



# TUPELO PRESS

*Luminous Writing, Beautiful Books, Since 1999*

WINTER | SPRING 2017

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.





### Join The 30/30 Project!

Check out our inspired program inviting poetry “marathoners” to compose one new poem a day for a month, published on our blog site, while attracting sponsors in support of Tupelo Press. Join this expanding and vibrant community of writers as they challenge themselves, try new forms, and take risks. Consider becoming a 30/30 poet in a future month, or read the blog and support a runner!

<http://tupelopress.wordpress.com/3030-project/>

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### The Million-Line Poem

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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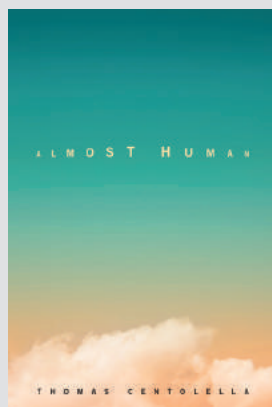
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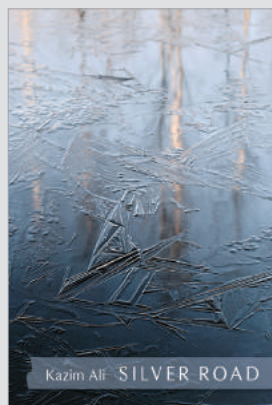
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## NEW AND FORTHCOMING



# Personal Science

Poems by Lillian-Yvonne Bertram

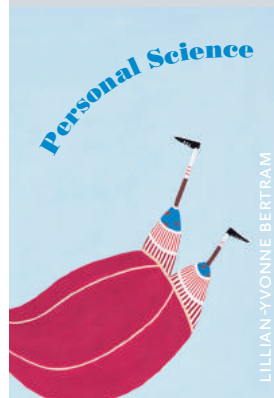
What happens when the imagined life and the stories we tell ourselves become terrifying, given our human ability to inhabit both mental and physical worlds? Bertram's third full-length collection pivots on an extended piece of creative nonfiction, "Forecast," which shows how obsessive thinking can begin in actual occurrences that are then exploded in the imagination. The science is personal, as the factual is tinted and stylized, filtered through a self grappling with the difficulty of knowing what is "real."

*Praise for the poetry of Lillian-Yvonne Bertram:*

"Touched but never bound by singular doctrines of narrative, lyric, or experiment, her poems merge linguistic zeal with capacious imagination." — **Terrance Hayes**, on *But a Storm is Blowing From Paradise*

"Lillian-Yvonne Bertram . . . lives, brilliantly, with whole heart, whole mind, and whole body, in the contradictions. . . . She shows us . . . that Illusion is the Medium Which Allows Emptiness to Become Something Special, and I love this book beyond loving."  
— **Sarah Vap**, on *a slice from the cake made of air*

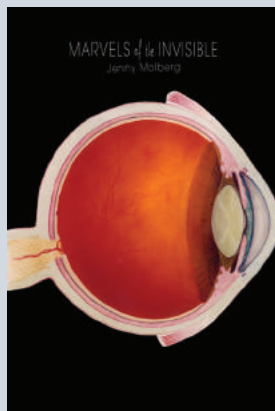
**Lillian-Yvonne Bertram's** first book, *But a Storm is Blowing From Paradise* (Red Hen, 2012), was selected by Claudia Rankine for the Benjamin Saltman Award. She is also author of *a slice from the cake made of air* (Red Hen, 2016) and a chapbook, *cutthroat glammers* (Phantom Limb, 2013). She holds degrees in creative writing from the University of Utah, the University of Illinois at Urbana-Champaign, and Carnegie Mellon University, and is now assistant professor at the University of Massachusetts – Boston.



**My heart is full of practical folklore**

hold water in your mouth  
to keep from crying  
when cutting an onion  
to keep from crying hold water  
to cut the water hold the onion  
in your mouth to keep from  
crying  
when crying hold water  
to keep from cutting  
the onion in your mouth  
to hold water keep cutting  
the onion when in your mouth  
hold the crying in your mouth  
when cutting the onion  
cut an onion in your mouth  
to keep from crying in the water  
when cutting an onion  
hold water in your mouth  
to keep from crying

**\$16.95 Trade Paperback**  
**ISBN 978-1-936797-91-2**  
**February 1, 2017**



### from *Echolocation*

I think of you, my lost girl, when  
the wing  
of a tailfin rises beside the boat,  
dripping  
in salted robes. This movement,  
like song,  
pulls me under, where murk  
reveals  
the obscurities of loss. The  
language  
is epic, invisible, submarine.  
A child  
hears her home in clefs of water,  
in whale song:  
unfathomable, plosive,  
drummed, the loudest blues  
on earth. A thousand feet down,  
more join in the refrain.  
Another endangered syntax  
descends.

# Marvels of the Invisible

Poems by Jenny Molberg

Winner of the Berkshire Prize, Tupelo Press's First/Second Book Award, selected by Jeffrey Harrison

Parsing the intersections between science and personal history, Molberg's poems examine complexities of relationships with parents and the faultiness of certainty about earthly permanence. *Marvels of the Invisible* sounds the depths of both grief and amazement, two kinds of awareness inseparably entwined.

"... arisen out of an actual life, celebrating and struggling with the issues and events of that life, and making of them a beautiful, fraught sense. These poems bring together vastly different ways of seeing the world."

— Jeffrey Harrison, final judge for the Berkshire Prize

"[Molberg] is a poet of intimacies, of the body, the family, the natural world, and emblematic of her difficult yet clarifying vision of those intimacies is the remarkable poem, 'Superficial Heart,' about a child born with its heart external to its body. The human heart exposed: the ultimate intimacy, marvelous and terrible, and in Molberg's surgically precise hands, unforgettable." — B. H. Fairchild

**Jenny Molberg**, originally from Texas, earned her B.A. at Louisiana State University, her M.F.A. at American University, and her Ph.D. at the University of North Texas, where she taught and served as managing and production editor for *American Literary Review*. Her poems have appeared in many journals, and the title poem of this collection was featured in *Best New Poets 2014*. She now teaches at the University of Central Missouri and is poetry editor for *Pleiades*.

**\$16.95 Trade Paperback**  
**ISBN 978-1-936797-92-9**  
**February 1, 2017**



# Bailando en Odesa

Poems by Ilya Kaminsky

Translated by Mariela Griffor

In 2004, a now legendary debut book of poems was chosen by Eleanor Wilner for the Dorset Press and released by Tupelo Press: Ilya Kaminsky's symphonic and many-layered *Dancing in Odessa*, a book that earned its young author the American Academy of Arts and Letters' Addison M. Metcalf Award and a Whiting Writer's Award, and that drew accolades from some of America's most discerning poets.

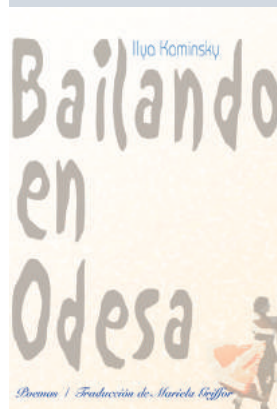
Now, at a time when our country is becoming ever more multi-lingual, Tupelo Press is producing a Spanish-language edition of Kaminsky's mesmerizing work. *Bailando en Odesa* has been translated by Chilean poet Mariela Griffor, working closely with the poet.

"This is an intricate, muscular, startlingly powerful collection, one that amazes by image and statement, by its shaped whole, and by the sheer scope of its poetic observation. . . . This book is a breathtaking debut."

— Jane Hirshfield, *Ploughshares*

**Ilya Kaminsky** was born in Odessa, Ukraine, then part of the Soviet Union, and came to the United States in 1993 when his family was granted asylum. He is author of the chapbook *Musica Humana* (Chapiteau, 2002) and co-editor of *The Ecco Book of International Poetry* (2010), *A God in the House: Poets Talk About Faith* (Tupelo, 2012), and *Gossip & Metaphysics* (Tupelo, 2014). He teaches writing, translation, and comparative literature at San Diego State University.

**Mariela Griffor** was born in Chile, was exiled and given asylum in Sweden, and now lives in the United States. She is founder of Marick Press, author of three books of poems, and translator of Pablo Neruda's *Canto General* (Tupelo, 2016).



Paul Celan

Escribe hacia tu boca  
con sus dedos.

A la luz de lámpara ve barro,  
árboles golpeados por el viento,  
ve el pasto aún sobreviviendo esta  
hora, página

rígida como un campo quemado:  
*La luz era. Salvación*

él susurra. Las palabras dejan un  
sabor a tierra en los labios.

**\$16.95 Trade Paperback**  
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**February 1, 2017**

# Rapture & the Big Bam

Matt Donovan

from *Poem in which Billie  
Holiday is Barely Heard*

Her voice a velvet backdrop  
to mood-thirsty sex or scrubbing  
bathroom tiles. A giddy *All  
of Me*  
gives way to *Strange Fruit* which  
turns

to gauze I partly ignore  
over chorizo-stuffed quail, little  
spoons  
teeming with sorbet, talk of  
wax-jobs,  
committee snafus. For all I ever  
hear,

her songs might as well be the  
spatter  
of meat in a pan as Holiday  
smirks  
in her apron, searing the meal,  
not wanting just then to offer up

anything but this fried steak for  
her dog,  
Mister, who must be gagging  
for it  
yet in the photo isn't letting on  
to gazes, saint-like, straight  
ahead.

**\$11.95 Trade Paperback**  
**ISBN 978-1-936797-94-3**  
**March 1, 2017**

# Rapture & the Big Bam

Poems by Matt Donovan

Winner of the Snowbound Chapbook Award, selected by  
Lia Purpura

With funky tempos and stretched, staggering lines, Matt Donovan's new sequence interrogates the ways our daily lives teem with beauty and loss. He summons figures engrained in American culture to portray collisions of pleasure with tragedy, and to offer evidence for what creation can cost. As "each day lurches us toward ... / things dying, things newborn," the poet of *Rapture & the Big Bam* can be either a companion in mourning or a celebrant of unbeaten anticipation.

"The amazing achievement in Matt Donovan's *Rapture & the Big Bam* is how well he balances the drive to speak intimately with the drive to shape a public (even civic) thought. His ease in following a leading image, trusting entirely that the image will speak far beyond anything he might have planned, makes for an authentic experience of surprise for a reader. His ear and his sense of line are controlled and idiosyncratic, glorious, raging, and fully in love with discovery." — Lia Purpura

Matt Donovan is the author of a previous book of poems, *Vellum* (Mariner, 2007), and a collection of essays, *A Cloud of Unusual Size and Shape: Meditations on Ruin and Redemption* (Trinity University Press, 2016). He is the recipient of a Rome Prize in Literature, a Whiting Writer's Award, a Pushcart Prize, an National Endowment for the Arts fellowship, and the Larry Levis Reading Prize from Virginia Commonwealth University. He teaches at Santa Fe University of Art and Design.

# Service

## Poems by Grant Souders

How do we see the things that show us the other things we are among? The poems of Grant Souders's first book are a conjuring. *Service* is born in utterance, with an opening eye, with the bareness that is there: the root of being in the word *is*. There's an implication of narrative arc in the poet's semblance of creation myth, beginning in nakedness and ending in everything. Here is a book that finds itself by leaving this world and reaching for the cosmos, if only to look back.

"Souders risks that most dismissible of poetic virtues: sincerity. . . . Such sincerity reveals itself as a terrain, a ground, a place of founding and so also a place of finding. It makes of Souders's poems something akin to 'a fire to look at / and look by.' The object of our meditation is also the object that gives us vision — the poem, these poems, which do not play for us a tune, but give us 'a tune we could play into.'" — **Dan Beachy-Quick**, in a *Boston Review* "Poet's Sampler"

**Grant Souders** holds a BFA from Colorado State University and an MFA from the University of Iowa's Writers' Workshop. He is co-author (with artist Nathaniel Whitcomb and musician Matthew Sage) of a collaborative music, art, and poetry book, *A Singular Continent* (Palaver Press, 2014). His poetry has appeared in the *Denver Quarterly*, *iO*, *jubilat*, and *The Boston Review*, and his visual art has been featured in a variety of Colorado galleries. He lives in Denver.



service  
grant souders

### from *Creek*

If when you go to Pickett Creek,  
and having gone there you think  
back on it.  
Or back in it,  
That water, there, flecked with  
light  
and the memory of it.  
You hold things.  
The water flecked  
flocks of sunlight  
in the way they hold  
each other.

**\$16.95 Trade Paperback**  
**ISBN 978-1-936797-95-0**  
**April 1, 2017**





### Bismillah

If you want a poem that obeys  
the strictures of doha and  
dactyl,

then I am unlettered. A crab dog  
from backdam and bush shaping

cane into couplet. What do I  
know  
of convention, my father a  
cowherd

my mother maharajin. The  
prophet ascended  
the heights of verse when the  
Almighty stoked

fire in his blood. Recite. Recite.  
Tell me in rhyme, of this turmoil  
within

that sears Jibril's whisper into  
the pith of this body.

# The Cowherd's Son

Poems by Rajiv Mohabir

Winner of the Kundiman Prize, honoring exceptional work  
by Asian American poets

Rajiv Mohabir uses his queer and mixed-caste identities as grace notes to charm alienation into silence. Mohabir's inheritance of myths, folk tales, and multilingual translations make a palimpsest of histories that bleed into one another. A descendant of indentureship survivors, the poet-narrator creates an allegorical chronicle of dislocations and relocations, linking India, Guyana, Trinidad, New York, Orlando, Toronto, and Honolulu, combining the amplitude of mythology with direct witness and sensual reckoning, all the while seeking joy in testimony.

*Praise for Rajiv Mohabir's previous book:*

"In his excellent debut, Mohabir exposes desire and inner turmoil through the measured incantations of a queer, Indian-American voice that refuses the burdens of a homophobic and racist world. He eloquently describes how the brown body survives, clinging vigilantly to longing, lust, and love. . . ."

— *Publishers Weekly*

**Rajiv Mohabir's** *The Taxidermist's Cut* was Winner of the AWP Intro Journal Award and the 2014 Intro Prize in Poetry from Four Way Books. Recipient of a PEN/Heim Translation Fund Grant, he has also received fellowships from the Voices of Our Nation's Artist foundation, Kundiman, and the American Institute of Indian Studies language program. He received his MFA in Poetry and Translation from Queens College, City University of New York, and is currently pursuing a PhD in English from the University of Hawai'i, where he teaches poetry and composition.

**\$16.95 Trade Paperback**  
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**May 1, 2017**

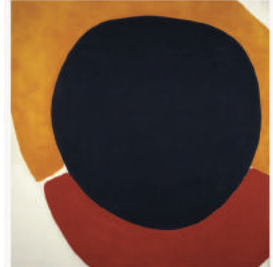
# Why Don't We Say What We Mean?

By **Lawrence Raab**

"It's no surprise that one of the best poets of my generation, and one of the wisest, has now presented us with a true gift, his collected essays. In subjects of consideration, they range from 'Jabberwocky' to Frost to Stein to Magritte, but Larry Raab is quick to remind us to beware 'mistaking the subject for the poem itself,' and of course that applies to the essays here, which have, beyond immediate subjects, a singular plainspoken (but richly allusive) contemplative voice and an unerring mission to dig deep into the human condition (a venture that itself implies how a true reading of poems will necessarily expand their reach beyond the limits of a one-subject-per-poem understanding). Despite my first words above, I wish this book's appearance *had* been a surprise, so I could now declare it a thoroughly delightful one."

— **Albert Goldbarth**

**Lawrence Raab** was born in Pittsfield, Massachusetts, and received a BA from Middlebury College and an MA from Syracuse University. He is author of eight collections of poems, including *What We Don't Know About Each Other* and *Mistaking Each Other for Ghosts*, longlisted for the National Book Award in Poetry. He has received grants from the National Endowment for the Arts, Massachusetts Council on the Arts, and Guggenheim Foundation as well as numerous residencies at Yaddo and MacDowell. He teaches literature and writing at Williams College.

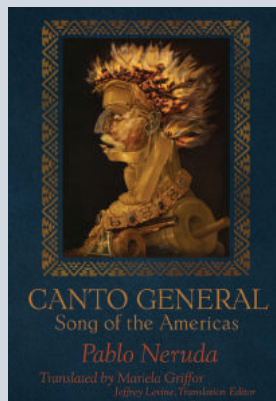


Why Don't We Say What We Mean?

ESSAYS MOSTLY ABOUT POETRY **Lawrence Raab**

"We cannot choose a wrong subject. If the primary danger is mistaking the subject for the poem itself, the practical risk is remaining too attached to any subject, and so frustrating the unfolding of the as yet unimagined poem. A poem triggered by a death may become a poem about that death. Or its true and most resonant subject may be discovered elsewhere — a quarrel with ourselves, with what we want to believe, or what we think we need to believe in order to be ourselves. In life, any particular death may be crushing. In art, it can serve as an occasion for wonderfully unpredictable realizations. The sense that a poem relates the true and immediate feelings of its author is one of poetry's most persuasive and most useful illusions."

**\$16.95 Trade Paperback**  
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**December 1, 2016**



#### Book XV, I Am

Love, perhaps uncertain, fragile  
love:  
nothing but a burst of  
honeysuckle in the mouth,  
just some braiding whose  
motion addressed  
my loneliness like a black  
bonfire,  
and the rest: the nocturnal river,  
the sky  
giving signs, the springtime,  
fleeting and wet,  
the obsessed solitary brow,  
desire  
erecting its cruel tulips in the  
night.  
I pulled apart the constellations,  
injured myself  
sharpening my fingernails  
against the stars,  
spinning fiber by fiber the icy  
fabric  
of a castle without doors . . .

**\$39.95 Paperback**  
**with gatefolds**  
**ISBN 978-1-935797-69-1**  
**September 1, 2016**

# Canto General: Song of the Americas

By **Pablo Neruda**

Translated by **Mariela Griffor**, Translation Editor, **Jeffrey Levine**

“The greatest poet of the twentieth century in any language.”

— **Gabriel García Márquez**, of **Pablo Neruda**

In his most audacious and ambitious achievement, Neruda depicts history as a vast, continuous struggle against oppression. Constructed in fifteen parts, and made up of more than fifteen thousand lines, *Canto General* unfolds in successive epochs, celebrating the flora and fauna and geology of Neruda’s homeland and recounting episodes in the lives of explorers and conquistadors, emperors and dictators, revolutionaries and everyday laborers. Here is *Canto General* seen afresh, the breathtaking beauty of Neruda’s poetry fully revealed in English, with a new translation for the twenty-first century.

Chilean poet and diplomat **Pablo Neruda** (July 12, 1904–September 23, 1973), author of nearly forty books, was awarded the Nobel Prize for Literature in 1971.

**Mariela Griffor** was born in the city of Concepcion in southern Chile and attended the University of Santiago and the Catholic University of Rio de Janeiro. In 1985, she left Chile for an involuntary exile in Sweden, and now lives in the United States, in Washington DC and Michigan, where she is Honorary Consul of Chile. She holds a BA in Journalism from Wayne State University and a MFA in Creative Writing from New England College. She is founder of Marick Press and author of three books of poems, *Exiliana*, *House*, and *The Psychiatrist*.

**Jeffrey Levine** is the editor-in-chief and publisher of Tupelo Press and author of two prize-winning books of poems, *Rumor of Cortez* and *Mortal, Everlasting*. He is a frequent translator from the Spanish.



## *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 'artful' persona poems are part parody, part pathos, filled with gentle, self-deprecating wit, and his re-figuring Greek might 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**

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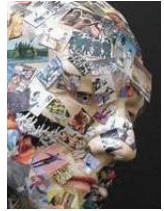
## *Rumor of Cortez*

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**

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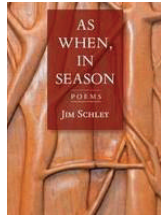
## *As When, In Season*

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**

\$14.95 paper • ISBN 978-1-934581-00-5



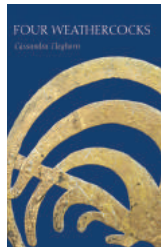
## *Four Weathercocks*

by Cassandra Cleghorn

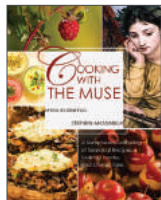
Marick Press

"Not merely celebratory, not simply deep: this poetry takes joy as a practice, learns holiness in every fold and bend of the body, finds rapturous new form where anger and hurt do their dark work." — **Brenda Shaughnessy**

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## RECENT POETRY FAVORITES



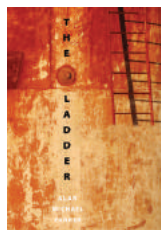
### *Cooking with the Muse: A Sumptuous Gathering of Seasonal Recipes, Culinary Poetry, and Literary Fare*

by Myra Kornfeld and Stephen Massimilla

“[A]n education, invitation, and testament to the peregrine splendors of human hungers of every kind—for dishes and flavors, for knowledge and history, for the transformations and sustenance that both cooking and literature bring.” — **Jane Hirshfield**

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\$39.95 hardcover • ISBN 978-1-936797-68-4



### *The Ladder*

Poems by Alan Michael Parker

“[His] poems prove as precise as they are whimsical. Parker moves gracefully between wit and intimacy as he traverses history, masculinity, domesticity, and the restlessness of the human spirit. . . . The Ladder illuminates the rapture of daily experience with unceasing intelligence.” — **Tina Chang**

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\$16.95 paper • ISBN 978-1-936797-74-5



### *Wintering*

Poems by Megan Snyder-Camp

“In her lyrical analysis of the Lewis and Clark expedition, she maintains a perceptive lens — ‘without its story, the images are gorgeous’ — and proceeds to make space for both the lush beauties and the stark atrocities of history.” — **Laura Da’**

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\$16.95 paper • ISBN 978-1-936797-70-7



### *Walking Backwards*

Poems by Lee Sharkey

July Open Reading Period selection, chosen by the Tupelo Press editors

“Step by step, line by free-floating line, Lee Sharkey walks backwards into the Jewish catastrophe in this deep book of remembrance—a collection of parables, an ongoing conversation with the dead, a tablet of fire.” — **Edward Hirsch**

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We are pleased to offer a series of books celebrating the daily practice of artistic creation, the give-and-take among artists and their audiences, and the life-sustaining replenishment that art offers us, as readers and listeners and observers, in a world filled with great books, music, paintings, sculptures, films, and live performances.

## *Swallowing the Sea: On Writing & Ambition, Boredom, Purity & Secrecy*

Essays by Lee Upton

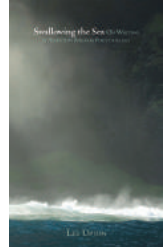
Winner, ForeWord BoTYA Gold & Bronze

In this inspiring book, Lee Upton honors ambition, that idiosyncratic drive that compels writers and other artists to action. She explores threats to our most daring aspirations and offers a provocative antidote: obsession.

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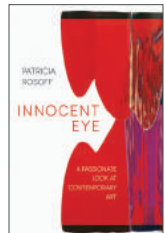
## *Innocent Eye: A Passionate Look at Contemporary Art*

Essays by Patricia Rosoff

Thanks to the Antonia and Vladimer Kulaev Cultural Heritage Fund for a generous grant in support of this book, in honor of artist Elena Karina Canvier. Award-winning journalist, artist, and educator Patricia Rosoff offers a first-hand tour of the sometimes shocking, often challenging ideas that fuel the art of today.

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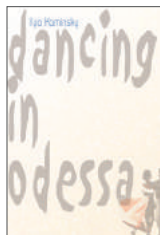
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Ilya Kaminsky was born in Odessa, Ukraine, and came to the U.S. in 1993 when his family was granted asylum. He has received a Whiting Writer's Award, the annual Ruth Lilly Poetry Fellowship, and a Lannan Literary Fellowship. He teaches at San Diego State University and New England College.

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Aimee Nezhukumatathil is an associate professor of English at SUNY in Fredonia. She has been awarded an NEA fellowship and a Global Filipino Award. Her two previous Tupelo volumes, *At the Drive-In Volcano* (2007) and *Miracle Fruit* (2003), won the Balcones Prize and *ForeWord Magazine's* Poetry Book of the Year Award.

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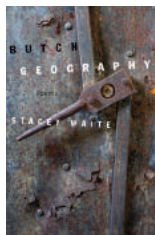
— Kwame Dawes

Stacey Waite is the author of three previous collections of poems, including *the lake has no saint* (winner of Tupelo's 2008 Snowbound Chapbook Award). Waite has both an M.F.A. in poetry and a Ph.D. in English from the University of Pittsburgh, and teaches courses in writing, gender studies, and pedagogy as an Assistant Professor of English at the University of Nebraska – Lincoln.

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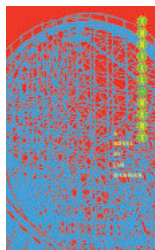


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Jan Richman's *Because the Brain Can Be Talked Into Anything* (LSU Press) was chosen by Robert Pinsky for the 1994 Walt Whitman Award. She lives in Oakland, California.

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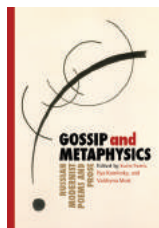
Ilya Kaminsky's "Author's Prayer," from *Dancing in Odessa*, with Russian translation by Polina Barskova

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There has been no other anthology in English dedicated to the poetics of the great generation of Russian modernists. Featured writers: Anna Akhmatova, Andrei Bely, Joseph Brodsky, Daniil Kharms, Velimir Khlebnikov, Osip Mandelstam, Vladimir Mayakovsky, Boris Pasternak, and Marina Tsvetaeva

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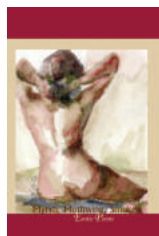
Ilya Kaminsky series editor

Co-published with the Harriet Monroe Institute of the Poetry Foundation

For this unprecedented anthology, Catherine Barnett and Tiphanie Yanique enlisted the insights of poets Kwame Dawes (Ghana), Sudeep Sen (India), Rustum Kozain (South Africa), Ishion Hutchinson (the Caribbean), Todd Swift (Canada), and Hinemoana Baker and Les Murray (the Antipodes: New Zealand and Australia) to present a mighty selection of English-language poems they consider essential. Readers will here encounter new forms of our language, which bounce and burst, borne by poets from astonishing geographies of land, mind, and voice at once fiercely independent and, through poetry, intertwined.

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The Tupelo Press Poetry Project was established in 2007 to provide poets and teachers with engaging, challenging prompts or provocations for writing. The Winter 2012 edition celebrated Valentine's Day with a simple challenge: write a stunningly good erotic poem. Be bad. Be good and bad. To our delight, the challenge was met and then some. sensual, witty, cerebral – the resulting anthology, modest in size only, includes the winners and editors' favorites.

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Interviews edited by Katherine Towler & Ilya Kaminsky

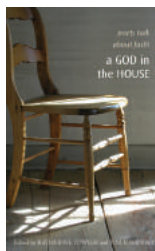
Conversations from nineteen of America's leading poets, reflecting upon their diverse experiences of spirituality and the craft of writing, participants express Jewish, Muslim, Christian, Buddhist, pagan, Wiccan, agnostic, Native American, and other world views.

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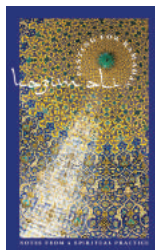
Essays by Kazim Ali

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Kazim Ali is author of three books of poetry and five books of prose. Founding editor of Nightboat Books, he teaches Creative Writing and literature at Oberlin College and in the University of Southern Maine's low-residency MFA program.

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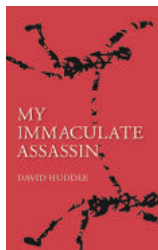
Paisley Rekdal is the author of four books of poetry. She has received a Fulbright Fellowship and the Amy Lowell poetry Traveling Fellowship. She teaches at the University of Utah in Salt Lake City.

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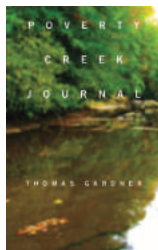
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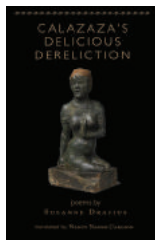
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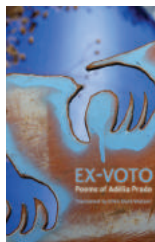
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Foreword by Ilya Kaminsky

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— Rajiv Mohabir, from *The Cowherd's Son*

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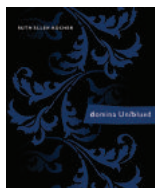
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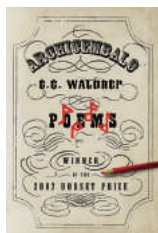
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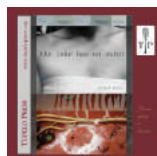
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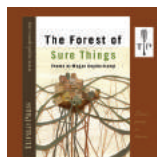
Megan Snyder-Camp

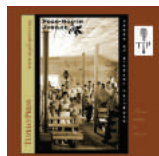
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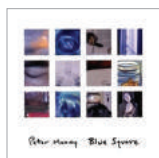


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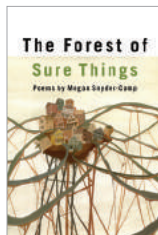
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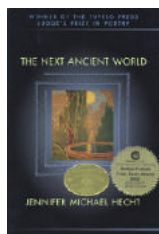
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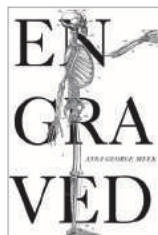
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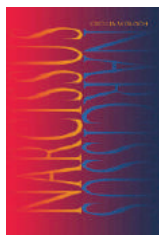
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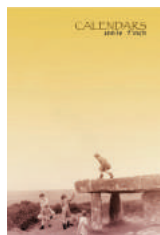
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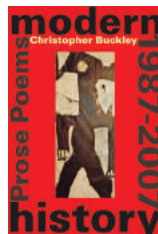
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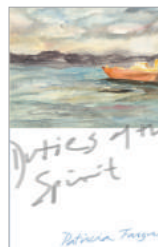
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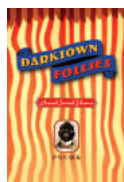


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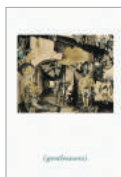


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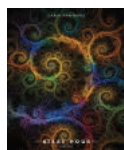


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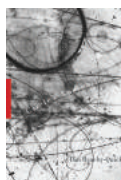


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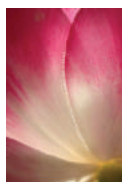
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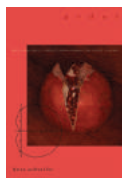
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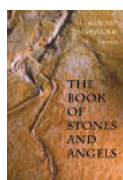
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