



News from

Red Hen Press

P.O. Box 40820 Pasadena, CA 91114 (626) 356-4760 fax: (626) 356-9974 redhen.org

Spoke & Dark

Poetry by

Carolyn Guinzio

There is no word for the place between the dying hand and the living hand that holds it, but there *is* a space between those hands. *Spoke & Dark* dwells there, in the tensions that inhere between one thing & another: lost & found, future & past, life & afterlife. Using typographical symbols (#, /, and especially &) to delineate these phantom spaces, *Spoke & Dark*, winner of the A Room of Her Own Foundation's *To the Lighthouse* Publication Prize (judged by Alice Quinn), explores the wild fluctuations in the nature of the known, searching for a language for the unknowable.

Spoke & Dark

Poetry by Carolyn Guinzio

ISBN: 978-1-59709-229-6

6 x 9; Tradepaper

96 pages

Price: US \$17.95

Release Date: September 1, 2012

Biographical note:

Carolyn Guinzio was born and raised on the south side of Chicago. She earned her BA at Columbia College Chicago and MFA from Bard College in New York. She has received awards from the Arts Councils of Illinois and Kentucky, the Fund for Poetry, and the Chicago Department of Cultural Affairs. Her poems have appeared in journals such as *Blackbird*, *Colorado Review*, *Puerto Del Sol*, *Smartish Pace*, and *New American Writing*. Her first book, *West Pullman*, won the 2004 Bordighera Poetry Prize and appeared in an English/Italian edition. Her second book is *Quarry* (Parlor Press, 2008). She lives with her husband, Davis McCombs, and their children, Warren and Charlotte, in Fayetteville, Arkansas.

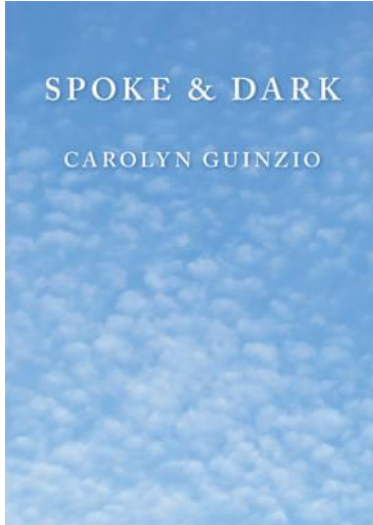
Praise for *Spoke & Dark*:

“Proposal: the humblest part of speech as a principle of cognition. As in the *and*, the one thing and another. As in the mortal paradox: here and gone. As in the newborn’s foundational gaze, when ‘face seeks / face to fix upon.’ Carolyn Guinzio is far too savvy a writer to make her case with circumstantial detail, the plausible gestures of auto- or allo-biography. She is after recognition of a far more essential, far more demanding sort. And, thrillingly, this is exactly what she achieves, in a book as beautifully crafted and stirringly intelligent as any I have read in a very, very long time. These are brilliant, heartening, necessary poems.”

—Linda Gregerson, 2007 National Book Award Finalist, author of *Waterborne*



More Praise for *Spoke & Dark*:



“Here is poetry surefooted and supple, ‘wild and delicate_/_both, how strange.’ A good solid strangeness at the core; a command of pivotal shifts in tonality, guiding the pacing of these poems; an intuitive, understatedly dramatic way of bringing a poem to a close, one that does not cinch or bind (‘the best part is the end, that incidental_/silence that shows the rest for what it was.’)—all contribute to a collection that summons up the deep pleasures and rewards of the poetry of Basil Bunting and Lorine Niedecker. A remarkable and startling collection.”

—Alice Quinn

From “A History of Stone & Shadow”

Face turned to stone, face down in water.
When we run our thumb over the bones
of a fern in a stone, we know the sun
still was, heating a wet and living
leaf. Newborns know the cold were young
the way the young don’t know. Face seeks
face to fix upon. Finding its balance
on a smooth-backed stone, some other
faced thing: turtle, duck. The old know
the dead were alive. The watering eye
at the fire is being warmed away from being
awake: lay your eye against the rock and sleep.



—from *Spoke & Dark*