



# TUPELO PRESS

*Luminous Writing, Beautiful Books, Since 1999*

SUMMER | FALL 2016

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

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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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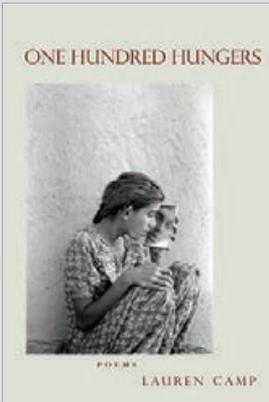
2016 Subscription Series Books:

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
6. *Yes Thorn*, poems by Amy McCann
7. *Why Don't We Say What We Mean?* essays by Lawrence Raab
8. *Walking Backwards*, poems by Lee Sharkey
9. *Personal Science*, poems by Lillian-Yvonne Bertram

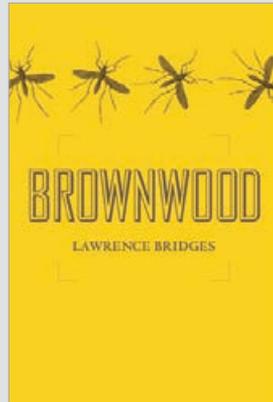
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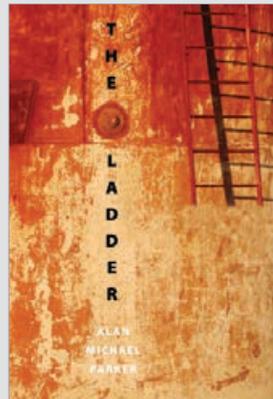
2



3



4



### Book I, A Lamp on the Earth

It was the first light of the iguana.  
From the crested arch of the battlements,  
his long tongue darted  
down into the greenery,  
and a cowled anteater,  
each slow step ringing like chant,  
plodded through the jungle,  
and with him, the guanaco, thin as oxygen  
in the wide peaks of cloud,  
wearing his boots of gold,  
while the llama opened his naive eyes  
on the fragility  
of a world full of dew.

---

### Book VII, Canto General of Chile

I love your leathery, tangled hair  
your Antarctic beauty, of hard weather and ash,  
your painful burden of assailing sky:  
I love how the air moves in the day when you await me,  
I know the earth's kiss doesn't change, and it doesn't change,  
I know the leaf doesn't fall from the tree, and it doesn't fall:  
I know the same lightning confines its metals  
and the desolate night is the same night,  
but it's my night, my plant, the water  
of the glacier tears that know my hair.

# 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.”

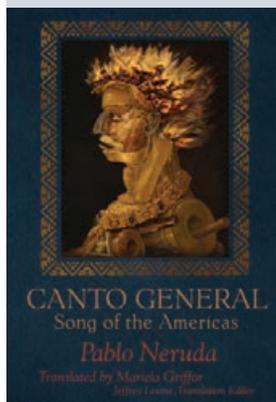
— **Gabriel García Márquez**, of **Pablo Neruda**

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.



## 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**



**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**  
**June 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, Immanuel 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 teaches Poetry, Poetics, and Literature at the University of Colorado, and she 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:*

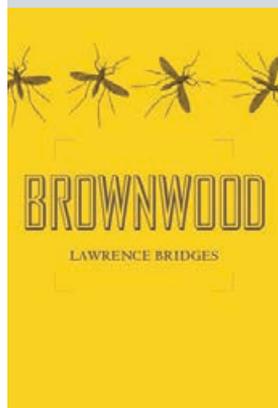
" . . . a dazzling procession of images, attitudes, and ideas, which exhibit a certain logic but achieve most of their meaning by implication. . . . "

— 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.



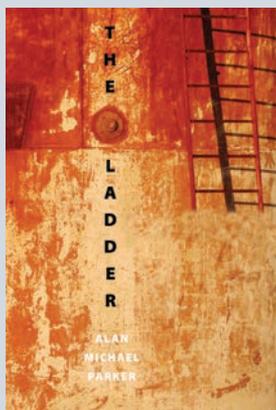
## A Head of Lettuce Is Stuck in the Air Shaft

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**  
**June 1, 2016**



# The Ladder

Poems by Alan Michael Parker

Whether they're about the moon or hotel sex, politics or poppy seeds, Alan Michael Parker's poems are always tender and eccentric and nuanced. In his eighth collection, with metaphysical fortitude the poet continues to deliberate—in all sorts of poems, some unpunctuated, some in prose, and some the first-person lyrics well loved by his longtime readers—upon what our daily lives mean. And how do we sing and praise and grieve all at once?

## Fetch

Oh, to be the happy dog  
trotting back.

The dog's named Please  
as she waits,

Thank You as she goes.  
The sky helps, too.

Really, love,  
I just want

to bring to you the moon  
dripping in my jaws.

“What sly elucidation we find here, and what unexpected philosophy. . . . Parker turns over the credos by which we live the way a child turns a toy over in her hands, assuming nothing, open to sense and serendipity. . . . I praise Parker's lightness of hand, a tonal subtlety born of the confident master.” — **Beth Ann Fennelly**

“[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**

**Alan Michael Parker** has written eight volumes of poetry and three novels, and edited or co-edited five other books; his numerous awards and fellowships include three Pushcart Prizes, two inclusions in Best American Poetry, the 2012 North Carolina Book Award, and the Randall Jarrell Poetry Award in both 2013 and the 2014. He is Douglas C. Houchens Professor of English at Davidson College and also teaches in the University of Tampa low-residency M.F.A. program.

**\$16.95 Paperback**  
**ISBN 978-1-936797-74-5**  
**August 1, 2016**

# Wintering

Poems by Megan Snyder-Camp

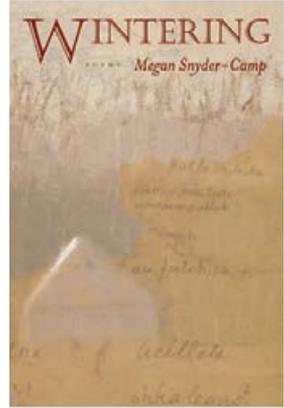
In her second collection of poems, Megan Snyder-Camp explores themes of wilderness, frontiers, and power from a stubbornly personal perspective. A mixed-genre book engaging the Lewis and Clark expedition and its legacy, *Wintering* offers original scholarship that illuminates a particularly toxic area of scholarly silence. As she toggles between archival research and life with small children, documentary poetics are interrupted by the daily labor of mothering: fruitful mess and hum tug on the seams of historical narrative.

“Snyder-Camp makes a daring entrance into history [and] what lingers . . . is the remarkable poetic experience of being in the past and present at once, ‘never just one path taken,’ but ‘five paths . . . taken at once, fingering out their hopeless green.’” — **Martha Collins**

“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’**

“*Wintering* is a ceremonial feast of a book, its offerings rich in language that is both lyrical and scholarly. . . .”  
— **Melinda Mueller**

**Megan Snyder-Camp** is the author of *The Forest of Sure Things* (2010, Tupelo Press), *Wintering* (2016, Tupelo Press) and *The Gummywolf* (2016, Bear Star Press). She has received support from the Bread Loaf Writers Conference, Djerassi, the H.J. Andrews Experimental Forest, the 4Culture Foundation, Willapa AiR, the Richard Hugo House, and Hypatia-in-the-Woods. She lives in Seattle.

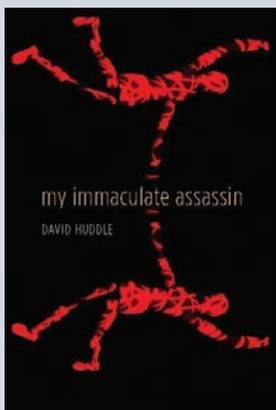


## from “The Fort”

Last night, reading, I heard the geologist tapping on my window. For your poem, he said. Outside, the moon near full. As my eyes adjusted I saw a faint white circle etched in the sky, so wide the cedars nearly hid it. A hoop for the moon, a saucer. Spill of its yellow milk. Or say it happened mmm

this way instead, without the geologist: I was bringing toilet paper from the car when the night sky lightened. Arms of white, I saw where the moon, like a leashed dog, had paced its dark yard bare.

**\$16.95 Paperback**  
**ISBN 978-1-936797-70-7**  
**August 1, 2016**



# My Immaculate Assassin

A novel by David Huddle

"Pick a person," she said, very quietly. "Any person."

I knew I was under the influence of how lovely she was, but what she was asking me to do sounded almost reasonable. We were splitting a tiramisu at the Trattoria, and this wasn't the conversation I thought we'd be having. I'd planned to ask her to have lunch with me in the East Building on Sunday and then to have a look at the Lichtenstein retrospective.

"And you will...?" Was I really going to put this into words?

"No," she said. Then she snorted. "It can't be condensed into subject-verb-object. 'It will happen.' That's how to say it. That's how to think about it, too." Her face was cheerful.

Maura Nelson, who has a sophisticated background in science, medicine, and programming, has stumbled upon a way to execute someone using only the computers in her home office — silently, anonymously, leaving no trace of violence, so that her target appears to have died of natural causes. After eliminating Syrian tyrant Bashar al-Assad, Maura entices Jack Plymouth into a partnership to rid the world of those they decide "need to be dead." Both a steamy romance and a cyber-thriller, *My Immaculate Assassin* raises disturbing and timely questions about the technology and morality of "idealistic" murder, carried out remotely.

Praise for Huddle's previous novel, *The Faulkes Chronicle*

"A vividly striking yet subtly nuanced portrait of a family's past and future emerges despite, or perhaps because of, a present mired in perplexing uncertainty and assured grief. A marvel."

— *Booklist*

"A profoundly moving meditation on death, on a great and unsentimental familial love, on the role of storytelling, and on how hard it is to say goodbye to a beautiful life."

— Jane McCafferty

A native of Ivanhoe, Virginia, **David Huddle** has lived in Vermont for over four decades. He is the author of twenty previous books, including fiction, essays, and poetry. His novel *Nothing Can Make Me Do This* (Tupelo, 2011) won the Library of Virginia Award for Fiction, and his *Black Snake at the Family Reunion* won the Pen New England Award for Poetry. A longtime resident of Vermont, he teaches at the Bread Loaf School of English and the Rainier Writing Workshop.

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

# Words on the Street

Poems by Anna Rabinowitz

*Words on the Street* is set in the center of a mystery. An infant is abducted and seven symbolic figures play their metaphoric fiddles while humanity is plagued by chronic threat, insecurity, and confusion. This is not a book for the faint of heart. It is to be read at the peril of complacency. It situates the reader in a landscape choked with graffiti, teeming with hearsay and falsehood. Human existence roils with questions about artifice and reality; the absurd and the comic; good and evil; the knowable and the unknowable. Above all, the words on the street, namely Anna Rabinowitz's words, pave the street we all inhabit, speaking from the primal core of the human predicament: the conundrum between two whys.

“Anna Rabinowitz at her highest, boldest register.”

— Timothy Donnelly

**Anna Rabinowitz** is a prize-winning poet and librettist. Previous poetry volumes are *At the Site of Inside Out*, winner of the Juniper Prize of the University of Massachusetts, *Darkling*, *The Wanton Sublime*, and *Present Tense*. *Darkling* and *The Wanton Sublime*, a chamber opera and a monodrama for mezzo-soprano, respectively, have been performed here and abroad to great critical acclaim.



## From *Baby*

*Vanished as if she had  
somewhere else  
to go and had to arrive without  
delay*

*How sudden her flight, how lithe  
her legs  
winging arms, swift of flex*

*Nowhere was dying  
to greet her*

*She made her getaway with ease  
weightless dancergrace*

*from place to space*

*Birds, kites, flying fans  
could speed no better*

*But we slept —  
that was the rub . . .*

*Baby called our bluff*

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



Prize out the fruit, and the plant  
might quit—a vacant chamber

can't keep sweet. We tongued  
seeds from sockets, burying

any hope of new cherries.  
We burrowed our names

deep into trees, desiring history.

# Yes Thorn

Poems by Amy Munson

Winner of the Berkshire Prize for a First or Second Book of Poetry, selected by Paisley Rekdal

*Yes Thorn* abides with mysteries—mortality, spirituality, sexuality, nature, divinity, love—and interrogates them without necessarily pressing toward or expecting explanation. Its diction is sometimes ornate, but language and images that dwell in more classically lyric places are often undercut or mixed with tougher, blunter elements.

“*Yes Thorn* uses language in new and exciting ways.

And I admire how this poet asks the critical questions:

What connects us, to each other and to belief? Can we

be connected — to ideas, to lovers, to religious belief, to

family — without also being inscribed by these connections?

Can we be moved by desire and longing without becoming

subject to them?” — Paisley Rekdal

**Amy Munson** lives in Minneapolis. Her work has received grants and support from the McKnight Foundation, the Jerome Foundation, and the Minnesota State Arts Board and has appeared in journals such as the *Kenyon Review*, the *Gettysburg Review*, *West Branch*, and *Image*. She received her MFA in poetry from Eastern Washington University’s Inland Northwest Center for Writers, and she teaches at the University of Northwestern—St. Paul.

**\$16.95 Trade Paperback**  
ISBN 978-1-936797-88-2  
October 1, 2016

# Walking Backwards

Poems by Lee Sharkey

*Walking Backwards* examines resistance to violence and repression through evocations of contemporary events and conversations with poets and artists whose voices arise from the Holocaust. Employing a remarkable variety of formal strategies—lyrics, parables, testimony, paratactic narratives and recastings of Torah stories, interleavings with other texts—these poems offer a complex vantage on cultural erasure and persistence. Sharkey conjures a simultaneous present to reclaim a heritage expressed by gaps and silencing. Paul Celan, Nelly Sachs, and the Yiddish language poets Abraham Sutzkever and Peretz Markish become contemporaries, as her words mingle with theirs to bear the weight of the unspoken. “What have we come for,” the poet asks, “to sleep where the dead slept in the bed of our absence?” What redemption she finds is in language.

Praise for Sharkey’s previous book, *Calendars of Fire*

“An exemplary poetry of conscience that exposes and refutes that ‘the warden is also the historian.’ Her ‘slit-tongued questions’ and ‘throat song’ are reminiscent of Lorca’s Deep Song and Darwish’s celebratory lyrics of life.”

— Fady Joudah

Lee Sharkey is the author of *Calendars of Fire* (Tupelo, 2013), *A Darker, Sweeter String* (Off the Grid, 2008), and eight earlier poetry collections. Her work has appeared in *Crazyhorse*, *FIELD*, *Kenyon Review*, *Massachusetts Review*, *Nimrod*, *Pleiades*, and *Seattle Review*. She is the recipient of the Abraham Sutzkever Centennial Translation Prize, the Maine Arts Commission’s Fellowship in Literary Arts, the *Shadowgraph* Poetry Prize, and *Zone 3*’s Rainmaker Award in Poetry, and she is a Senior Editor of the *Beloit Poetry Journal*.

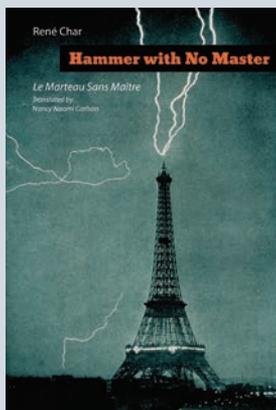


## from "Cautionaries"

Because the hands remembered  
what they had done  
they exiled themselves from the  
house of the body.  
From time to time they crept to  
the back door  
where the kitchen girl would toss  
them scraps

and the hands, a little bit in love,  
would do errands for her—tie her  
laces,  
shelter the flame for her  
cigarette—  
while her face drifted off to the  
war.

**\$16.95 Paperback**  
**ISBN 978-1-936797-90-5**  
**October 1, 2016**



### Fatal Sleep

The beasts at the head of the ship  
wreath the face of the woman I love.  
Mountain herbs fade under the stillness of  
eyelids. My memory easily becomes  
what it believes to be the gain of its  
most hopeless dreams, while water that  
cannot be found continues to flow  
in its mirrors' scope. And the thought  
of ash?

# Hammer with No Master

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Poems of René Char  
Translated by Nancy Naomi Carlson

In his foreword to *Stone Lyre*, Nancy Naomi's Carlson's previous collection of René Char translations, Ilya Kaminsky praised "the intensity, the dream-like language, the gravity of tone, and the constant impression that one is reading not words in the language, but sparks of flames."

*Stone Lyre* was a selection of poems from Char's numerous volumes of poems; Carlson's new *Hammer with No Master* is a discrete and continuous work, the first English translation of Char's *Le marteau sans maître*, first published in 1934 — a time of rumbling menace that our time resembles.

Praise for Carlson's *Stone Lyre*:

"René Char is the conscience of modern French poetry and also its calm of mind. Carlson, in these splendid translations, casts new light upon the sublime consequence of Char's poetic character. . . ." — Donald Revell

**René Char** (1907–1988) was one of the most consequential poets of the twentieth century. A leader in the underground French Resistance during World War II, later he was an ardent opponent of nuclear technology. **Nancy Naomi Carlson** is author of three poetry collections and translator of *Stone Lyre: Poems of René Char* (Tupelo, 2010), Martiniquan poet Suzanne Dracius's *Calazaza's Delicious Dereliction* (Tupelo 2015), and Djiboutian poet Abdourahman A. Wabe's *The Nomads, My Brothers, Go Out to Drink from the Big Dipper* (Seagull, 2015), a longlist finalist for the 2016 Best Translated Book Award. She teaches at the Writer's Center in Bethesda, Maryland.

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**\$19.95 Trade Paperback**  
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**November 1, 2016**

# Other Than They Seem

Poems by Allan Peterson

Winner of the Snowbound Chapbook Award, selected by Ruth Ellen Kocher

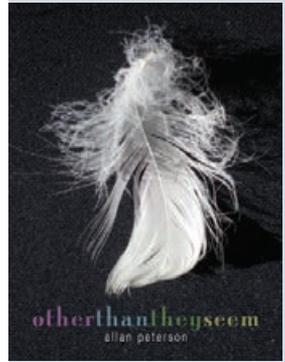
Soft spoken and intuitive, these deeply reflective poems demonstrate the miraculous common currency of thinking, expressed like confidences shared with a reader: “the latent world wavers between us. . . .” Highly visual and verbally chromatic, eschewing punctuation and rigorously open-ended, these poems pursue intimate recognitions in compact forms energized by intuitive jumps.

Praise for Peterson’s previous book, *Fragile Acts*:

“Like ‘Brazil’s undiscovered caverns of amethyst,’ Allan Peterson’s *Fragile Acts* is a major find.” — **John Ashbery**

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**Allan Peterson** is author of eight previous chapbooks and five books of poems, including *All the Lavish in Common* (2005), winner of the Juniper Prize, and *Fragile Acts* (McSweeney’s, 2012), finalist for the National Book Critics Circle Award. As a visual artist, Peterson has exhibited widely. He has been awarded fellowships from the National Endowment for the Arts and Florida’s Fine Arts Council. Former chair of the visual arts department at Pensacola State College, he now divides his time between Gulf Breeze, Florida, and Ashland, Oregon.



## Atmosphere

When I saw the sunset all the blue  
had drained out of Nevada  
the slow tree with the thin years  
in it  
an empress in vermilion chiffon  
drifting down behind the Sierras  
After an epiphany or scare  
one feels histamine tingle skin  
I remember beauty is self inflicted  
On a gridded floor I watched a  
spider  
choose a path that graphed  
optimism  
A pale moon rose like a ghost  
of soap

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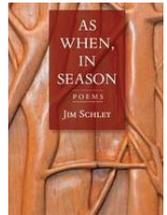
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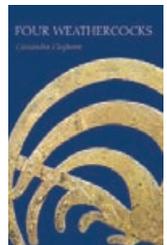
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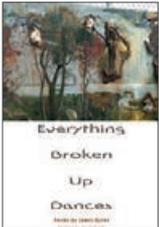
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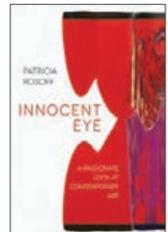
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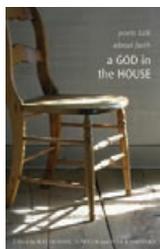
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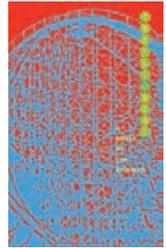
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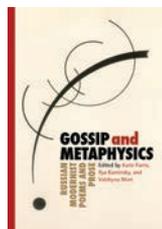
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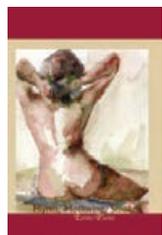
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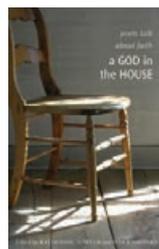
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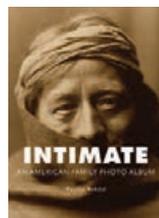
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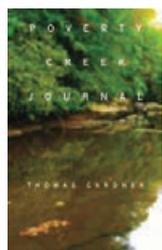
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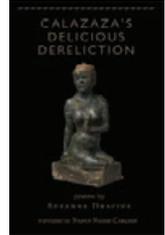
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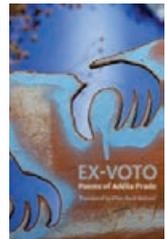
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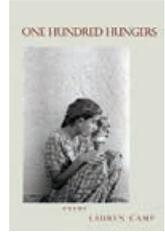
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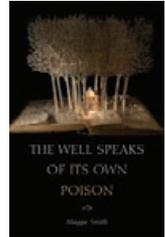
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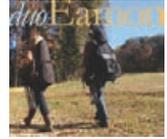
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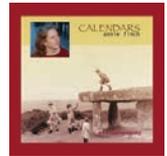


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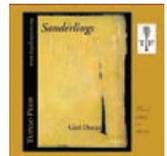


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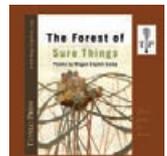


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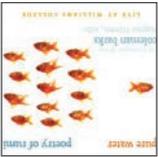


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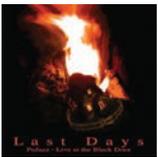


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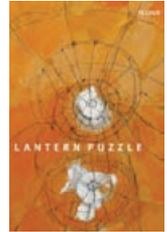
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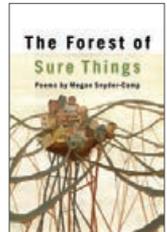
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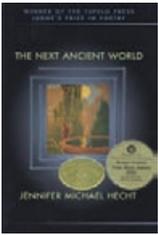
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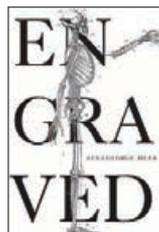
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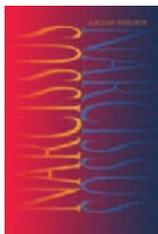
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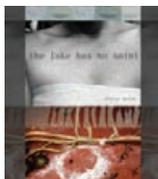
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— Megan Snyder-Camp, from *Wintering*

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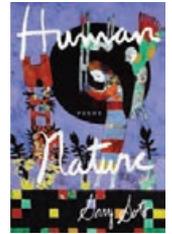
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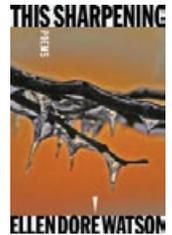
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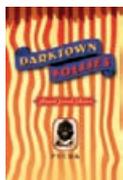
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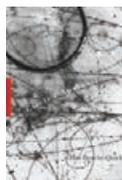
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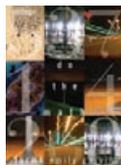
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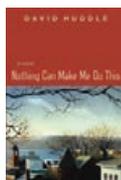
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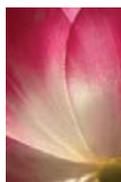
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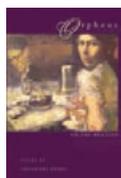
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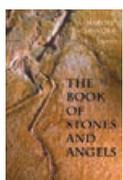
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