



COACH HOUSE BOOKS

SPRING 2018

Fresh-pressed for spring.

This spring, we're turning up the juice. The infamous Coach House presses are working overtime to produce the 100 percent pure, fresh literature you've come to expect from us. In these pages, you'll find the fruits of our labour, which we hope will appeal.

You'll want to pick up our nonfiction titles while they're ripe. *The Ward Uncovered: The Archaeology of Everyday Life* is a concentrated look at the objects left in the historical neighbourhood first harvested in 2015's *The Ward*. New in the Exploded Views series, *A Matter of Taste: A Farmers' Market Devotee's Semi-Reluctant Argument for Inviting Scientific Innovation to the Dinner Table* posits that equating organic food with good food is like comparing apples to oranges.

The crop of new fiction is sweet, no matter how you squeeze it. *Y: Oppenheimer, Horseman of Los Alamos* imagines the pulpier parts of Oppenheimer's life – his love of women and art – to produce a nuanced portrait of the Father of the Atomic Bomb. *Little Beast* is a modern fairy tale about a bearded girl forced to live amongst the trees.

Meanwhile, the poetry of the season is particularly fleshy. A poet goes beneath his skin in *Anatomic* to write poems inspired by lab results on his body. *Lances All Alike* slices splices the poetry of Mina Loy and Baroness Elsa von Freytag-Loringhoven. While the poems are grown of the Elizabethan canting language, the seeds of *Night Became Years* are planted in Winnipeg's North End.

Our previously announced titles certainly haven't soured. *Haircuts by Children: Evidence of a New Social Contract*, *Hard To Do: The Surprising, Feminist History of Breaking Up*, and *Declarations* are as fresh as when we first announced them.

So peel back these pages and drink these books in. Orange you glad you grabbed our catalogue?

COACH HOUSE BOOKS

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an Ontario government agency
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The Ward Uncovered

The Archaeology of Everyday Life

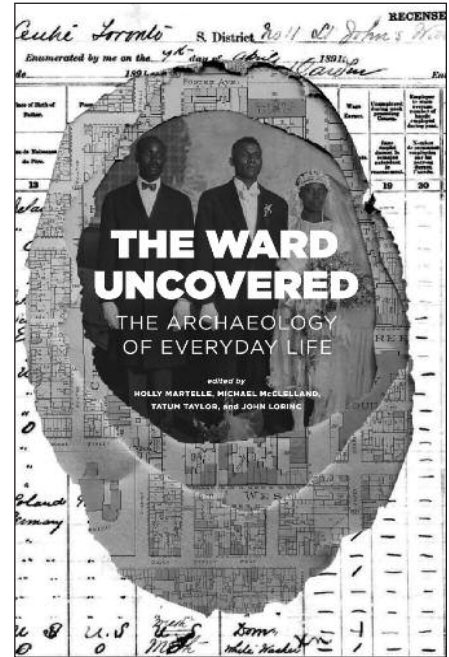
nonfiction edited by Holly Martelle, Michael McClelland, Tatum Taylor, & John Lorinc

An archaeological dig uncovers the secret history of Toronto's long-forgotten first immigrant neighbourhood.

In early 2015, a team of archaeologists began digging test trenches on a non-descript parking lot next to Toronto City Hall – a site designated to become a major new court house. What they discovered was the rich buried history of an enclave that was part of The Ward – that dense, poor, but vibrant ‘arrival city’ that took shape between the 1840s and the 1950s. Home to waves of immigrants and refugees – Irish, African-Americans, Italians, eastern European Jews, and Chinese – The Ward was stigmatized for decades by Toronto’s politicians and residents, and eventually razed to make way for New City Hall.

The archaeologists who excavated the lot, led by co-editor Holly Martelle, discovered almost half a million artifacts – a spectacular collection of household items, tools, toys, shoes, musical instruments, bottles, industrial objects, food scraps, luxury items, and even a pre-contact Indigenous projectile point. Martelle’s team also unearthed the foundations of a nineteenth-century Black church, a Russian synagogue, early-twentieth-century factories, cisterns, privies, wooden drains, and even row houses built by formerly enslaved African Americans. Following on the heels of the immensely popular *The Ward: The Life and Loss of Toronto’s First Immigrant Neighbourhood*, which told the stories of some of the people who lived there, *The Ward Uncovered* digs up the tales of *things*, using these well-preserved artifacts to tell a different set of stories about life in this long-forgotten and much-maligned neighbourhood.

Contributors include Abbey Flower, Sarah Hood, Ron Williamson, Cheryl Thompson, Peter Popkin, Arlene Chan, Karolyn Smardz Frost, Simon Rogers, Liz Driver, Vid Ingelvics, Bethany Good, Adrienne Chambon, Kathy Grant, Guylaine Petrin, Craig Heron, Tom Porawski, Wayne Reeves, Wenh-In Ng, Ellen Scheinberg, Nicole Brandon, Rosemary Sadlier, Matt Beaudoin, Natasha Henry, and Heather Murray.



ISBN 978 1 55245 369 8

5.25 x 8.25, 240 pages, paperback

\$27.95 CDN

SOCIAL SCIENCE / Sociology / Urban

– SOC026030

EPUB 978 1 77056 559 3

JUNE 2018

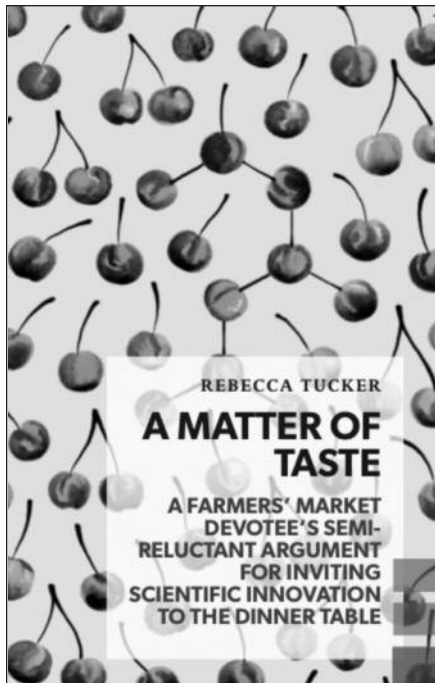
THE WARD UNCOVERED is edited by Holly Martelle, Michael McClelland, Tatum Taylor, and John Lorinc.



A Matter of Taste

A Farmers' Market Devotee's Semi-Reluctant Argument for Inviting Scientific Innovation to the Dinner Table

nonfiction by Rebecca Tucker



How farmers' markets and organic produce became synonymous with 'good food' and why they shouldn't be.

How did farmers' markets, nose-to-tail, locavorism, organic eating, CSAs, whole foods, and Whole Foods become synonymous with 'good food'? And are these practices really producing food that is morally, environmentally, or economically sustainable?

Rebecca Tucker shows that we must work to undo the moral coding that we use to interpret how we come by what we put on our plates. She investigates not only the danger of the accepted rhetoric, but the innovative work happening on farms and university campuses to create a future where nutritious food is climate-change resilient, hardy enough to grow season after season, and, most importantly, available to all – not just those willing or able to fork over the small fortune required for a perfect heirloom tomato. Tucker argues that arriving at that future will require a broad cognitive shift away from the idea that farmers' markets, community gardens, and organic food production is the only sustainable way forward; more than that, it will require the commitment of research firms, governments, corporations, and postsecondary institutions to develop and implement agriscience innovations that do more than improve the bottom line.

A Matter of Taste asks us to rethink what good food really is.

ISBN 978 1 55245 367 4

4.75 x 7.5, 148 pages, paperback

\$14.95 CDN / \$13.95 US

SOCIAL SCIENCE / Agriculture & Food -
SOC05000

EPUB 978 1 77056 555 5

JULY 2018

REBECCA TUCKER is a Toronto-based writer, editor, and journalist, whose work has covered food, travel, arts, and culture. Her writing has appeared in the *National Post* and *Globe and Mail*, as well as *Vice*, *Buzzfeed*, *Reader's Digest* magazine, and *Toronto Life*. She holds a bachelor's degree in journalism from Ryerson University, and lives in Toronto's west end with her cat, Sam.



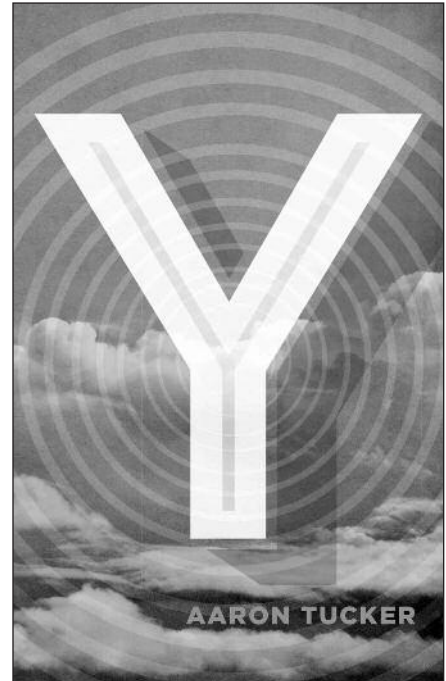
Oppenheimer, Horseman of Los Alamos a novel by Aaron Tucker

The books, the loves, and the conscience of J. Robert Oppenheimer: a novel about the man who invented the atomic bomb.

He rides and the wilderness drops away and the barbed-wire of Project Y grows larger, and he stops because he cannot return to Los Alamos yet, cannot face his family and friends and coworkers with all the parts of him as they are now, in constant motion around his conflicted centre. As he rests his hands on the pommel, he lets the reins fall from his fists and the bridle shifts slightly and he tells himself that his work is nearly done, and the bit slips in the horse's mouth, he can hear the animal's gums and teeth working to re-grip, the puff of its large breaths loud and sighing as it waits to move forward through the purpling mountainscape, toward its rocky peaks.

J. Robert Oppenheimer: reluctant father of the atomic bomb, enthusiastic lover of books, devoted husband and philanderer. Engaging with the books he voraciously read, and especially the Bhagavad Gita, his moral compass, this lyrical novel takes us through his story, from his tumultuous youth to his marriage with a radical communist and the secret, consuming affair he carried on, all the while bringing us deep inside the mind of the man behind the Manhattan Project.

With the stunning backdrop of Los Alamos, New Mexico, Oppenheimer's spiritual home, and using progressively shorter chapters that shape into an inward spiral, *Y* brings us deep inside the passions and moral qualms of this man with pacifist, communist leanings as he created and tested the world's first weapon of mass destruction – and, in the process, changed the world we live in immeasurably.



ISBN 978 1 55245 365 0
5 x 8.25, 220 pages, paperback
\$19.95 CDN / \$16.95 US
FICTION / Literary - FIC019000
EPUB 978 1 77056 551 7

APRIL 2018

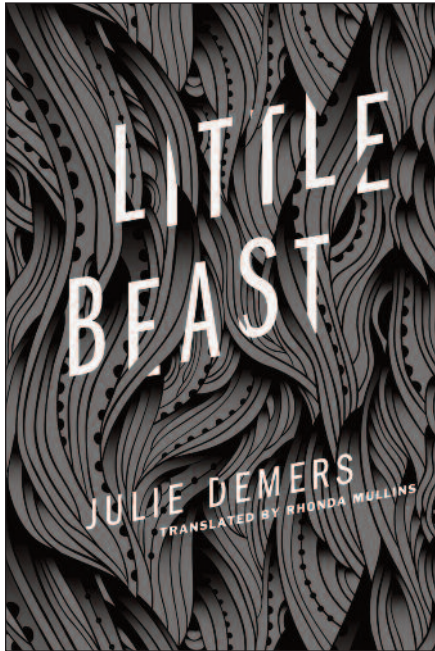


AARON TUCKER is the author of two collections of poetry, *irresponsible mediums: the chesspoems of Marcel Duchamp* and *punchlines*, as well as the two scholarly manuscripts *Virtual Weaponry: The Militarized Internet in Popular Cinema* and *Interfacing with the Internet in Popular Cinema*. His current collaborative project, *Loss Sets*, translates poems into sculptures which are then 3D printed; he is also the co-creator of *The Chessbard*, an app that transforms chess games into poems. In addition, he is a lecturer in the English department at Ryerson University.



Little Beast

a novel by Julie Demers, translated by Rhonda Mullins



ISBN 978 1 55245 366 7
5 x 8.25, 120 pages, paperback
\$17.95 CDN / \$15.95 US
FICTION / Literary - FICo19000
EPUB 978 1 77056 553 1

MAY 2018

A little girl with a beard must find herself a home in this contemporary fairy tale.

The forest that surrounds me opens wide onto the rest of the world, treetops pointing to the sky. It is a deep, devout forest. It is meditating. Its thoughts are carried on the wind through the leaves; it is like thousands of prayer flags. It is self made, from wood, petals, and needles. When I headed toward it for the first time, it grabbed hold of me. The trees formed a phalanx, surrounding me. Stationary, hunched over, I noticed the earth swirled over my tracks, erasing them, and with them the possibility of heading back the way I came.

It's 1944, and a little village in rural Quebec sits quietly beside an aging mountain and an angry river. The air tastes of kelp, and the wind keeps knocking over the cross. Beside that river an eleven-year-old girl lives with her parents. Her mother is very sad, and her father has vanished because he can't bear to look at his own daughter. You see, this little girl has suddenly sprouted a full beard.

And so her mother has shut the curtains and locked the girl inside to keep her safe from the townspeople, the Boots, who think there's something wrong with a bearded little girl. And when they come for her, she escapes into the wintry night ...

'A cryptic forest prayer, a tale of cruelty, the travelogue of a runaway, *Little Beast* weaves a remarkable tone with touches of raw naturalism, boreal surrealism, and dreamlike anthropomorphism. Demers's narration, with its classic childlike candor, contrains a sort of brutality, revealing the hypocrisy of the adult world.'

— *Le Devoir*

JULIE DEMERS was born in Quebec City in 1987, grew up in Drummondville and now lives in Montreal. A film studies graduate, she heads up workshops across Canada on Quebec cinema, and her work has appeared in cultural magazines. This is her first novel.

RHONDA MULLINS won the Governor General's Award for Translation and has translated many French novels into English, including most recently *And the Birds Rained Down* and *Suzanne* (Coach House).



Anatomic

poetry by Adam Dickinson

A chemical autobiography that lays bare the relationship between the outside and inside of bodies in our current 'petroculture.'

The poems of *Anatomic* have emerged from biomonitoring and microbiome testing on the author's body to examine the way the outside writes the inside, both harmfully and necessarily. This information and research has been turned into a chemical/microbial autobiography that explores the subject as an assemblage of non-human objects and actors. All of the chemicals for which the author is tested are widely present in the environment and believed to exist in most humans to varying degrees. By focusing on the 'outside' that's 'inside,' Dickinson draws attention to the permeable and coextensive nature of the body with its environment and the consequent implications for linking the human to the nonhuman and the personal to the global. Working with the hormone as a compositional method, the poems deliberately combine biographical details (the author's exposure to various chemicals, his diet and lifestyle as contributors to his microbial health) with historical details (famous spills, accidental poisonings, military applications, and attempted political assassinations). Dickinson sees his own body, the chemicals in his blood and urine, the Western-diet-influenced microbes in his stomach, as forms of media expressing the biology of 'petroculture,' revealing his own strange intimacy with the energy sources of our current historical moment.

'Adam Dickinson is a wild doctor and a Romantic scientist. With actual blood, sweat, and tears he has written an essential *Anatomic* poetics.'

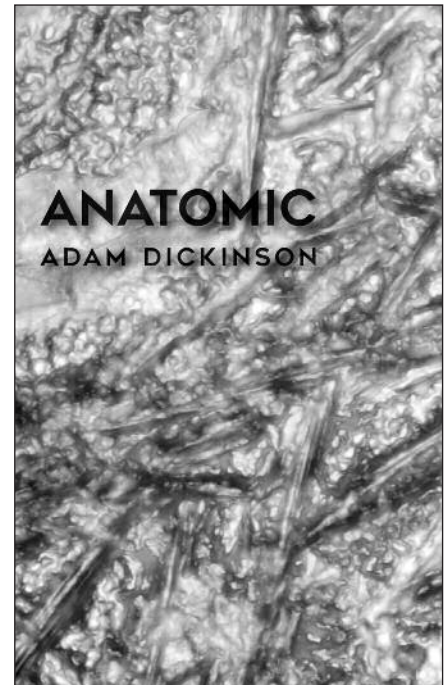
– David Gizzi

'Adam Dickinson doubles down on poetry's tendency towards interiority as he takes the concerns of the poem all the way down to the cellular level. This is a book about the body's intimacies, its toxicities, about the histories that it carries within it. It's a book of lyric and a book of meaningful despair.'

– Juliana Spahr



ADAM DICKINSON's poetry has appeared in literary journals and anthologies in Canada and internationally. He has published three books of poetry. His most recent book, *The Polymers*, was a finalist for the Governor General's Award for Poetry, the Trillium Book Award for Poetry, and the ReLit Award. His work has been translated into Chinese, Dutch, and Polish. He has been featured at international literary festivals such as Poetry International in Rotterdam, Netherlands, and the Oslo International Poetry Festival in Norway. He teaches poetics and creative writing at Brock University in St. Catharines, Ontario.



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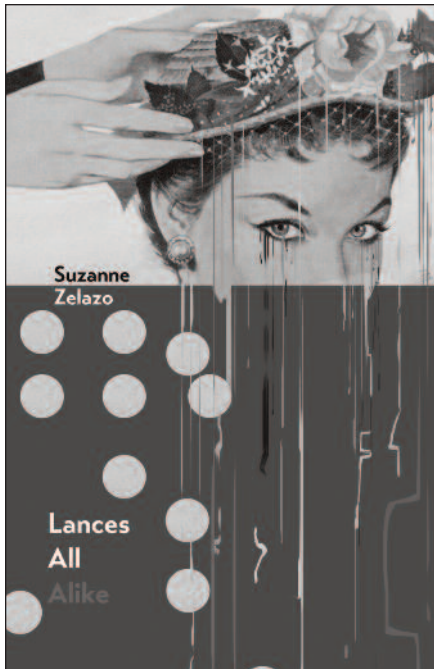
EPUB 978 1 77056 546 3

APRIL 2018



Lances All Alike

poetry by Suzanne Zelazo



ISBN 978 1 55245 362 9
5 x 8.5, 88 pages, paperback
\$19.95 CDN / \$17.95 US
POETRY / Canadian – POE011000
EPUB 978 1 77056 534 0

APRIL 2018



SUZANNE ZELAZO is a poet, editor, and educator. She has a PhD in English with a speciality in modernist poetry. Suzanne is the author of the poetry collection *Parlance* (Coach House) and is the co-editor of *Body Sweats: The Uncensored Writings of Baroness Elsa von Freytag-Loringhoven* (MIT Press) as well as *Crystal Flowers: Poems and a Libretto by Florine Stettheimer* (BookThug).

Two of the twentieth century's greatest art provocateurs, avant-gardists, and bohemians finally connect in the poetry of Suzanne Zelazo.

*Cortical velvet mouthbloom
aloof on syncopated sunshine
bruised passage of limelight*

Agape under Northern Lights

*daughters of deco
echo of sunshine
forever and always and sometimes*

Modernist poet-painters Mina Loy and Baroness Elsa von Freytag-Loringhoven had many friends in common (including Djuna Barnes and Marcel Duchamp), yet there is no record that the two ever became friends. Their non-relationship presents a curious 'absent presence' in modernist history.

Suzanne Zelazo weaves lines of poetry by both women into an imaginary conversation, exploring the ways their work has been suppressed, stitched, spliced, and edited by male editors and arbiters of taste.

'Zelazo's [poems are] cerebrally orgasmic, icily erotic ... [her] tone, like Virginia Woolf's, is highly introspective, yet reverberates with an urgency that assures readers they are most welcome intruders, resulting in a somber and precise, coolly impassioned orchestration.'

– Vallum

'*Lances All Alike* enchants us with every turn of the page. Reading the work of Suzanne Zelazo is like walking among the sisterhood of the avant-garde.'

– Christian Bök



Night Became Years

poetry by Jason Stefanik

Poems about alchemy, love, Protestant witch judges, Indigenous identity, the cultural abutments of the inner city, football taunts, border ballads, and half-breed wailing.

*She notes a hex in the parkade;
by dark she fears the boogeyman;
her brother's ghost may never fade
where black-clad hoods caught up to him.
She blesses hannock with a hymn
now her ex is free out on bail,
I'll measure fortune by my blade
in every house the witch's wail.*

Night Became Years is poetry in the sauntering tradition of the flâneur. Stefanik loafs his way over sacred geography and explores his own mixed heritage through the lexicon of Elizabethan canting language. Comparing the terminology of fifteenth-century English beggar vernacular with a contemporary Canadian inner-city worldview, the poems in *Night Became Years* unfold as separate entities at the same time forming a larger narrative on the possibilities of poetry today and the nature of mixed-blood identity.

'*Night Became Years* is shot through with wit, keen observation, and a formal gift that never intrudes on the fun. This is a collection to linger over, for the laughter, for the tears of rage and grief, for the despair, but mostly for the sheer élan of the language, an élan that, in the most unlikely settings, inspires hope.'

— John Burnside



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5 x 8.25, 88 pages, paperback

\$19.95 CDN / \$17.95 US

POETRY / Canadian – POEo11000

EPUB 978 1 77056 540 1

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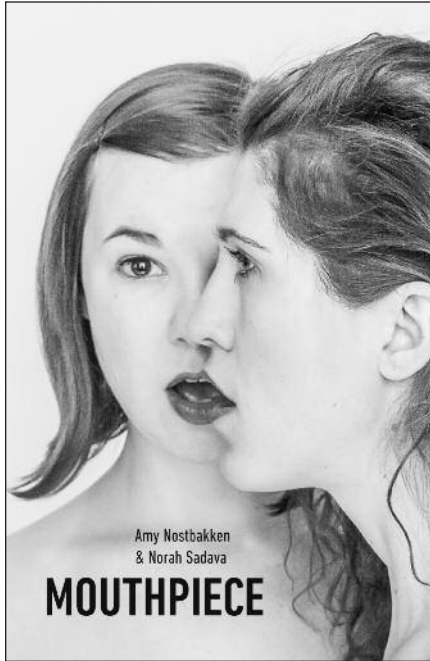


JASON STEFANIK proudly resides in Winnipeg's gritty North End. A poet, publisher, and propagandist, he is a second-generation adoptee, of mixed and mysterious background.



Mouthpiece

drama by Amy Nostbakken and Norah Sadava



ISBN 978 1 55245 368 1
5 x 8.25, 104 pages, paperback
\$19.95 CDN / \$17.95 US
DRAMA / Canadian – DRA013000
EPUB 978 1 77056 557 9

AVAILABLE NOW



AMY NOSTBAKKEN and NORAH SADAVA are Quote Unquote Collective, a Toronto-based, feminist-focused, multi-disciplinary performance company.

10 | DRAMA

Two women on a stage in a bathtub explore contemporary feminism.

Winner of the Toronto Theatre Critics Award for Best New Canadian Play
Winner of three Dora Mavor Moore Awards
Stage Award for Best Performance, 2017 Edinburgh Festival Fringe

Mouthpiece follows one woman, for one day, as she tries to find her voice. Two performers express the inner conflict that exists within a modern woman's head: the push and pull, the past and the present, the progress and the regression. Interweaving a cappella harmony, dissonance, text, and physicality, *Mouthpiece* is a harrowing, humorous, and heart-wrenching journey into the female psyche.

'When we first saw Norah and Amy's breathtaking performance we were speechless. *Mouthpiece* touches on every part of the female experience from birth to death using dance, music, and wicked humour with just a bathtub for scenery. The result is a new kind of feminist language which ignites pure, intravenous emotion. It's impossible to describe and truly unforgettable.'

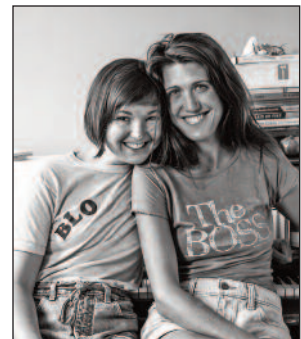
– Jodie Foster and Alexandra Hedison

'It's an engrossing and virtuosic performance, layered with meaning and culminating in a silent scream that any woke person – male, female, or undefined by arbitrary binaries – will recognize from their own confused, complicated, and conflicting mind.'

– *Toronto Star*

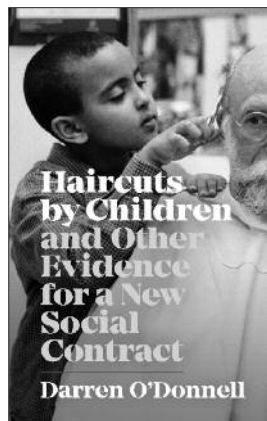
'A smart show, beautifully put together and performed, and one that speaks up for all women who daily bite their tongues.'

– *The Guardian*



Previously Announced

nonfiction and drama



HAIRCUTS BY CHILDREN: AND OTHER EVIDENCE FOR A NEW SOCIAL CONTRACT

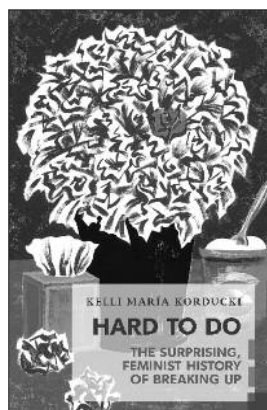
nonfiction by Darren O'Donnell

Change how we think about children and we just might change the world. *Haircuts by Children* is a cultural planner's practical proposal for the inclusion of children in as many realms as possible, not only as an expression of their rights, but as a way to intervene in the world and to disrupt the stark economic inequalities perpetuated by the status quo. Deeply practical and wildly whimsical, *Haircuts by Children* might actually make total sense.

220 pp, January 2018

ISBN 978 1 55245 337 7

\$21.95 CDN / \$18.95 US



HARD TO DO: THE SURPRISING, FEMINIST HISTORY OF BREAKING UP

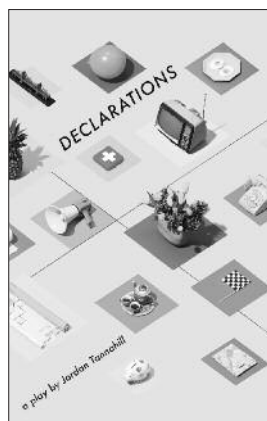
nonfiction by Kelli María Korducki

From Jane Austen to Taylor Swift, a look at the surprising politics of romantic love and its dissolution. In *Hard To Do*, Kelli María Korducki turns a Marxist lens on the relatively short history of romantic partnership, tracing how the socio-economic dynamics between men and women have transformed the ways women conceive of domestic partnership. With perceptive, reported insights on the ways marriage and divorce are legislated, the rituals of twentieth-century courtship, and contemporary practices for calling it off, Korducki reveals that, for all women, choosing to end a relationship is a radical action with very limited cultural precedent.

144 pp, May 2018

ISBN 978 1 55245 352 0

\$14.95 CDN / \$13.95 US



DECLARATIONS

drama by Jordan Tannahill

This is a pressed bruise. This is Greta Garbo's smile. This is the smell of Windex. *Declarations*, by acclaimed playwright Jordan Tannahill, is an ode to mortality – that of the playwright's mother, his own, humankind's – a joyful and moving attempt to capture the objects, sensations, and experiences that make up a life. Through a lyrical and iterative text, five performers chronicle a life pulled through time, encountering meteorological phenomena, mythology, political calamity, pop culture, and everyday happenstance along the way. What accumulates is a staggering archive of images, sense memories, and voices asserting that here lived, for a time, a woman.

80 pp, January 2018

ISBN 978 1 55245 359 9

\$18.95 CDN / \$17.95 US



Recent Backlist

fiction and nonfiction



IF CLARA

a novel by Martha Baillie

A mysterious manuscript falls into a bed-ridden writer's lap in this novel of broken bones, Syrian folktales, and plummets of all varieties.

160 pp, August 2017
ISBN 978 1 55245 356 8
\$19.95 CDN / \$16.95 US

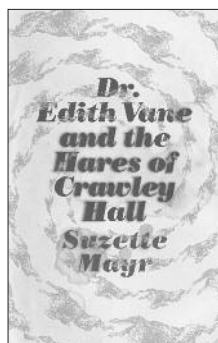


THE DOLL'S ALPHABET

short fiction by Camilla Grudova

'Each of this book's stories [is] entertaining, evocative, witty, and utterly unexpected.' – *Quill and Quire*

160 pp, October 2017
ISBN 978 1 55245 358 2
\$19.95 CDN

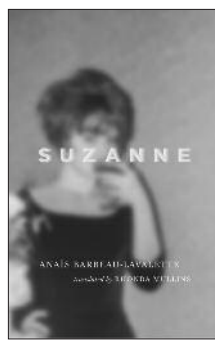


DR. EDITH VANE AND THE HARES OF CRAWLEY HALL

a novel by Suzette Mayr

Is creepy Crawley Hall just another drab campus building with bad air, or is it out to kill the academics within?

208 pp, April 2017
ISBN 978 1 55245 349 0
\$18.95 CDN / \$17.95 US



SUZANNE

a novel by Anaïs Barbeau-Lavalette
translated by Rhonda Mullins

Eighty-five years of art and history through the eyes of a woman who fled her family – as re-imagined by her granddaughter.

264 pp, April 2017
ISBN 978 1 55245 347 6
\$18.95 CDN / \$17.95 US



THE LAST WORD

nonfiction by Julia Cooper

A lively examination of why the modern eulogy should rest in peace.

120 pp, May 2017
ISBN 978 1 55245 341 4
\$14.95 CDN / \$13.95 US



CURRY: EATING, READING, AND RACE

nonfiction by Naben Ruthnum

No two curries are the same. This *Curry* asks why the dish is supposed to represent everything brown people eat, read, and do.

144 pp, August 2017
ISBN 978 1 55245 351 3
\$14.95 CDN / \$13.95 US



Recent Backlist

photography and poetry



INCARNATIONS: THE PHOTOGRAPHS OF JANIETA EYRE

by Janieta Eyre, edited by Suzanne Zelazo

The first collection to make accessible a representative body of work by one of Canada's most internationally acclaimed photographers, with contributions from renowned poets, playwrights, and novelists.

160 pp, November 2017
ISBN 978 1 55245 357 5
\$39.95 CDN / \$32.99 US



CHEER UP, JAY RITCHIE

poetry by Jay Ritchie

Ritchie discovers and obstructs truths, like the difficulty of being at the bar and being a lilac bush simultaneously.

80 pp, April 2017
ISBN 978 1 55245 353 7
\$19.95 CDN / \$17.95 US



DRAKKAR NOIR

poetry by Jeramy Dodds

'This book is profoundly refreshing and head-scratching – exactly what brave new art should be.' – *Montreal Review of Books*

80 pp, September 2017
ISBN 978 1 55245 355 1
\$19.95 CDN / \$17.95 US

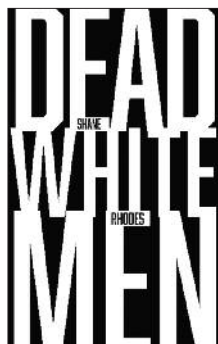


MY ARIEL

poetry by Sina Queyras

A poem-by-poem engagement with Sylvia Plath's *Ariel* and the towering mythology surrounding it.

168 pp, September 2017
ISBN 978 1 55245 354 4
\$19.95 CDN / \$17.95 US



DEAD WHITE MEN

poetry by Shane Rhodes

A vital collection that interrogates the stories of the dead white men whose names litter our histories and landscapes.

128 pp, April 2017
ISBN 978 1 55245 345 2
\$18.95 CDN / \$17.95 US



FEEL HAPPIER IN NINE SECONDS

poetry by Linda Besner

Humorously tackling the troubles and hopes of our times, Besner's verse is a sparkler lit from a bonfire of logic textbooks.

80 pp, April 2017
ISBN 978 1 55245 343 8
\$18.95 CDN / \$17.95 US



New from Dorothy, a publishing project

Coach House is the Canadian distributor for Dorothy, a publishing project, a feminist publisher of fiction and near-fiction by such acclaimed innovative writers as Leonora Carrington and Renee Gladman, featured below. For more about their project and all their books, visit dorothyproject.com.

THE COMPLETE STORIES OF LEONORA CARRINGTON

short fiction by Leonora Carrington, introduction by Kathryn Davis

Surrealist writer and painter Leonora Carrington was a master of the macabre, of gorgeous tableaux, biting satire, roguish comedy, and brilliant, effortless flights of the imagination. Nowhere are these qualities more ingeniously brought together than in the works of short fiction she wrote throughout her life.

Published to coincide with the centennial of her birth, *The Complete Stories of Leonora Carrington* collects for the first time all of her stories, including several never before seen in print. *The Complete Stories* captures the genius and irrepressible spirit of an amazing artist's life.

'The collection is, in a word, stunning'
— *Toronto Star*

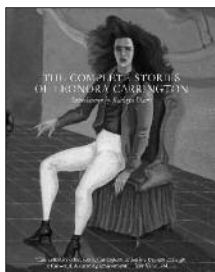
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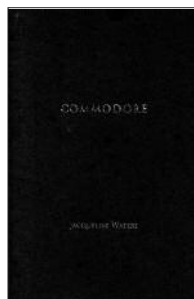
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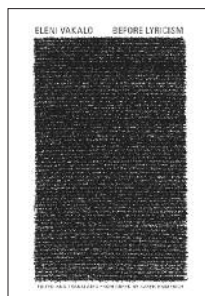


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A Handbook of Disappointed Fate highlights a decade of Anne Boyer's interrogative writing on love, art, time, mortality, Kansas City, and other impossible questions. This collection includes essays on Mary J. Blige, lambs, revolutions, Missy Elliot, the law, Colette, and some of the ways we can refuse a living death.

BEFORE LYRICISM

poetry by Eleni Vakalo, translated by Karen Emmerich



144 pp, 5.5 x 8
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April 2018
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Before Lyricism includes six book-length poems: 'The Forest' (1954), 'Plant Upbringing' (1956), 'Diary of Age' (1958), 'Description of the Body' (1959), 'The Meaning of the Blind' (1962), and 'Our Way of Being in Danger' (1966). Each of these, apart from 'Plant Upbringing,' was published as a separate book, which Vakalo herself designed. By bringing these poems together under a single cover, *Before Lyricism* allows us to see the complex web of intertextual relations that bind these books together. Meanwhile, by bringing these poems into English, this volume will enrich not only our knowledge of this key period in Vakalo's career, but English-language readers' understanding of modern Greek poetry as a whole.

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poetry/essay by Simone White



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