error was to write and not publish for 50 years.

Very sincerely,
Dr John WorldPeace JD
220508

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<https://poets.org/poet/elizabeth-alexander>

Elizabeth Alexander  
1962–

Elizabeth Alexander was born on May 30, 1962, in Harlem, New York, and grew up in Washington, D.C. She received a BA from Yale University, an MA from Boston University (where she studied with [Derek Walcott](#)), and a PhD in English from the University of Pennsylvania.

Her collections of poetry include *Crave Radiancance: New and Selected Poems 1990-2010* (Graywolf Press, 2010); *American Sublime* (Graywolf Press, 2005), which was a finalist for the Pulitzer Prize; *Antebellum Dream Book* (Graywolf Press, 2001); *Body of Life* (Tia Chucha Press, 1996); and *The Venus Hottentot* (University Press of Virginia, 1990).

Her memoir, *The Light of the World* (Grand Central Publishing, 2015), was a finalist for the Pulitzer Prize.

Alexander's critical work appears in her essay collection, *The Black Interior* (Graywolf Press, 2004). She also edited *The Essential Gwendolyn Brooks* (Graywolf Press, 2005) and *Love's Instruments: Poems by Melvin Dixon* (University of Michigan Press, 1995). Her poems, short stories, and critical writing have been widely published in such journals and periodicals as *The Paris Review*, *American Poetry Review*, *The Kenyon Review*, *The Southern Review*, *Prairie Schooner*, *Callaloo*, *The Village Voice*, *The Women's Review of Books*, and *The Washington Post*. Her work has been anthologized in over twenty collections, and in May of 1996, her verse play, *Diva Studies*, premiered at the Yale School of Drama.

About Alexander's poetry, [Rita Dove](#) writes that "the poems bristle with the irresistible quality of a world seen fresh," and [Clarence Major](#) notes Alexander's "instinct for turning her profound cultural vision into one that illuminates universal experience."

In 2007, Alexander was selected by [Lucille Clifton](#), [Stephen Dunn](#), and [Jane Hirshfield](#) to receive the Jackson Poetry Prize from Poets & Writers. Her other honors include fellowships from the Guggenheim Foundation and National Endowment for the Arts, a Pushcart Prize, the Quantrell Award for Excellence in Undergraduate Teaching at the University of Chicago, and the George Kent Award, given by [Gwendolyn Brooks](#).

In 2009, she recited "Praise Song for the Day," which she composed for the occasion, at President Barack Obama's first Presidential Inauguration.

She has taught at Haverford College, the University of Chicago, the University of Pennsylvania, and Smith College, where she was Grace Hazard Conkling Poet-in-Residence, the first director of the Poetry Center at Smith College, and a member of the founding editorial collective for the feminist journal *Meridians*. She has served as a faculty member for Cave Canem Poetry

Workshops, and has traveled extensively within the United States and abroad, giving poetry readings and lecturing on African American literature and culture.

Alexander has been a fellow at the Radcliffe Institute for Advanced Study at Harvard University, and at the Whitney Humanities Center at Yale University. She previously served as the Thomas E. Donnelley Professor of African American Studies and inaugural Frederick Iseman Professor of Poetry at Yale University, and the Wun Tsun Tam Mellon Professor in the Humanities at Columbia University. She served as [Chancellor](#) of the Academy of American Poets from 2015 to 2020. She is the current President of the Andrew W. Mellon Foundation and lives in New York City.

<https://www.poetryfoundation.org/poets/elizabeth-alexander>

Elizabeth Alexander was born in Harlem, New York, but grew up in Washington, DC, the daughter of former United States Secretary of the Army and Equal Employment Opportunity Commission chairman, Clifford Alexander Jr. She earned degrees from Yale, Boston University, and the University of Pennsylvania, where she earned her PhD. Alexander is a highly respected scholar, teacher, and mentor, as well as a founding member of Cave Canem, an organization dedicated to promoting African American poets and poetry. Her accomplishments within academia are numerous and include a Quantrelle Award for Excellence in Undergraduate Teaching from the University of Chicago and fellowships from the Radcliffe Institute at Harvard and the Alphonse Fletcher Foundation. She is currently the president of the Andrew W. Mellon Foundation—the nation's largest funder in arts and culture and humanities in education—as well as a chancellor of the Academy of American Poets. She served as the inaugural Frederick Iseman Professor of Poetry at Yale University and is the former Chair of the African American Studies Department at Yale University.

Alexander's career as a poet has likewise been impressive. Her book *American Sublime* (2005) was shortlisted for the Pulitzer Prize, and in 2005 she was awarded the Jackson Poetry Prize. She is often recognized as a pivotal figure in African American poetry. When Barack Obama asked her to compose and read a poem for his Presidential inauguration, she joined the ranks of [Robert Frost](#), [Maya Angelou](#) and [Miller Williams](#); her poem, "[Praise Song for the Day](#)," became a bestseller after it was published as a chapbook by Graywolf Press.

Alexander writes on a variety of subjects, most notably race and gender, politics and history, and motherhood. The poet [Clarence Major](#) has described Alexander's "instinct for turning her profound cultural vision into one that illuminates universal experience," and Doris Lynch, writing for the *Library Journal*, commented that "memory and race" are "two of Alexander's most powerful themes," adding that "when Alexander's forge is hot, the reader is transported to her world." Alexander's poems, short stories, and critical essays have been widely published in journals such as the *Paris Review*, the *Kenyon Review*, the *Village Voice*, and *Prairie Schooner*. Her verse play *Diva Studies* was produced by the Yale School of Drama in May, 1996.

Alexander's first poetry collection, *The Venus Hottentot* (1990), won widespread praise from reviewers. The poems delve into the minds and emotions of historical black figures, including the eponymous character, Saartjie Baartman, who was exhibited in London and Paris before her

death at 25, and was later dissected and infamously preserved by the Baron Cuvier. Reviewing the book for the *New York Times*, Doris Jean Austin called the collection “a historical mosaic with profound cultural integrity,” and a reviewer for *Poetry* magazine described it as “a superb first book.” Alexander’s second collection, *Body of Life* (1996), continues to examine what *Antioch Review* contributor Harryette Mullen called “the ongoing public preoccupation with the black body.” Mullen noted that Alexander “reminds readers that the life of the body cannot be separated from the construction of individual and collective identities.” Like *The Venus Hottentot* before it, *Body of Life* mixes poems of personal and family experience with larger historical explorations. The *Washington Post Book World* described it as a book of “graceful elegance and easy musicality.”

Alexander’s *Antebellum Dream Book* (2001) was named one of the “Twenty-five Favorite Books of 2001” in the *Village Voice*. As Cathy Hong stated in her review for the *Voice Literary Supplement*, the book “moves as if Alexander breathlessly awoke in the middle of the night and jotted down her somnolent wanderings in verse form.” Hong also observed that “Alexander’s poems are deftly pared down, engagingly readable, and impressively generous in their coverage of historical and popular figures,” including a long sequence in the voice of Muhammad Ali. The collection also features poems about paintings and sculpture, and a series of “postpartum” dream poems which Fanonne Jeffers described in *Black Issues Book Review*, as “by turns, erotic, poignant and delightfully outrageous.” Ed Hirsch also remarked that the book used “the structure of dreams to meditate about the strangeness of race, the mysteries of family, the centrality of African American precursors, and the excitements—the estrangements—of motherhood,” adding that it was Alexander’s “best yet.”

*American Sublime* also garnered widespread praise when it was published in 2005, including a Pulitzer Prize nomination. The book weaves together personal and political histories in fascinating ways. Broken into four parts, each section centers on a different theme. The first, “American Blue,” interweaves Alexander’s personal experiences, from childhood to adulthood, with historical events from the 1970s through the present. In the third cycle, “Amistad,” Alexander recounts the famous 1839 slave-ship rebellion from the points of view of several of the participants. Reviewing the collection for the *New York Times*, Joel Brouwer noted that “the best moments are those in which present and past collide, sending off welcome sparks,” and attributing “Alexander’s greatest gift” to her ability to show, again and again, “Faulkner’s claim that ‘the past is never dead. It’s not even past.’”

Her other recent books of poetry include *Crave Radiance: New and Selected Poems 1990-2010* (2012).

Alexander is also an important voice in African American literary criticism. Her writings on artists, writers and aesthetics are valued for their poise and erudition. The title of *The Black Interior* (2003), a collection of essays, refers to what Alexander sees as the “black life and creativity behind the public face of stereotype and limited imagination.” In these essays Alexander discusses the lives and works of famous African American artists, including writers Langston Hughes and Anna Cooper, poets Gwendolyn Brooks and Michael Harper, and actor Denzel Washington, and attempts to explain the cultural role that such artists play and have played in both the African American and wider American communities. Alexander also branches out to discuss, among other things, the stereotype of the African American male,

the murder trial of O.J. Simpson, and the nature of *Jet* magazine. “Her concluding piece on the Rodney King case ... is a tour de force,” wrote a *Kirkus Reviews* contributor. *Power and Possibility* (2007) collected Alexander’s interviews, essays and reviews, again focusing on African American artistic and cultural production. Literary critic **Arnold Rampersad** called Alexander “one of the brightest stars in our literary sky ... a superb, invaluable commentator on the American scene.” Her autobiography *The Light of the World* (2015) was nominated for a National Book Critics Circle Award and a finalist for the Pulitzer Prize in Biography.

Elizabeth Alexander’s careful, precise poetry and her awareness of history, especially African American history, as well as her personal friendship with the Obamas, made her a natural choice as President Obama’s inaugural poet. Alexander became only the fourth poet ever asked to read at a presidential inauguration, and her poem, “**Praise Song for the Day**” was heard and watched by billions worldwide. Based on traditional African praise songs, which commemorate the life of an individual in an incantatory call-and-response, Alexander’s poem focused less on President Obama and more on ordinary Americans, attempting to describe the details, languages and encounters that shape their lives. Alexander gestured toward the history of the Civil Rights Movement and its importance to the occasion—“Say it plain, that many have died for this day”—but also attempted to summarize a national journey. The poem helped make Alexander one of the most publically-known and respected poets writing today.

#### **7 attachments**

**AG takes down her link to buy her book The ONE.jpg**  
500K

**Refund for We Are What we Carry 220508.jpg**  
497K

**Generic Book cover on Biblio TWO 220508.jpg**  
454K

**Black Cover Book cover on Biblio New ISBN # invalid 220508.jpg**  
450K

**Generic Book cover on Biblio 220508.jpg**  
375K

**The Hill we Climb sold on Ebay ISBN ending 67 listed with 240 pages.jpg**  
422K

**The Hill we Climb sold on Ebay ISBN ending 67.jpg**  
611K