Award-Winning Poet Explores Birth, Living, & Life – As Well As Love, Loss, and Renewal -- In The Seventh Volume Of Her Critically-Acclaimed "Scapes" Series

"In elegant, precise language, with striking imagery and a playfulness, Lee Woodman leads the reader on a journey through the sweep of life and love. She writes about childhood, young love, family, friends, and nature, about marriage and its unraveling, the lingering pain of loss, the call of sex, second chances, and the sweetness of late love. The last lines of each poem shimmer with emotion and infuse the poem with a surprising, radiant meaning. *Heartscapes* moved me, and the poems have stayed with me. A beautiful collection." **--Ronna Wineberg, founding fiction editor of the *Bellevue Literary Review* and author of *Artifacts and Other Stories*, winner of the American Fiction Award in Short Story Fiction**

"*Heartscapes* is a beautifully written collection that reflects on the full span of life—birth, living, and death… In these poems, Lee Woodman contemplates her journey through love, loss, and renewal—the good, the painful, and the transformative. She gathers the fragments of her life especially after divorce and finds the strength to move forward—with hope, with courage, with words as her compass. "Trying to live in the same water we each must save ourselves before drowning together." And she does. She survives. She heals. She writes on. The tree is her magic." **—Gloria Mindock, Editor of Červená Barva Press, Award-Winning Author of *Grief Touched the Sky at Night***

"What's love got to do with it?" wonders award-winning poet Lee Woodman. She explores all aspects of love in her newest book in her acclaimed Scapes series, ***Heartscapes***.

"Love thrills," she writes in her book, *Heartscapes*, the seventh poetry collection in her Scapes series. "It confuses, while touching all aspects of life: love of nature; love of family; love of teachers; love of lovers and husbands and friends. Wandering through the many seasons of the heart, I ponder the interconnectedness of all sentient beings and love scenarios that human beings encounter during a lifetime. A beloved hemlock tree, a grandchild's wonder at the taste of an

apple, a favorite city, a new love, a mother's passion for dance. But there's the dark side too—partial loss of sight, divorce, coronavirus, horror at the death of mentors and friends. All these have moved me to create poems that explore love's turbulence, joys, and contradictions. Join me in this rollercoaster of feelings."

For over four decades, Woodman successfully helped bring the world of art and literary arts to America. Her award-winning television and radio production work with the Smithsonian Institution and The Library of Congress, and her collaboration with NPR, PRI, and PBS grew to include commercial film, television, and multimedia with Hollywood Studios DreamWorks, Showtime, and Columbia Pictures. Now, pivoting at 78, she is creating art with her own words.

Her books grow out of a career in the arts and a childhood in France and India. Thanks to adventuresome parents, she learned different languages, visited other countries, and was introduced to diverse ways of looking at the world.

"Spiritually, I would call myself a seeker who admits, discovers, and ponders many gods. Growing up, I met people of many faiths: Hindu, Muslim, Jain, Buddhist, Christian, Jewish, and Native American. I'm both a rational skeptic and a believer in things unexplainable by logic. So, poetry seems the perfect way to explore and love both the scientific fact-based world and the magical, mysterious unknown."

"Choreographing words is my passion," asserts Woodman, a dancer in her younger years. "I write to turn sound and images into emotion and story, and to share with others the surprising range of inner and outer landscapes, literal and imaginary."

Woodman enjoys speaking about the following:

- Why nothing compares to matters of the heart – love, loss. and renewal.
- What she has to say in her poems about birth, living, and dying.
- The joyful power of finding love after age 70.
- The many loves of a life: family, romance, nature, and friends.
- Why her poetry series is so relevant to people's lives today.
- Her multi-cultural, international upbringing and how it influences her writings.
- What she accomplished at the Smithsonian and Library of Congress. and how they preserve our cultural history.
- Trends in poetry and what can be done to increase America's passion for it.
- How poetry helps us discover, connect, and heal.

Heartscapes, published by Shanti Arts Publishing, is the seventh in a series of *Scapes* poetry books. Each book explores a singular subject: *Colorscapes* (colors), *Lifescapes* (love and relationships), *Mindscapes* (wishes, lies, and dreams), *Homescapes* (cultural identity and place) and *Artscapes* (artwork) *Soulscapes* considers spirituality, and "other ways of knowing." Her books have received critical attention from many leading publications and several industry awards. Her series addresses our inner and outer landscapes – literal, emotional, and cultural.

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Lee Woodman
Biography

For four decades, Lee Woodman has served the art world and literary arts community as a museum pioneer, educator, business woman, and writer.

She worked for 20 years in leadership roles at the Smithsonian, was Vice-President of Media and Editorial at K12, Inc, now Strive, traded on the NY Stock Exchange. She was Executive Producer at Lee Woodman Media, Inc., with clients including The Library of Congress, The World Bank, Public Radio International, NPR, and the Fulbright Program.

An overseas childhood in France and India sparked Lee Woodman's love for language, art, theater, and dance.

Lee Woodman is the author of the "*Scapes"* poetry series *(Colorscapes, Homescapes, Mindscapes, Lifescapes, Artscapes, and Soulscapes)*. Her newest book is *Heartscapes.* She is the winner of the 2026 Indie Reader gold Discovery Award, 2025 Independent Press Gold Award for Poetry, 2025 Nautilus Gold Award for Poetry, and the 2024 Independent Press Award for Distinguished Favorite in Poetry. She is also winner of the 2020 William Meredith Prize for Poetry, the 2021 Atlantic Review International Poetry Competition Merit Award, and she took First Prize in Poetry and Prose Contest for Carve Magazine 2022.

Her essays and poems have been published in *Poet Lore, Tiferet Journal, Free State Review, Zócalo Public Square, Grey Sparrow Press, The Ekphrastic Review, vox poetica, The New Guard Review, The Concord Monitor, The Hill Rag, Naugatuck River Review, Tulip Tree Publishing*, and *The Broadkill Review*. A Pushcart nominee, she received an Individual Poetry Fellowship from the DC Commission on the Arts and Humanities FY 2019 and FY 2020, and a Virginia Center for the Creative Arts Fellowship in 2022. Woodman has been a featured guest on numerous radio shows and podcasts, including Grace Cavalieri's "Poet and the Poem" at the Library of Congress, "The Packaged Tourist Show" at The National Archives with Andrew Dibiase, "The Authors Show" with Don McCauley, and "Gab Talks" with Gabby Olczak.

Her radio and TV awards and honors as a writer/producer include: five CINEs, two NY International Film Blue Ribbons, three Gracies from American Women in Radio and Television, Columbus Chris Award, CINDY Award, USA Today Hotpick Website, and Yahoo Outstanding Website. She earned her M.A. in Art Education from Hartford Art School, University of Hartford and her B.A. in Art Studio and History from Colby College. She resides in Rhinebeck, New York and has roots in New Hampshire. For more information, please consult her site: **https://www.poetleewoodman.com**

Lee Woodman
Q & A
Scapes Poetry Series

1. **Lee, you have experienced a highly accomplished career in the literary arts and art worlds. When you reflect back, are you shocked at what you have accomplished with the Library of Congress, National Public Radio, several Hollywood studios, and The Smithsonian Institution?** I am delighted. There's something incredible about working with people from these institutions –such a range of talent and diverse interests. Working with various experts at Smithsonian, I produced programs on dinosaurs, zoo vets, radar, religion, the Columbus crossings, and African art. For Library of Congress, I interviewed veterans from WWI to the Persian Gulf. At Children's Radio Theatre, my colleagues and I produced children's radio drama live at The Kennedy Center and broadcast on NPR.

2. **Your books have received lots of praise – from best-selling authors and accomplished poets. What inspired you to launch into writing poetry?** I have seven published collections, all on different themes. It's a fun story how I started writing poetry. Essentially, I've been writing all my life but in other genres: radio and TV scripts; exhibition films; history, music and art modules for online education, strategic plans for various companies. But, at a certain point, I felt like it was time to return to my own creative work. As a child, my passions were dance, drama and music, and in college, I majored in visual arts. So, when I retired from the Smithsonian, I took my first poetry class at The Writer's Center in Bethesda, MD. I was totally smitten and realized that poetry was an art form that pulled all my other interests together. Now I teach poetry at Bard College LLI, workshops at libraries and galleries, encouraging seasoned writers and beginners to explore the magic of words. Lately, I work with businesses (boutique clothing stores, financial advisors, museums) demonstrating how Creativity and Commerce connect together to build community. The muse doesn't just appear every day with inspiration – poetry and all arts involve observation, engagement of the senses, research, practice and reflection, and strategic planning.

3. **What is your newest book, *Heartscapes*, about?** Human beings are touched by nature, family, friends, mentors, lovers, spouses, locations, and beliefs. So many people and things and ways to love! In *Heartscapes*, I recount the many stages and seasons our hearts experience, with the turbulent ups and downs of the journey. The poems touch on my grandchildren, my marriages, my mother and father, and the countries I have lived in. All sentient beings seem connected to me and claim my affection: worms, birds, bears, trees, and oceans. I am in awe of our constantly changing knowledge about the universe or universes, sound and light waves, and the power of gravity. We are specks in the wondrous whole, and it is important to acknowledge our deep emotions as we travel through it.

4. **You write of love, loss, and renewal. What do you hope readers will feel, think, or experience as a result of reading your poems on these touching and deeply meaningful topics?** I hope that readers and listeners will look at their own lives and relate to universal themes within my poems. Poetry touches on hard-to-access emotions and difficult topics, and I love to connect people to the highlights and lowlights of their own existence. We all go through joyful moments and surprises as well as dreadful diseases, accidents, and loss of loved ones. Poetry offers time to listen, time to think and reflect, and time to process life's most meaningful issues.

5. **How did the arts influence you early in your life, to shape your views and way of being?** The arts played a huge part in my early childhood. My family lived in France and India when I was young. We were in Paris when I was two-four yrs. old, and then in Madras (now Chennai) and New Delhi from age four-fourteen. My Dad worked as a diplomat for the State Department and Education for the Ford Foundation, and my mother, who was a dancer founded an international dance troupe. They introduced me and my sisters to everything: dance, street theater, parades, folk art, temples, mosques, vast rice paddies, and sugar-cane farms. My Mom and I also studied classical Indian dance, called Bharatanatyam. We all loved learning different languages and my sister and I started writing when she was 6 and I was 4. We performed plays in our driveway and circulated family newsletters to friends and neighbors – all the news that was fit to print!

6. **What was your prior book, *Colorscapes*, about -- and who is it for?** *Colorscapes* is for artists, educators, designers, travelers, cultural advocates, and museums. Having studied art theory and art all over the world, I did a deep dive into the sources of color (mud, insects, flowers, chemicals, screen graphics, and technology). Those discoveries led to investigation of the psychology of color both in medical, architectural and cultural contexts, and finally, the way artists through the centuries have hungered and tested ways to find the perfect yellow, blue, or violet. They have risked toxicity to their bodies, public scorn to their choices, and fame for their individuality.

7. **You say *Colorscapes* examines the influence of color in our lives. How so?** From the time we are children, color holds deep joy and fascination. As adults, we revel in the colors of nature, and the effect colors have on our minds and senses. For ages, architects and designers have considered the way colors affect the way people enter spaces, and choose clothes, cars, and home décor. Many studies in color determine the way doctors, hospitals, and clinics choose color to provide calming environments for patients. Religious rituals and holidays use colors symbolically, and cultural celebrations worldwide burst with unusual color combinations. Color influences human lives by affecting mood, emotions, and behavior through a combination of universal biological responses, learned cultural associations, and personal experiences. It can impact productivity, decision-making, and even physiological responses like heart rate and blood pressure.

8. ***Mindscapes* is described by the publisher of *Tiferet Journal* as a book of "emotionally intelligent and carefully crafted poems that reveal both inner and outer landscapes in a new, beautiful light." Elizabeth Berg, a *New York Times* bestselling author, says "it is an irresistible invitation to beauty, thought, whimsy, and calm." How can one book be and do all of that?** Mindscapes was my first book published. It won the William Meredith Poetry Prize in 2020. The late William Meredith was Poet Laureate in Poetry to the Library of Congress from 1978 to 1980, so that was a huge honor. The publisher of *Mindscapes,* Richard Harteis, liked the theme, inspired by wishes, lies and dreams. I included poems inspired by fairy tales (Pinocchio and Thumbelina), Greek Gods (Athena and Poseidon), and the nature of womanhood. A wonderful painter, Charles Reyburn, agreed to have his superb oil and watercolor paintings included in the book, not to illustrate the poems but to enhance their dreamlike essence.

9. ***Homescapes* provides an intimate and passionate view into what it means to grow up in two vastly different cultures – Indian and American. Can many of our immigrants and dual citizens relate to this?** *Homescapes* is a collection in three parts: India, America, and Stereoscope. It traces my growing up in India, moving to America as a teenager, and the melding of those experiences as a multi-cultural adult. Immigrants and dual-citizens throughout history have had many different backgrounds and experiences and as you know, not all migrations were or are by choice. However, I do imagine that people everywhere contemplate the meaning of "Home." Is it where you are now, or where your parents originally came from? Is it a sense of comfort and belonging with people of similar beliefs and passions? It's all quite complicated, involving language, food, faith, music, sounds, colors, landscapes and so on. I have had an American passport since I was four, but only came to live in the States when I was fourteen, with no real idea of what it meant to be American. I'm still learning. We live in such a fractured world.

10. **One author describes *Lifescapes* as a "powerful read for any woman intent on reinventing her future." Why did you need to reinvent yourself?** I've been told by male readers that it is a powerful read for them as well. *Lifescapes* is a fictional collection with composites of events, characters, and places. But it certainly draws on my own experience of going through separation and divorce during Covid. I've been married twice and divorced twice, once in my twenties and the second time in my seventies. The absolute intention both times was to stay married forever, but it did not work out that way. I've thought a lot about the reasons, but certainly don't have all the answers. I think it is interesting that anthropologist Margaret Mead, after studying many different cultures, came to the belief that there need to be three different relationships in a lifetime: one for procreation, one for establishing identity (job or expertise), and one for old age. It is a real challenge for couples to grow at the same rate. I think for artists in particular, it is especially important not to lose oneself. I've been able to rewire and reinvent myself through poetry.

11. **What was your book, *Artscapes*, about**? The book is a collection of poems inspired by visual art, music, and dance. *Artscapes* is for students and adults of all ages – people who love art, music, dance, diverse cultures and language. I find it strange but thrilling when a sculpture beckons, a painting demands I pay attention, or a piece of music asks: "You know what I'm talking about?" Through poetry, I invite readers to walk with me into paintings, time travel through sculpture, and eavesdrop on conversations I have with artists. I experience a somewhat out-of-this-world feeling—a sense of entering a new space created by an artist's use of color, texture, shape. A bronze globe sculpture, a huge chalk drawing of an avalanche, a Greek god striking his trident—all provide image and metaphor.

12. **What is the common theme or approach that you have taken in your *Scapes* series of poetry books? What is the DNA of a Lee Woodman poetry book?** Each of the *Scapes* books has a particular theme: *Homescapes* is about growing up overseas and coming to America as a teenager; *Mindscapes* is about wishes, lies, and dreams; *Lifescapes* is about separation and divorce during Covid; *Soulscapes* is about faith and spirituality, *Artscapes* is reflections on artworks, and *Colorscapes* explores sources, psychology, and artists' use of color. There is a common approach to all poetry for me. It is about super-close observation, research, exploring all the senses – sight, sound, smell, touch and visuals, and allowing the poems to grow themselves. It is fascinating how very specific nuggets, sometimes about mundane things, can expand into a more robust universality. I write free verse, narrative and all sorts of formal poetry: sonnets, pantoums, villanelles, odes. The DNA I hope is a combination of precision, wit, whimsy and freedom. All poems in the end belong to the reader; they are writing their own stories alongside me.

13. **April is National Poetry Month. Shouldn't we really celebrate poetry every day?** Yes, although it is great to have a month where it is singled out. The Academy of American Poets started it in 1996, none too soon. Each year, publishers, booksellers, educators and literary organizations use April to promote poetry: publishers often release and publicize their poetry titles in April, teachers and librarians focus on poetry units during the month; and bookstores and reading series frequently hold special readings. However, all year round, The Poetry Foundation serves as a leader in shaping a receptive climate for poetry by developing new audiences, creating new avenues for delivery, and encouraging new kinds of poetry. Journals like Poets and Writers, Writer's Digest, and Writer's Chronicle provide great information about contests, awards, and grants. And teachers and readers should check out sites that offer poetry analysis.

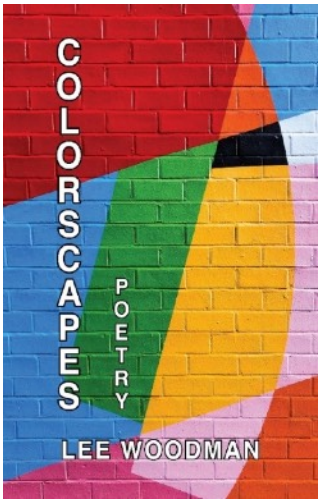
14. **Your childhood included living in France and India. What were those experiences like and how did they shape your international perspective on life?** The experience shaped my international perspective in every way: an acute sense of the "haves and have-nots," an ear for language and music; taste for particular kinds of foods; a broad acceptance of exotic smells and vibrant colors. We were able to witness all kinds of landscapes: the desert, the

high Himalayas, the lakes of Kashmir, the beaches of South India. We were considered "Global Nomads" because we grew up in countries where we were not citizens, and we were able to travel around the world at a time when tourism was limited. It was a good learning experience to be the "other," and to experience unfamiliar cultural habits and traditions. To this day, I like to be in cities that are very diverse where many languages are heard. Overall, I feel proud to be American but sad that our country does not always live up to its stated ideals. We are living in a very broken time.

15. **You have said: "Choreographing words is my passion… Poems are the way I explore joy and sorrow, longing, fear, and rage." Wow, it sounds like you live through your writing. Am I correct?** I would put it another way. It is a poet's job to write, and it can be a challenging solo activity some of the time. But I participate in two active writers' groups, and will continue to study and read poetry for a lifetime. I have been to many poetry workshops in DC, NYC, California, and online in Iowa. During Covid, like everyone else, my life was pretty curtailed, but it was terrific for writing. I feel privileged to be safe and alive. Fingers crossed for the years ahead.

16. **As a successful woman of the arts, philanthropy, publishing, and business, what advice do you have for young women today who are contemplating a career in the arts?** What a great question. I have loved being a mentor during my whole career. I actually have had both young men and women as mentees and students and I love to nurture their love for culture and the arts. I think it has been fascinating to watch young people combine their education in literature and the arts with post-graduate business degrees. It helps them understand the reality of surviving as adults in the real world. The world of publishing is changing fast too, perhaps not quite at the warp speed of technology, but almost. It helps to stay abreast of those changes without getting too overwhelmed. And about philanthropy, it is lifesaving to give to art schools, education projects, and international organizations who support social justice. Kindness, awareness, and compassion are huge gifts that artists can give to the world.

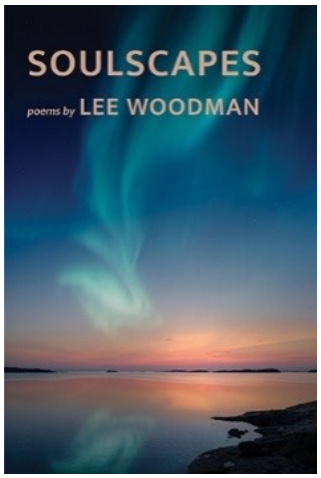
Recent Poetry Books in the *Scapes* Series



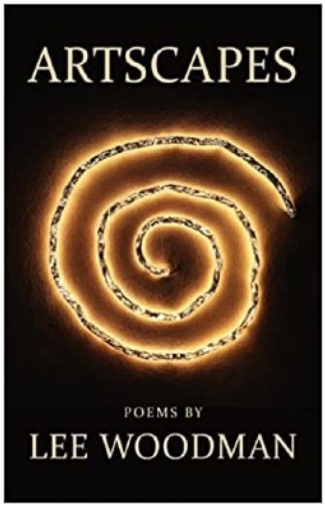
"Lee Woodman's *Colorscapes* is a vivid and vibrant collection of poems that's easily accessible, educational, and spiritually uplifting." -- ***IndieReader***

"A playful exploration of color that favors perception over introspection. An evocative poetry collection about the complexity of color." – ***Kirkus Reviews***

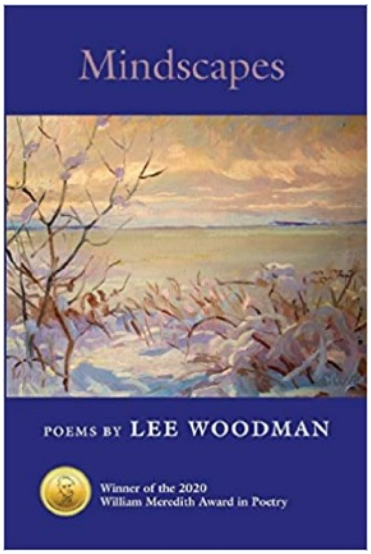
"Woodman also celebrates color as an expression of the sublime in nature, of phenomena beyond our understanding that offer a spiritual experience as well as a visual one…Vibrant poetry exploring color, nature and the power of artistic expression." – ***Publishers Weekly Booklife***



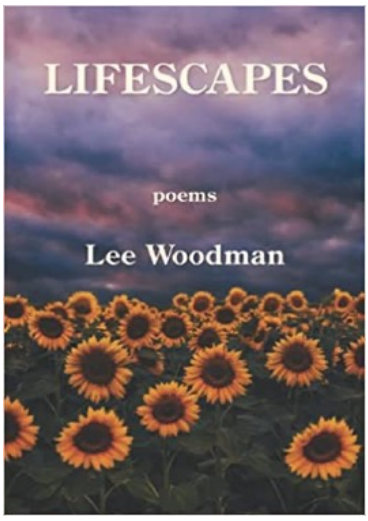
"Lee Woodman's fifth poetry collection, *Soulscapes*, is a transformative journey for both speaker and reader. Anchored in beautiful formal movements-sonnets, pantoums, villanelles--and moving ekphrastic poems grounded in visual and musical art, *Soulscape*s offers readers a chance to ask deep questions and perhaps get closer to finding some answers."
-Emily Holland, editor of *Poet Lore*



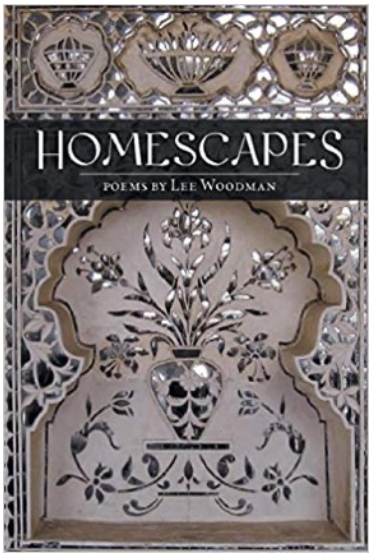
"Lee Woodman's poems are, in a way, paintings themselves. Their imagery is so vivid that we sometimes feel as if we are there, at the museum or gallery, taking it all in. But the joy of looking is only half of it: her love of language is a pleasure to read. Woodman chooses words with the same precision and delight that one might use to pluck the finest gemstones or candy."
-Lorette C. Luzajic, author, *Pretty Time Machine*; editor, *The Ekphrastic Review*



"This is one beautiful woman whose poems capture what it means to be female with extraordinary insight whether it be the simple grief of a mother bird who has lost a chick, to the Jungian archetype of a woman coming from the sea ("Blue Torso Lady.) In her poem, "My dinner with Athena," the goddess instructs her to "do magnificent deeds." At times the poems are nothing less."
-- Richard Harteis, Author of *Plague Poems: 2020 Vision*



"Woodman's facility with language, adventurousness with form, and adeptness with image reminds us that there are always new ways to explore, discover, excavate, and reinvent that self in order to return to it. Without her words, such a journey through love, sex, and loss would end in ambivalence, rather than in the vibrant peace and composure Woodman brings to readers here."
—Jane Rosenberg LaForge, Author of *Medusa's Daughter*



"Homescapes presents a few poems about close kin…a father's intellectual life habits, the power of sisterhood, a mother's dementia, the hold of inherited objects. And finally, to bring things full circle, Lee chooses a poem set at a burning ghat in India where, 47 years after she'd left that country, she returns to watch a clay lamp for her father and three marigolds for her mother float down

the Ganges. Where's home? Home is everywhere, anywhere. And nowhere."
--Esther Jantzen, teacher, writer, and global nomad

Testimonials for the Writings of Lee Woodman

"*Colorscapes* is a book about life—about green and yellow and 'provocative pink,' about bugs and bluejays and bunnies. It speaks of ancient rocks, flitting butterflies, and the colors we see as well as those we feel . . . Like the musicians, poets, painters, and natural forms that inspired her, poet Lee Woodman charges us to live and breathe through color, reminding us that color suffuses our lives with meaning and memory, and through color we relive experiences we've had, people we've met, and passions that have enriched our lives."
--Virginia M. Mecklenburg, Chief Curator Emerita, Smithsonian American Art Museum

"Lee Woodman takes us to life in India and then to New Hampshire--with precise detail--so we are there, with no limit to the richness of story or the paradoxes of each place. The light brought to thought is language, and Woodman charges hers with imagination and cultural signifiers. We're not mere witnesses; we experience land as seen by this poet. This book is a distant mirror of two worlds, from the fragrance of foreign oils to "fresh white milk and bracing air..." brought beautifully vivid and close."
--Grace Cavalieri, former Maryland Poet Laureate

"Lee Woodman's beautifully crafted poems tell stories that are entertaining, honest and self-revealing. Her awareness of priceless moments and her sense of humor make her poetry compelling and entertaining. Though Lee's poems are often drawn directly from her own experiences, the reader is often right there with her."
--Randy Wynn, former Deputy Executive Director, *Congressional Quarterly Roll Call,* DC

"The poems in COLORSCAPES, Lee Woodman's latest book, seem born from deep study and a passionate enthusiasm for color, which she explores in the natural world, at the heart of stories, and in the hands of artists ... When you have COLORSCAPES in hand and are ready to read, you're in for a treat. The drama of color and its beauty permeates the book."
--Margaret Hasse, author of *Belongings* and eight other poetry collections

"Here is an irresistible invitation to beauty, thought, whimsy, and calm. I admire and appreciate the way Lee's poems both lift and ground. Brava!"
- Elizabeth Berg, author of more than thirty New York Times best seller novels, including *Earth's the Right Place for Love, The Story of Arthur Trulove* and *Tapestry of Fortunes*

"Lee's numerous poetry publications are a testament to her unique voice and willingness to delve into the pain, joy, and humor of her own experiences. She plays with form and language to create poems that are both timeless and of our times. I am in awe of Lee's ability to conjure the familiar through specific sensory details and to shift our perspective to reveal something new……She teaches amazing poetry workshops, offers sage advice, and brings encouragement and support to the writing community."
--Lisa Lowry, founder of The Writer's Passage, Falls Church, VA

"Lee's poems are emotionally complex, rhythmically aware, and wide-ranging in terms of content……She pushes beyond what is comfortable and probes into delicate subjects deeply."
--Sue E.Thompson, author of *Sea Nettles*; instructor, The Writer's Center, Bethesda, MD

"Read Lee Woodman's *Homescapes* and get an intimate and passionate picture of what it means to grow up in two vastly different cultures--Indian and American. Having lived in both for many decades myself, I testify to the poet's authenticity and vision of harmony that makes sense in today's fractured world. A well-timed book!"
--Natwar Gandhi, CFO, and author of *Still the Promised Land* (Arch Street Press)

"Woodman's poems speak to me. They describe in simple visual language everyday moments—a memory, a profile, a place, a piece of art. My favorite is "Sorrow" about a pigeon's nest on a window sill. These are poems that touch the heart with joy, wisdom and truth."
--Shelley Lowenstein, artist, Touchstone Gallery, Washington, DC

"This is the fifth book of poetry I have read by Lee Woodman and it surprised me in the breadth of its subject matter, the multiple poetic forms, and the sheer beauty of her words and imagery. Woodman creates worlds that insist we be mindful and in the moment and at the same time transport us to places and times that we can only imagine and wish we could inhabit."
--Madeleine Jacobs, former CEO The American Chemical Society, Board Member, George Washington University, Washington D.C.

"Lee Woodman's SOULSCAPES leaps from the page with poems that ask and answer questions, invite exploration, and deepen one's connection to magic and mystery. Reading it twice in one sitting seems not enough because Woodman's words are ready to be set to music and dance. As a bonus, you can't help but be mesmerized and moved by the poet's live readings. "
--Marjorie Share, CEO, Creative Solutions, Advisor for museums, public spaces, and small businesses

"I read SOULSCAPES from cover to cover in one sitting. That's how captivating it is. Woodman is a masterful poet who dives right in to our deepest places. Whether writing about mystical beings, daily occurrences or flowers, she reaches places we don't even know are there. The beauty and fluidity of her writing secure her place among our top and revered poets."
--Susan Clampitt, former Director, National Endowment for the Arts, Board Member, Mosaic Theater, Washington, DC

“Lee Woodman makes words seduce the eye and captivate the ear. Her *Soulscapes* tells of mysteries and memories, senses and spirits. She writes memorably of things we can see, like children, and things we cannot, like compassion. Her poetry is the product of her lifetime of wondering and wandering, of her deep appreciation for the sacred in all aspects, and of her beautiful soul.”
--Paula Duffy, reader and fan of Woodman’s books

“Lee Woodman has written a book of poetry that everyone can relate to. We have all had some of these thoughts and experiences. It is written so beautifully. Ms. Woodman put a lot of research into writing *Soulscapes*. Some of her poems are based on facts. Read this book, it's delightful and stimulates the mind to remember things we may have forgotten. It's also a great gift!”
--Sonya Melescu, Painter, Jewelry Artist, Alexandria, VA

Excerpted Poems

Reunited

Oh, for God’s sake,
I have a boyfriend. We are connected,
like weeds underwater

We walk by the river,
wondering who we should tell,
We share a scone instead

My prudish parents never spoke
openly of sex. Love, yes,
but never breathless union

We met more than thirty years ago—
Coffee friends, connected through art
Years went by

His long-distance golden sculpture,
my sensual magenta orchid
had their ongoing conversation

Oh, for God’s sake,
I loved him
before I was born

In the “semi-finals” now,

we’re both seventy-something
We have nothing against joy

For the few we try to tell,
some are gob-smacked. My niece wows,
I’m so thrilled for your next chapter!

His son wonders
Dad, don’t you think it’s too soon?
His grandson loves his old girlfriend

My sister sees me on Zoom
sitting in his dining room, and demurs,
He sounds like a good cook

He goes through yellow stoplights,
uses odd grammar, Him and I…
Her and I…Oh, for God’s sake

We buy way too much food,
tickets for concerts on the spur,
sit hip-to-hip in the far corner of the couch,

holding hands

Self-Portrait as Oak Leaf

I see myself in other living things—
often both body and mind—
a glossy green in summertime,
deeply cut lobes, upward pointing thistles,
huge singular veins. Anonymous
among leafy boughs in season,
hidden in the russet mass.

Come fall, I cling to the branch,
stay near the trunk, hide my bronze.
Most kinleaves fall away,
complaining I am too persistent—
call it marcescence.
The clusters that are blown off
hibernate underground

with other pin bodies. Sex prevails.

My tough layer won't let me detach
until spring. I do this again and again—
perhaps obsession, perhaps resolution.

Desire.

How hard to resist metaphor when
I consider the come-and-go of seasons.
The living, the dying. The verdant rush
of love, the brownish fade of decay.

Hope.

An Ojibwe storyteller recounts
a young girl destined to marry a man
she did not love. She agreed she would
obey after all the leaves fell away.
A few stayed, as did she. In the end,
she was free to follow her
body and mind—
to race after her pin oak heart.

Modern Day Houdinis

Both magicians make choices, their tricks getting
harder and harder, their escapes more daring.

Swallow one hundred needles with a small drink of water,
pull them from your gut in a frayed knotted string.

One of us channels David Copperfield, dancing his
way to dollars and prominence,

not noticing illusions that got left behind,
not expecting to be called to court for negligence.

We are Penn and Teller—one emotes, bleats,
the other retreats, emits nothing.

The edges of our play list got burned,

that’s how a fire dies, the sheaf of paper collapses.

There is no more kindling for the heart to grab,
no more oxygen to uphold the stage.

We have cut each other in half, severed a common core,
extinguished strong flames with downpours of tears.

Trying to live in the same tank of water,
we each must save our self before drowning together.