



TUPELO PRESS

Luminous Writing, Beautiful Books, Since 1999

WINTER | SPRING 2016

TUPELOPRESS.ORG

OUR MISSION

Tupelo Press is an award-winning independent literary press that publishes fine fiction, nonfiction, and poetry in books that are a joy to hold as well as read. We are a registered 501(c)3 nonprofit organization and rely on public support to fulfill our mission to publish extraordinary work that may be outside the realm of large commercial publishers. Donations are welcome and are tax-deductible.



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A celebration of the collective poetic process, the MLP is being written, couplet by couplet, by readers and writers around the world, and published online by Tupelo Press. Your contribution is part of the dynamic synergy of this unique art form.

<http://tupelopress.wordpress.com/the-million-line-poem/>

Tupelo Quarterly

Tupelo Press discovers luminous writers, gives each author the vessel of a beautiful book, and speaks to the diversity of influences upon contemporary art and culture. *Tupelo Quarterly* extends and expands upon that vision in a digital milieu, publishing work by emerging and established writers and artists of many sensibilities and styles. *Tupelo Quarterly* cultivates a generous artistic community, celebrates intellectual curiosity and creative risk, and presumes abundance. We hold the gate open, not closed.

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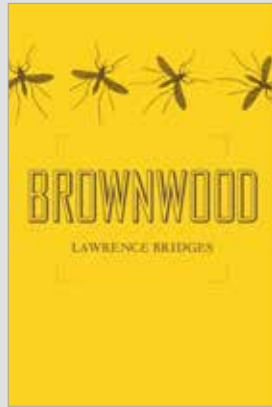
1. *One Hundred Hungers*, poems by Lauren Camp
2. *Brownwood*, poems by Lawrence Bridges
3. *A Camouflage of Specimens and Garments*, poems by Jennifer Militello
4. *The Ladder*, poems by Alan Michael Parker
5. *Wintering*, poems by Megan Snyder-Camp
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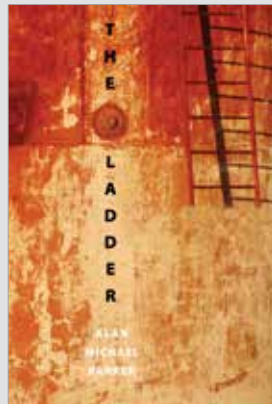
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3



4



NEW AND FORTHCOMING

Tuscan Roasted Tomato Soup with Parmesan–Gruyère Frico

This soup is an ode to deep, rich, roasted tomato flavor, the fiery rapture of summer when tomatoes are at their peak. Neruda noted that at the height of summer the light of the city is halved like a tomato, its juices running through the streets, into the kitchen, and everywhere. Oil, that essential child of the olive, adds depth, and salt adds magnetism to the wedding of flavors. Though some versions of this soup are thickened with bread, a little bit of rice creates an even creamier texture—and also happens to make this dish gluten free. Use the Parmesan–Gruyère cheese crisp (the frico) as a “dipping spoon” to lap up the orange pleasure, or crumble the frico into the soup for a flavor-enhancing marriage. (Makes 6 to 8 cups soup and 10 to 12 fricos; serves 4.)

Soup

2 cups thin sauté-sliced onions

2 1/2 pounds tomatoes

4 garlic cloves, peeled

1/4 cup extra virgin olive oil

Salt

2 cups vegetable stock

2 tablespoons long-grain white rice

1/2 cup roughly chopped fresh basil

Freshly ground black pepper

Parmesan–Gruyère Frico

2 ounces Parmesan cheese, grated on

the large holes of a box grater

2 ounces Gruyère cheese, grated on

the large holes of a box grater

1. Preheat the oven to 375°F.
2. Lay the onions in an 8 by 11-inch baking dish. Core and quarter the tomatoes and lay them on top of the onions. Distribute the garlic around the tomatoes, drizzle the oil on top and sprinkle with 3/4 teaspoon salt. Bake for 45 minutes, until the tomatoes are shriveled.
3. Transfer the onions, tomatoes, and garlic with all of the accumulated juices to a blender and buzz until smooth.
4. While the tomatoes are roasting, add the rice to the stock in a medium pot and bring to a boil. Lower the heat and simmer, covered, until the rice is cooked, about 15 minutes.
5. Transfer the rice and stock to the blender with the tomatoes and buzz everything together until smooth. Return the soup to the pot and set aside.
6. Make the fricos: Mix together the cheeses. Sprinkle a 3-inch disk of cheeses in a nonstick skillet over medium heat, overlapping the shreds of cheese so that they can melt together; but don't pile them too thick. If your skillet is large, you may be able to make a few of these at the same time. Cook until the cheeses are melted, bubbling, and golden; turn off the heat.
7. When the frico is cool enough to touch, a minute or two after the bubbling has slowed, lift it and transfer to a plate. Continue making the fricos until there is no more cheese. (You should have 10 to 12 in total.)
8. Bring the soup to a boil, then lower the heat and simmer for 10 minutes to marry flavors.
9. Add the basil and a sprinkling of pepper, and simmer for 5 minutes more. Taste, and add a pinch more salt if necessary.
10. Serve the soup hot, with one frico sticking out of the soup like a fin and one on the side.

Cooking with the Muse: A Sumptuous Gathering of Seasonal Recipes, Culinary Poetry, and Literary Fare

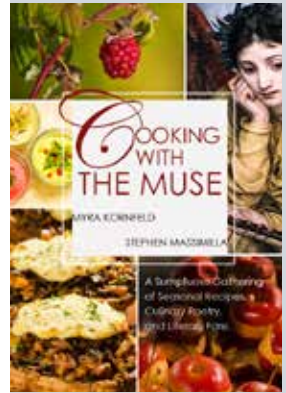
By **Myra Kornfeld** and **Stephen Massimilla**

Cooking with the Muse offers 150 nutritious international recipes with a plenitude of imaginative poetry about food and ingredients, along with enlightening literary essays, playful culinary and historical notes, and 200 beautiful full-color photographs.

“[A]n education, invitation, and testament to the peregrine splendors of human hungers of every kind.” — **Jane Hirshfield**

“I don’t know when a cookbook has been such a good read! . . . I want to give this book to every poet and cook I know.”
— **Ellen Bass**

Myra Kornfeld is a chef, educator, and the author of three previous cookbooks, *The Healthy Hedonist*, *The Healthy Hedonist Holidays*, and *The Voluptuous Vegan*. She teaches in the graduate nutrition program at the Maryland University of Integrative Health and at the Natural Gourmet Institute, and she is head chef for the website myfoodmyhealth.com. **Stephen Massimilla** is a poet, critic, professor, and painter. Acclaim for his books includes a Stephen F. Austin University Press prize, the Bordighera Poetry Prize, the Grolier Poetry Prize, along with a Van Renssalaer Award. He teaches literature and writing at Columbia University and the New School.



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\$32.95 Paperback
ISBN 978-1-936797-68-4
April 1, 2016



As transparent bodies suffer
light to pass through them,
retouching greens the trees

visible through the glass with
bursts of fill-in flashes to lift
the shadows. Perhaps

his hair was dark and it was
sun cast on it that made him
seem blond. A vision

she says but it was wrong to ask
for messages we didn't want. I
would not let him in. Come

unexceptional this to tell us
now we are here and little
more definite as visions

than as bodies limply passing
through denser mediums to
empty
these rooms of every sound.

Halve

Poems by Kristina Jipson

Winner of the Berkshire Prize, Tupelo's Press First / Second Book Award, chosen by Dan Beachy-Quick

Kristina Jipson's *Halve* peels back the layers of separation created by superimposing the orderly nature of narrative over the chaotic process of mourning. At once frank and elusive, Jipson's poems are based in clarity, but resist the pull of storytelling and personal confiding, instead using formal variation to fuel emotion and memory. In *Halve* a certain haunting results from the failure of language to defend against grief. These poems lay bare the lived experiences of loss — including loss of a brother in a car accident — and the love that preceded, which so many words might have eclipsed entirely.

"*Halve* is a quite beautiful book, full of feeling and formally inventive, having a true lyric line in ways I respond deeply to, and an elliptical quality that seems necessary to the slippages of mind in perception and memory."

— Dan Beachy-Quick

Kristina Jipson is the author of two chapbooks: *How Void of Miracles* (Hand Held Editions) and (Dancing Girl Press). She earned her MFA from Columbia University and her PhD from the University of Notre Dame. She teaches in the Seattle area, where she lives with her husband and two daughters.

\$16.95 Paperback
ISBN 978-1-936797-71-4
March 1, 2016

One Hundred Hungers

Poems by **Lauren Camp**

Winner of the Dorset Prize, selected by **David Wojahn**

In her Dorset Prize-winning new collection, Lauren Camp explores the lives of a first-generation Arab-American girl and her Jewish-Iraqi parent. *One Hundred Hungers* tells overlapping stories of food and ritual, immigration and adaptation, evoking her father's boyhood in Baghdad in the 1940s at a time when tensions began to emerge along ethnic and religious lines. She also draws upon memories of Sabbath dinners in her grandparents' new home in America to reveal how family culture persists.

"I was impressed by the cohesiveness of this collection, by the ease with which it moved between themes of exile, displacement, and uneasy assimilation into North American culture, and by its ability to tell a family history without resorting to autobiographical clichés. . . . The book is inventively structured, mixing personal lyrics with a series of short, gnomic, and haunting vignettes that seem to reside almost outside of time. Of course the particular diaspora from which the book derives—capturing the experience of an Iraqi-Jewish immigrant family—makes for a still more complicated stance, one of exile within exile."

— **David Wojahn**, from his Dorset Prize judge's citation

Lauren Camp is author of two previous books of poems, *This Business of Wisdom* (West End Press, 2010) and *The Dailiness* (Edwin E. Smith, 2013), which was an "Editor's Pick" by World Literature Today and winner of the National Federation of Press Women's 2014 Poetry Book Prize. Since 2004, she has produced and hosted Santa Fe Public Radio's "Audio Saucepan," which entwines music with contemporary poetry. She lives in New Mexico.

ONE HUNDRED HUNGERS



LAUREN CAMP

A Door in the Evening

This house that filled us with
thirteen varieties
of rice, brown boiled eggs, creases
of language.

There was not a single sentence
that was ordinary.
Tender lamb and copper pots;

a banquet every week, and we
hovered.
The house was brick. Back door,
side door.

Each of the reasons, the clutter
of years.
I used to live here. I live here.

The beginning of forgetting comes
quickly.

\$16.95 Paperback

ISBN 978-1-936797-721

March 1, 2016



SKIT: Pearl Bailey and Eartha Kitt Revise Observations on the Feeling of the Beautiful

Whether we love it or hate it is irrelevant to its worth. We have heard more women call women whores than we have heard men call women whores. We have more light than we know what to do with. Live with it. Some time ago, a Woman asked us for five women we loved and five women we hated and five women we hated to love ... or maybe five women we hated and five women we loved and five women we loved to hate ... or both. We haven't been able to answer. We're trying not to sing too easy green and violet veins meaning moth-winged flower or would it be worse to say bloom? The shackled hardwood, the ribs of the house, the ribs of a huge beast, the ribs of a fossil, the ribs of a thing destined to be stone. We call ourselves Away. Stranded is a place not a thing.

\$16.95 Trade Paperback
ISBN 978-1-936797-73-8
April 1, 2016

Third Voice

Poems by Ruth Ellen Kocher

In *Third Voice*, the poet frames a radical form of lyric within the context of a dismantled minstrel show that features a female voice splintered and refigured as “self” and character. Praising the power of lyric drama, T. S. Eliot described the use of *third voice* as a means for characters to address and interrogate one another, along with *second voice*, used when characters talk to the audience. The principal voice in this collection presents as a caricature who reflects the tangible experience of a disembodied (and at times absent) “I” posed against an absurd selfhood -- a voice imbued by sublime otherness. The incomprehensible nature of the sublime emerges through a cast of other characters that includes Eartha Kitt, Geordi LaForge, Emmanuel Kant, and Malcolm X. *Third Voice* asserts lyric beyond personal expression and drama beyond stage, ultimately using the spectacle of minstrelsy as a deformation of mastery in an audaciously conceptual but very visceral performance.

Praise for her previous book:

“*domina Un/blued* is at once deeply moving and wildly intelligent... a wonderful book—sophisticated, beautiful, and innovative” — **Lynn Emanuel**

Ruth Ellen Kocher is the author of six previous books including *domina Un/blued* (Tupelo Press, 2013), co-winner of the 2014 PEN Open Book Award. Her poems have appeared in various anthologies and journals and she has been awarded fellowships from the Cave Canem Foundation, the Bucknell Seminar for Younger Poets, and Yaddo. She is Associate Chair and Director of the Creative Writing Program at the University of Colorado where she teaches Poetry, Poetics, and Literature, and is a Contributing Editor at *Poets & Writers Magazine*.

Brownwood

Poems by Lawrence Bridges
With a foreword by Elena Karina Byrne

Brownwood, like Berryman’s Henry, is a triad (I, He, You), an “other” character, constructed within a real-life geography in an arsenal of time and place. Lawrence Bridges offers Polaroid graphics of his protagonist’s identity in the thick of our culture, amid the changing rules of fate and folly. As Elena Karina Byrne observes in her Foreword, “*Brownwood* is full of angst, wry humor, and sarcasm; he’s a lost twin, doppelganger, living in a melancholy place [and] this book’s poetic plot . . . arrives with cinematographic aplomb.” Bridges’s third volume of poems is like an autobiography of one stuck inside the vessel of who he is: “Feared as a monster, tame as a clown.”

Praise for the poetry of Lawrence Bridges:

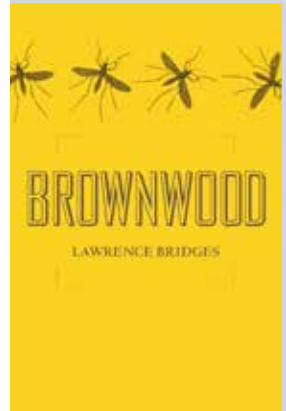
“. . . a dazzling procession of images, attitudes, and ideas, which exhibit a certain logic but achieve most of their meaning by implication. . . .”

— Dana Gioia, on *Horses on Drums*

“Reading these lovely, brainy poems is like stepping into a boat wearing a blindfold.”

— Diane Middlebrook, on *Flip Days*

Lawrence Bridges’s poetry has appeared in the *New Yorker* and *Poetry*, and he is author of two previous collections, *Horses on Drums* and *Flip Days* (Red Hen Press, 2006 and 2009). He created a series of literary documentaries for the National Endowment for the Arts’ “Big Read” initiative, and as a film director, editor, and graphic designer he has been honored for his film, music video, and advertising work with Emmy nominations and many film festival awards, including a “Gold Lion” at Cannes. He lives in Los Angeles.



A Head of Lettuce Is Stuck in the
Air Shaft

The shaky old scarecrow came
with its smile across a stubble
field.
Each rising took me farther from
the start of this. You feel the
floor
beneath your shoes, a lavender of
owl’s clover, the wind of swift
justice. In a heavy-gravity corridor,
this desert had the lungs to blow
down trucks. I didn’t get up early
to suffer, to whine back with
the doves’ falsetto plea. The dog
barked all night at something
invisible. It’s better to be insane
and do the thinking.

\$16.95 Paperback
ISBN 978-1-936797-79-0
April 1, 2016



Words on the Street

Poems by Anna Rabinowitz

With a documentarian's exacting eye and a poet's ear, *Words on the Street* dramatizes the confrontations and collisions between loud, often coarse public language, including the shouts of demonstrations, the proclamations of headlines and broadcasts, and the scrawls of angry graffiti with a quiet, concentrated, still audible inner voice of conscience. The third in a trilogy of books exploring the ongoing effects of the Holocaust and Diaspora, now in a time of surging refugees and ecological havoc. Rabinowitz's embrace is operatic, her formal structure a book-length sequence that is epic yet deeply personal and emotionally resonant.

"Anna Rabinowitz at her highest, boldest register."

— Timothy Donnelly

Poet and librettist [Anna Rabinowitz](#) has published four previous volumes of poetry: *Present Tense* (Omnidawn, 2010), one of *The Huffington Post's* best of the year's poetry books; *The Wanton Sublime* (Tupelo, 2006); *Darkling* (Tupelo, 2001); and *At the Site of Inside Out* (Juniper Prize, Massachusetts, 1997). Her libretti include *The Wanton Sublime*, music by Tarik O'Regan, and *Darkling*, music by Stefan Weisman, both commissioned, developed, and produced by American Opera Projects. *Darkling*, the opera, was released internationally as a CD by Albany Records (2011).

From Domination of Desire

The plates berate the inlaid
chairs for
Attitudes of grain their gleam
and clever figures store:
"Your stubborn orthodoxies need
a change in course;
Expunge clichés and throw them
out the door."

The lamp ignites its pleated
shantung shade.
Its bulb spews sparks; ablaze, its
mind's at last made
Up: "freedom's not a spin
around the park. Mark this
hour;
Char the steaks! Let's burn for
hotter, world-class power."

Spoons twist, ladles writhe,
diners rise to join the rant.
Knife blades drip blood, their
sloth now honed by pent-
Up angers diced and sliced at
cutting boards. "This moment
Must be seized. Rally
discontents. We won't relent."

The tale's been told.
The world is old.

\$16.95 Trade Paperback
ISBN 978-1-936797-80-6
May 1, 2016

A Camouflage of Specimens and Garments

Poems by Jennifer Militello

A Camouflage of Specimens and Garments is a book of ventriloquisms and schizophrénias, collecting the voices of mythological heroes and long-dead composers, ancient goddesses and murdered girls, in an investigation of identity. The poems' speaker is searching, sickly, and unsure, intermittently sketching brief letters in her "real" voice, but also adopting the form of a series of dictionaries that define and rename, express and reshape, as the subterfuge of selves and their definitions offer the speaker refuge from a world that cannot be controlled, spotlighting the facets of disguises we must all wear.

Praise for Jennifer Militello's previous book, Body Thesaurus:

"In the face of supreme and therefore extreme quietude . . . Militello's poems hand us over to that other life we nightly receive in dream. . . . [T]hese poems don't merely delve the psyche's depths, they harrow, and they harrow fantastic."

— Cate Marvin

Jennifer Militello is the author of *Body Thesaurus*, named one of 2013's top ten poetry books by *Best American Poetry*, and *Flinch of Song*, winner of the Tupelo Press First Book Award. She has been awarded the Barbara Bradley Award from the New England Poetry Club, the Ruskin Art Club Poetry Award from Red Hen Press, and the 49th Parallel Award from *Bellingham Review*, as well as grants and fellowships from the New Hampshire State Council on the Arts, the Barbara Deming Memorial Fund, Writers at Work, and the Millay Colony for the Arts. Militello teaches in the MFA program at New England College.



A Dictionary of Faith

Like wind, God eavesdropped in the doorway.
His hybrid anatomy broken. His structured body loose.

God flew, as the last small moths of his lungs and larynx gave like willows in a basket filled with red birds

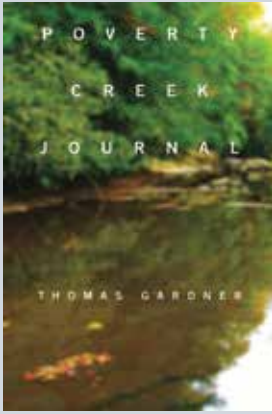
where once there were dozens of roses.
As it rained, God's every dry eye trembled.

The moon's fronds of empty grew tentative then,
like what stands in for reason when reason is maimed.

An epidemic of eyes, God flew like a surge collapsing,
divided in the listening like a simple skein of wheat.

His most ferocious hounds were fettered,
predators sheltered in the henhouse of the heart.

\$16.95 Paperback
ISBN 978-1-936797-75-2
May 1, 2016



The sun gradually reaches the hollow, throwing shafts of light and bars of shadow across the trail, and I'm suddenly back in my body, back in time, the light flickering through the trees like flashing fields from a boxcar. I can almost hear the rails beneath me, and for just a minute I have a sense of how fast everything is moving. I've only felt this way once or twice before. . . .

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Available Now

Poverty Creek Journal

Thomas Gardner

“Gardner compares his thoughts while running to the blue herons he sometimes sees on his route; they ‘rise and rattle, spread their wings, legs trailing them over the pond.’ Summoning them back after the fact is difficult. They are as elusive as the ideas in a dream, ‘a kind of un-retraceable wandering.’

The achievement of *Poverty Creek Journal* is precisely that it does retrace that kind of wandering—and, in so doing, makes something lovely and meaningful of a difficult year. Gardner does not go in for pat analogies; he does not claim, as Camus once did about soccer, that running taught him everything about death. Nor does he go in for pat consolation. His journal does not so much end as stop, as if he has simply not yet risen for the next morning’s run.”

— Kathryn Schulz, *The New Yorker*

Thomas Gardner was born in Indiana, raised in New Jersey and Western Maryland, and now lives and teaches in Blacksburg, Virginia, on the edge of the Jefferson National Forest. He attended Bucknell University, where he ran cross country and track, then earned graduate degrees from Syracuse and Wisconsin. His most recent books are *A Door Ajar: Contemporary Writers and Emily Dickinson* (Oxford, 2006) and *John in the Company of Poets: The Gospel in Literary Imagination* (Baylor, 2011). His play *Eurydice* was performed at the Edinburgh Fringe Festival in 2006. He has been a professor of English at Virginia Tech since 1982, and he still regularly competes as a runner.

Mortal, Everlasting

by Jeffrey Levine

Transcontinental Poetry Award, Pavement Saw Press

“A melancholy chronicle of love and loss, Jeffrey Levine’s effusive first poems spill over with lush aural pleasures. His ‘art-ful’ persona poems are part parody, part pathos, filled with gentle, self-deprecating wit, and his re-figuring Greek myth as every man makes the poet a little more heroic, the Gods a little more human. If the poems are rueful, they’re rueful like the Brahms’ clarinet Quintet: there’s pleasure in the sadness and sadness in the pleasure.” — **Ira Sadoff**

\$12.00 paper • ISBN 978-1-886350-73-1



Rumor of Cortez

by Jeffrey Levine

Red Hen Press

“[F]illed with the joys of narrative and linguistic invention. Readers will find here imaginatively renewed stories of Adam and Eve, Orpheus and Eurydice, and of our own lives. Levine shifts effortlessly among forms and voices to create a magical lyric that is visionary and funny, compassionate and wise.” — **Carolyn Forché**

\$13.95 paper • ISBN 978-1-597090-04-9



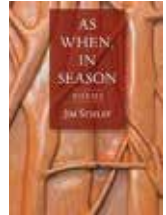
As When, In Season

by Jim Schley

Marick Press

“I like these poems immensely. What Schley has done is to reinvent the ode, especially in the nine poems for the muses. Prosodically he’s discovered an odic tone, grave but graceful, imaginatively objective. It’s extremely effective, and it tokens a very large degree of literary depth and experience.” — **Hayden Carruth**

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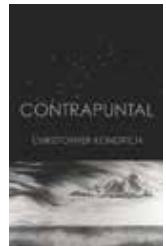
Contrapuntal

by Christopher Kondrich

Finalist, New Measure Poetry Prize, Parlor Press

“In *Contrapuntal*, an enormously ambitious and masterful debut, Christopher Kondrich has shaped this material into a work of such inventiveness, wit, wisdom, bravura, tenderness and beauty, it leaves me in awe.” — **Timothy Donnelly**

\$14.00 paper • ISBN 978-1-60235-367-1



RECENT POETRY FAVORITES



Everything Broken Up Dances

Poems by James Byrne

July Open Reading Period selection, chosen by the Tupelo Press editors
“Reading James Byrne is like gulping firewater shots of the world. . . . It is often as though the precise, sensual snail-horns of Byrne’s language keep touching a violence, the profligate violence of our epoch, and retracting; they extend again and retract. In the hopeful pulse of that sensing, ‘the world sees itself in this night.’” — **Forrest Gander**

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THE GOOD DARK

Poems by Annie Guthrie

July Open Reading Period selection, chosen by the Tupelo Press editors
“*THE GOOD DARK* stuns with its metaphysical inquiry into what simultaneously detaches and attaches us to this world. The haunting music of these lyric poems lift out of a language of intimacy employed to address the delicate nature of belief.” — **Claudia Rankine**

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gentleness

Poems by Dan Beachy-Quick

“Beachy-Quick (*Circle’s Apprentice*) guides the reader on a startlingly engaged and astute trip through the history of Western poetic form and voice, from the pre-classical age through modernism. . . . Such an accomplishment is rarely achieved with this much grace.”
— *Publishers Weekly* **starred review**

\$16.95 paper • ISBN 978-1-936797-57-8



Into Daylight

Poems by Jeffrey Harrison

Winner of the Dorset Prize, selected by Tom Sleigh

“Naturalness is the quality I most admire in Jeffrey Harrison’s restrained and deeply affecting poetry. It’s a quality achieved through great art, the eliminating of everything superfluous, easy, or artificial. What remains is utterly convincing, flawlessly right.”

— **Jonathan Galassi**

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On Writing & Ambition, Boredom, Purity & Secrecy*

Essays by Lee Upton

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The Perfect Life

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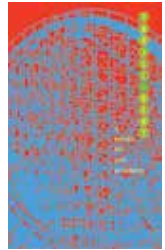
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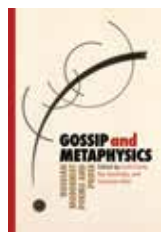
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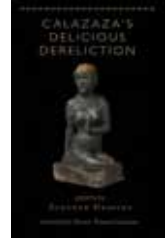
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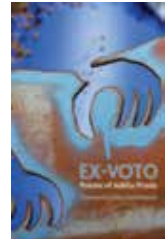
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*“what he said I’d miss is present as a thickness or
his hand on mine for a moment presses
the pines into wedges in the distance
where I tried evenings alone in the grass sharp with cold”*

— Kristina Jipson, from *Halve*

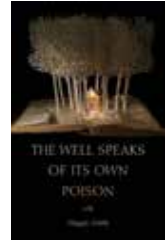
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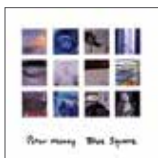
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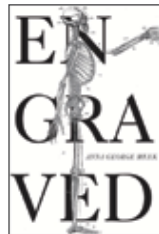
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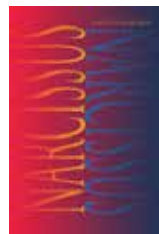
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Hello to living like sardines.*

*To solace. To the offspring of bello.
Hello to desperation. Hello to welcome in.
Hello to generations that etcetera as we watch.*

*Hello to experiment with us.
Hello to angels at the mouth-ache
of more. Hello to the surgical morning.”*

— Jennifer Militello, from *A Camouflage of Specimens and Garments*

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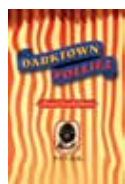
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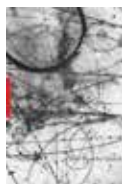
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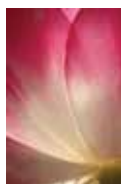
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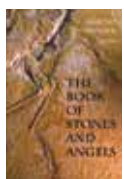


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