

TAVERN BOOKS

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Keith Ekiss

Fady Joudah

Amjad Nasser

David Wevill

Ruth Madieovsky

Edith Södergran

Samuel Charters

George Hitchcock

Sonia P. Ticas

Megan Levad

Remembering

Samuel Charters (1929 - 2015)

Tomas Tranströmer (1931 - 2015)

Franz Wright (1953 - 2015)

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Tavern Books is dedicated to publishing poetry in translation and to reviving poetry collections that have fallen out of print.

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excerpt from THE FIRE'S JOURNEY: PART II
CREATION OF MYSELF

I

I think myself, I cast myself in a hollow of shadow
from the highest contour of the blood
to the closest hip

from the skin to the light entering through dawn
from the shadow to the lips
climbing up through the syllable.

II

Nothing hails me, nothing knows me.
All things are weightless; they are all remembering themselves:

the curl thinking through the air
the skin in a hard wave of wheat without corners
the smile in the inhabited power of a single wing.

III

And even the same forehead which in a prior sky
—suddenly forming a swan in my cheek—
would have been a fragrant antelope,
even the same forehead—I say—even the same forehead
remembers itself.

*by Eunice Odio, translated from the Spanish by Keith Ekiss
with Sonia P. Ticas and Mauricio Espinoza*

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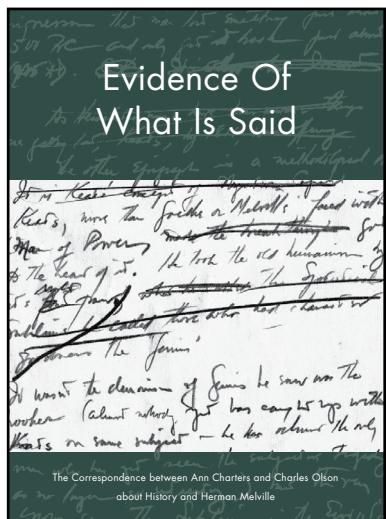
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new and featured books

EVIDENCE OF WHAT IS SAID

Ann Charters | Charles Olson



Evidence of What Is Said:
The Correspondence between
Ann Charters & Charles Olson
about History and Herman Melville

LETTERS / 244 pages
forthcoming August 2015
available for pre-order through catalog
\$17 paperback / \$30 hardcover
ISBN-13: 978-1-935635-50-5 (pb)
ISBN-13: 978-1-935635-51-2 (hc)

wonder of the moon landing and the chaotic escalation of the Vietnam War. All the while, their exchanges navigate the convolutions of Olson's ideas about history, space, and time in relation to his pivotal book *Call Me Ishmael* and his Black Mountain College lectures.

"Their exchange of letters has the quality of an Olsonian webwork, spinning out from the concentrated point of Gloucester 1968 to take in Crazy Horse and Charles Peirce, Duncan in Majorca, and Ed Sanders in a cigar store, and back of all of it the presiding spirit of Melville. Accompanied by Charters' wondrous photos of 'Maximus' and his environs, this is a rich and strange sounding of the archive."

—John Beer

Evidence of What Is Said is the complete correspondence between noted Beat-Generation scholar and photographer Ann Charters and *The Maximus Poems* author Charles Olson. Beginning on January 7, 1968, with Charters' request for Olson to reflect on his "earliest enthusiasm for Melville," and continuing until late 1969, these letters traverse the final two years of Olson's life. The correspondence maps two writers' existence in an America that is simultaneously experiencing the

With a photo essay by Ann Charters

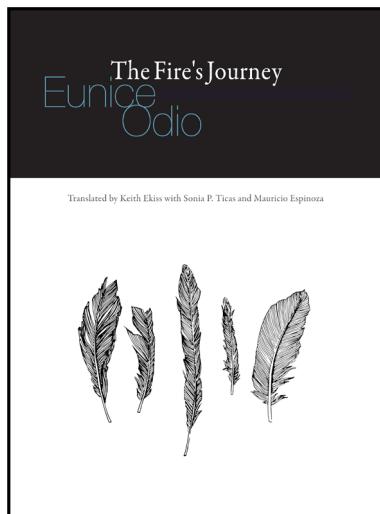
The Fire's Journey

Part II: Creation of Myself

EUNICE ODIO

Eunice Odio continues her epic poem on language and the fate of the poet with *The Fire's Journey, Part II: Creation of Myself*. Risking existence in his quest to counter the forces of chaos, the poet-hero Ion assumes bodily form and enters the world to battle the Void, the emblem of darkness. Along the way, he's joined by Dedalus, the master labyrinth-builder who guides the poet on his travels and warns Ion of the trials ahead. A much-neglected masterpiece of 20th-century Latin American poetry, the entirety of *The Fire's Journey* will be published by Tavern Books in four volumes.

“With *The Fire's Journey*, Eunice Odio entered Parnassus beside Milton and Sor Juana Inés de la Cruz. In Part II, polyphonic voices and dramatic dialogues channel the adventure of the stateless poet. We witness the birth of Ion and his shadow, the “creation of myself.” How fortunate we are the poem will be published completely in English and, in addition, marvelously translated.” —Tania Pleitez



The Fire's Journey *Part II: Creation of Myself* by Eunice Odio

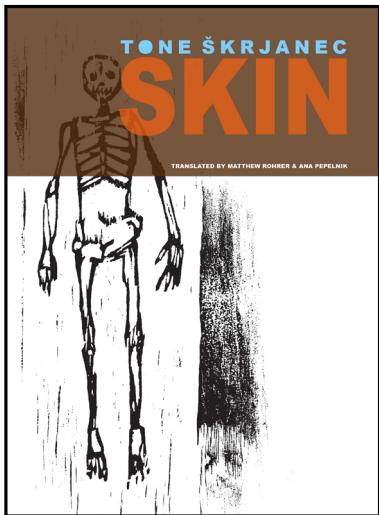
translated from the Spanish by Keith Ekiss
with Sonia P. Ticas and Mauricio Espinoza

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forthcoming September 2015
available for pre-order through catalog
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ISBN-13: 978-1-935635-48-2 (pb)
ISBN-13: 978-1-935635-49-9 (hc)

new and featured books

SKIN

TONE ŠKRJANEĆ



Skin
by Tone Škrjanec
translated from the Slovene by
Matthew Rohrer and Ana Pepeknik

88 pages
\$17 paperback / \$30 hardcover
ISBN-13: 978-1-935635-34-5 (pb)
ISBN-13: 978-1-935635-35-2 (hc)

"These poems are solitary reports from the edge of loneliness. While reading Škrjanec, 'foxes with shiny eyes may come' to witness the writer carving from the world a silent language where 'too many words is not enough words.'"

— *Emily Kendal Frey*

Originally published in Slovenia in 2006 as *Koža*, *Skin* is Tone Škrjanec's first full-length collection to appear in English. Škrjanec's poems exist between the world of things and the mysteries of consciousness in language that is direct, shape-shifting, and lyrical. His poetic credo is not *to be* but *to let be*. The underlying poetic procedure is assembly with an aim to magnify and celebrate. The work in *Skin* is humming with the landscape, the city, and as the title suggests, the human body. Škrjanec's poetry is that of a mindful observer.

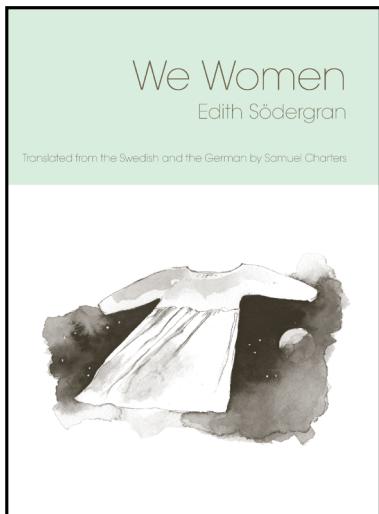
LONGLISTED FOR A 2015 PEN AWARD FOR
POETRY IN TRANSLATION

new and featured books

we women

by Edith Södergran

TRANSLATED & WITH PHOTOGRAPHS
BY SAMUEL CHARTERS



We Women
by Edith Södergran
translated from the Swedish and the German
& with photographs by Samuel Charters

122 pages

\$17 paperback / \$30 hardcover
ISBN-13: 978-1-935635-46-8 (pb)
ISBN-13: 978-1-935635-47-5 (hc)

Symbolism, German Expressionism and Russian Futurism—distilled into a personal lyricism all her own and brought into focus by Samuel Charters' sensitive, acutely aware translations.

"A beating drum is always behind the quietness of Edith Södergran's poems. Their beauty coexists with a hideous knowledge of poverty, war, inequality, loss, and heartbreak. She is classical in her language and rhythm, and modern in her directness, mixing abstract and concrete worlds effortlessly: 'My soul was a light blue dress the color of the sky. / I left it on a cliff by the sea.' Now is our chance to rejoice in her astounding work. She writes, 'who hears me anymore on this earth?' WE DO."

—Bianca Stone

We Women brings together poetry that spans Edith Södergran's lifetime—a lifetime of sickness and solitude where she sang and communed with nature. Containing juvenilia, as well as aphorisms written late in her short life, this collection reveals Södergran's many influences—French

also translated by Samuel Charters:

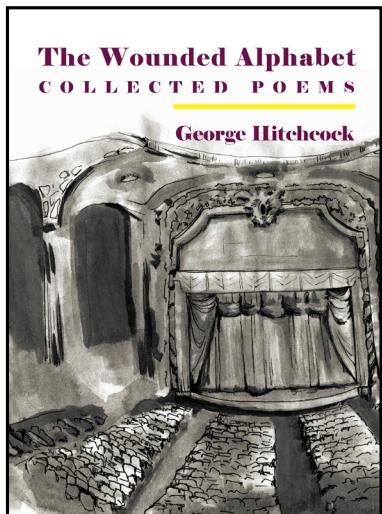
Baltics by Tomas Tranströmer

164 pages / ISBN: 978-1-935635-14-7 / \$17 paperback

new and featured books

THE GEORGE HITCHCOCK LEGACY PROJECT

*A two-book publication project honoring the life and poetry
of George Hitchcock, published in the centennial year of his birth.*



The Wounded Alphabet:

Collected Poems

by George Hitchcock

444 pages

\$17 paperback / \$30 hardcover

ISBN-13: 978-1-935635-43-7 (pb)

ISBN-13: 978-1-935635-44-4 (hc)

THE WOUNDED ALPHABET c o l l e c t e d p o e m s

George Hitchcock was a surrealist with a vast, playfully serious spirit in the universe of poetry. His is an art of carnivals, parades, and big brass instruments with top-hatted showmanship lit up on the page. His wild, vaudevillian style is saturated with a pure joy for words, but always with a reverence for meaning. *The Wounded Alphabet* collects over five decades of writing and contains twelve early collages that illustrate his ongoing painterly obsession with the juxtaposition of images.

George Hitchcock was born in Hood River, Oregon, in 1914. A playwright, poet, editor, painter, and labor activist, he founded and edited *kayak*, a poetry journal with an illustrious twenty-year run (1964-1984). Hitchcock was high-

ly active in San Francisco's postwar literary and labor movements. His poetry was published between 1962 and 2002 and includes collections such as *The Piano beneath the Skin*, *Cloud-Taxis*, and *Tactics of Survival*. From 1970 to 1989, he taught writing at University of California, Santa Cruz. Hitchcock died on August 27th, 2010, in Eugene, Oregon.

new and featured books

HITCHCOCK ON TRIAL

George Hitchcock



HITCHCOCK ON TRIAL

Hitchcock on Trial is a chapbook containing the transcript of George Hitchcock's 1957 testimony before the Subcommittee of the Committee on Un-American Activities held in San Francisco. Equal parts political satire, improvisational comedy, and absurdist theater—and serving as both historical artifact and artistic expression—Hitchcock's subversive testimony offers an intrepid and refreshing cross-examination of an unsavory American moment.

[Hitchcock on Trial](#)

by George Hitchcock

15-page hand-sewn chapbook / \$12

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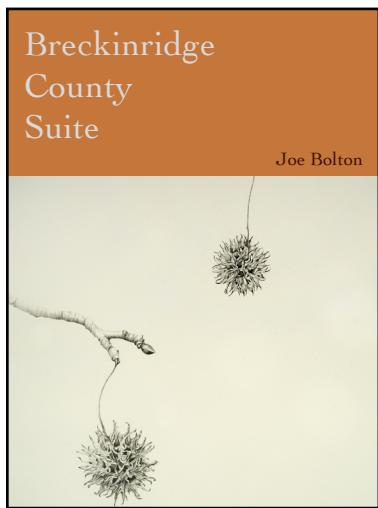
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new and featured books

JOE BOLTON

Breckinridge County Suite



Breckinridge County Suite

by Joe Bolton

introduction by Jerry Harp
forthcoming August 2015

available for pre-order through catalog

40 pages / \$12 hand-stitched chapbook
ISBN-13: 978-1-935635-52-9

loss which the speaker of the poem supposes about the main character, an anonymous, but representative ‘young Kentucky woman.’ In Bolton’s poem, things happen in the dark, but the dark can be a place for both disappointment and discovery.”

“Bolton wrote the poems life would allow, poems with a thrilling sense of death postponed. They are brutal, lonely poems, stark with erotic longing, but tender in their submission to loss.”

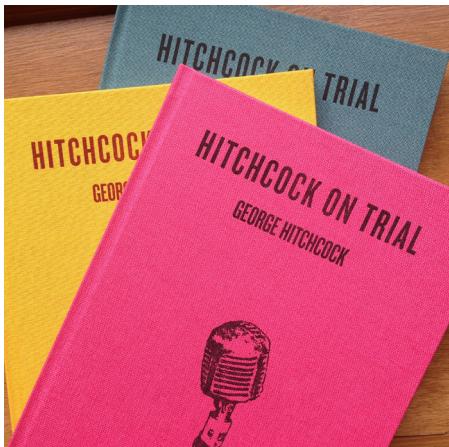
—William Logan,
The New Criterion

“Although it’s one of the five largest of Kentucky’s 120 counties, Breckinridge County is one of the state’s poorest. In his long poem ‘Breckinridge County Suite,’ Joe Bolton juxtaposes the potential fecundity of this lush green western Kentucky landscape with the inescapable dead-ending of its poverty—the repetition of living where the living is repetitious. Harsh winters and dying vegetation serve as his metaphors for a kind of despair and

—Rebecca Flannagan

- Introduced by Jerry Harp -

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**Poems 1904* by C. P. Cavafy,
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The End of Space by Albert Goldbarth

Six-Minute Poems: The Last Poems
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The Wounded Alphabet: Collected Poems
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Hitchcock on Trial
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My Blue Piano by Else Lasker-Schüler,
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Why We Live in the Dark Ages
by Megan Levad

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Casual Ties by David Wewill

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The Countries We Live In by Natan Zach,
translated from the Hebrew by Peter Everwine

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the wrolstad contemporary poetry series

THE WROLSTAD CONTEMPORARY POETRY SERIES

2015-2016 reading period opens October 1st!

Tavern Books invites submissions of new poetry manuscripts through The Wrolstad Contemporary Poetry Series, inaugurated in 2013 to honor the life and work of Greta Wrolstad (1981-2005), author of *Night is Simply a Shadow* (2013) and *Notes on Sea & Shore* (2010). The Series is open to any female poet 40 years of age or younger who is a US citizen, regardless of publication history. Submissions must be postmarked between October 1st and January 15th each year. The selected manuscript will be announced in June and published in paperback and hardcover editions the following January.

Poets whose books are published through the Series will receive:

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—Joanna Klink, Professor of English at the University of Montana and author of *Raptus* (Penguin Books, 2010).

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the wrolstad contemporary poetry series

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THE WROLSTAD CONTEMPORARY POETRY SERIES

2015-2016 selection

Emergency Brake by Ruth Madievsky *Forthcoming January 2016*



Tavern Books has selected Ruth Madievsky's manuscript *Emergency Brake* for publication through the 2nd annual Wrolstad Contemporary Poetry Series. Madievsky's debut full-length collection is a book of fervent wondering that explores the body in ecstasy, in dailiness, and in trauma. Throughout it, shadow and light vie for ownership of the self. *Emergency Brake* is a deposition of anxiety, a rap sheet of heartbreak and bliss.

Ruth Madievsky was born in Moldova and currently lives and writes in Los Angeles. Her work has appeared or is forthcoming in *Blackbird*, *Gulf Coast*, *The Journal*, *Rattle*, *West Branch*, and *ZYZZYVA*. In 2015, she was the winner of *CutBank Literary Magazine*'s Patricia Goedicke Prize for Poetry. She is also a doctoral student at The University of Southern California School of Pharmacy and a research assistant at an HIV clinic specializing in maternal care in Downtown Los Angeles.

Next open reading period: October 1st, 2015 - January 15th, 2016.

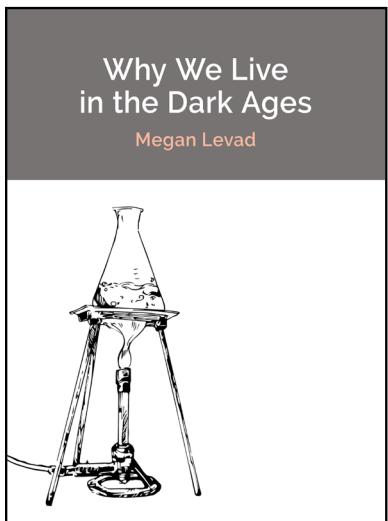
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the wrolstad contemporary poetry series

MEGAN LEVAD

Why We Live in the Dark Ages

2014-2015 WROLSTAD CONTEMPORARY POETRY SERIES SELECTION



Why We Live in the Dark Ages

Megan Levad

Why We Live in the Dark Ages

by Megan Levad

102 pages

\$17 paperback / \$30 hardcover

ISBN-13: 978-1-935635-41-3 (pb)

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“Megan Levad is bringing us strange news from our own planet in these pieces—news we would have missed if it weren’t for her keen eye, its otherworldly gaze, and her wild poetic senses of humor and horror. *Why We Live in the Dark Ages* is suffused with tenderness and savage insight, and although a violent red thread runs through it, there’s hope here, too. This work announces Levad as an important new voice, an inventor of both musical and discursive forms, and a poet we’ve needed, whose work might change us and save us, or at least make us reconsider all we’ve taken for granted. Levad reminds us what poetry is for by being a poet of extraordinarily elastic range, pushing at the art to make it do what it hasn’t done before.”

—LAURA KASISCHKE

WHY WE LIVE IN THE DARK AGES considers how information about science and history is transmitted through language, rather than empirical experience—and how successful that transmission often is, despite its flaws. Levad holds her poems up to us as a mirror, showing the absurdity, helplessness, and humor of the human condition. Levad doesn’t employ the usual poetic arsenal, although at its heart this book wonders and ruminates over the magic of language—not how we craft our stories for the page, but how we actually tell them.

the honest pint

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from EMERGENCY BRAKE

Falling Action

Tonight my name is the pearl onion
I place on your tongue,
the sound a pelvis makes
when it opens like a window.
Tonight the fly beating its head
against the ceiling light is drunk
from the wine
we opened and forgot about.
You turn me over,
a poker card,
you turn me over
like the list of side effects
I explained this morning
to the woman
dying of colon cancer.
I'm touching all twenty-seven
bones in your hand,
trying to hang a sock
over the door of what I can't stop thinking—
that it's cold inside the body,
even inside a burning body,
and all that we love
becomes the atoms
of something else.
Tonight I'm looking at a man
but seeing a handprint on a window.
Something inside me
scattering like deer.

Ruth Madievsky

2015 WROLSTAD SERIES POET



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What sweetened shrivels,
What shriveled falls,
And what fell is leaf-rot,
A sick rich scent on the air.

You are paling, you are bored,
You are zipping up your jacket
And walking into a dynamo
Of twilight and raw wind,
Tossing your hair as a brief bruise
Of pink scores the horizon.

Seven miles north, below the lights
From the bars and dance halls
Of small towns, the Ohio swells
With a dark cargo of barges,
And catfish twist through the bones
Of what never bothered to rise.

Joe Bolton

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