

Quale Press

2011

www.quale.com

Initially starting with the quarterly literary magazine *key satch(el)* in 1997, Quale Press LLC has been publishing chapbooks and small collections of prose poetry.

The magazine *key satch(el)* ceased publication in 1999 and morphed into *edition key satch(el)*, a series of small books of prose poetry.

The *edition key satch(el)* series was discontinued after 2001. Starting in 2004, Quale Press LLC has been publishing book-length collections of prose poetry, writings on prose poetry, fiction and progressive (political) poetry.

In addition, Quale Press LLC is actively seeking out neglected works from the past and reissuing them.



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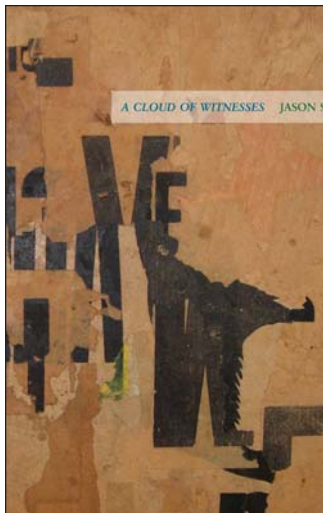
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ISBN: 978-1-935835-01-1

Perfect Bound, \$13.00

December 2010

5 x 8 inches, 62 pages

PROSE POETRY

A Cloud of Witnesses

JASON STUMPF

A Cloud of Witnesses is a verse-novel that is not in verse and isn't a novel. In this collection, the reader fumbles through the murk of life in search of sense and of the other. The reader will misplace objects and learn trivia about venomous snakes, as well as come upon love and write their family histories in Morse code. Each poem is a chapter born of misremembered plots and of an affinity for the many texts it echoes.

This book takes place in aftermath. Imagination and memory intertwine. A vow of love is a confrontation of death where "To love someone you must dream about them dying." *A Cloud of Witnesses* is for those who live and travel in books — for those who dwell in Victorian landscapes, those who have

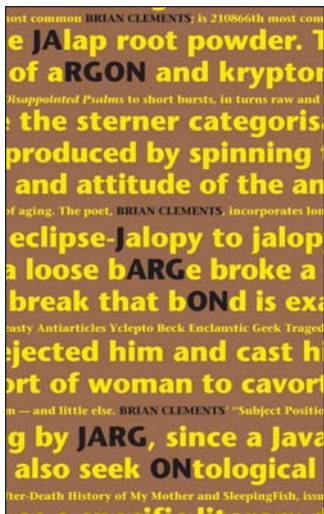
written letters by hand, watchers of old films, those who get lost but continue, those who get lost on purpose. It's enough to warm a cold, postmodern heart.

Jason Stumpf was born in Tennessee. He is the translator of Pura Lopez-Colome's *Aurora* and Luis Felipe Fabre's *The moon ain't nothing but a broken dish*. He teaches English and Art History at Walnut Hill School for the Arts in Natick, Massachusetts.



AN ENCOUNTER

The apples in the schoolyard are for no one.
That is how I know your heart returns you.
Because the sharp-tongued stranger does not
hurry I waited in the clearing, the place where I
had left you. I wanted it to cure you not to keep
you, though now I know a lamb caught in a
river does not bleat, does not swim, glides
south, drifts under. That is how I know your
heart returns you. The clearing was littered with
debris when I came upon it but the storm had
finally passed. The stranger never came. Return
me to the river so I may undo.



ISBN: 978-1-935835-00-4

Perfect Bound, \$14.00

December 2010

5 x 8 inches, 132 pages

PROSE POETRY

Jargon

BRIAN CLEMENTS

All too aware of language's inability to reveal real answers or to calm the cold and hard world we inhabit, in *Jargon* Brian Clements nonetheless revels in the places where we settle into "language's sly do-overs," into meaning — communication, identity, the making of art, religion and its replacements, each other — hoping to emerge from the dark places of the universe (*e quindi uscimmo*) to see again sunlight. The prose poems in *Jargon* are haunted by the ghosts of form, rhetoric, narrative, argument—the cultural forms that make the world familiar yet tend to abandon us when we need them most (such as in times of war, or in times of economic collapse). Like its prequel, *And How to End It* (Quale Press, 2009) this book seems to rise *ab nihilo* in search of a beginning and an end — a cause and a purpose.

Brian Clements is the author of several collections of poetry and the editor of Firewheel Editions and *Sentence: A Journal of Prose Poetics*. He is Professor of Writing, Linguistics, and Creative Process at Western Connecticut State University and Coordinator of WestConn's MFA in Professional Writing. He blogs at thinkodynamics.blogspot.com.



WE SPANK YOUR LANGUAGE

Today we spank your language. Yet we least to measure the demon in your tongue. It is an arrow to keep the people alive. The real people are cans to burn your words to the point of sickness. We are sick with these, and our liver swells with burning wraiths. We burrow into your emissions. There we found you believe only what is impossible. To it we contribute your tense to harm. We must presume that you are either mad or drinking, and to quiver with a drink is to fight a man who isn't there. You see us. You refer to us. You are the ones who ask fish questions. You said "The man saw a dog" and expects us to click on the light. We had already been there and absorbed your false reading. We find you readily sieve what befits you much. Such will we spank your language to be there peace. Give us the verbal and the nuns. Then we reap your savage tongue to crowd together the many thoughts. You spanked your word and a spanked word cannot be but red. We requisite only your sign on this finger of smoke and that Carthage must be destroyed.



ISBN: 978-0-9792999-9-5
Perfect Bound, \$13.00
March 2010
5.5 x 7.75 inches, 74 pages
PROSE POETRY

(nevertheless enjoyment

ELIZABETH BRYANT

With vivid language that denies easily attained unambiguous and unlayered emotion, the poems in *(nevertheless enjoyment* examine and reexamine what satisfaction means through the lens of intimate experience. From “[s]lumps in the middle where history is” to “[t]he drab-colored female being more of a challenge,” Elizabeth Bryant portrays details of life’s challenges in surprising and, at times, unsettling terms. Central to this work of serial prose poetry is the concept of *jouissance*, sometimes loosely translated as “enjoyment.” Bryant uses the word to convey not only pleasure, happiness, achievement and satisfaction, but also fixation, difficulty, obstruction and conflict. These nuanced poems convey the

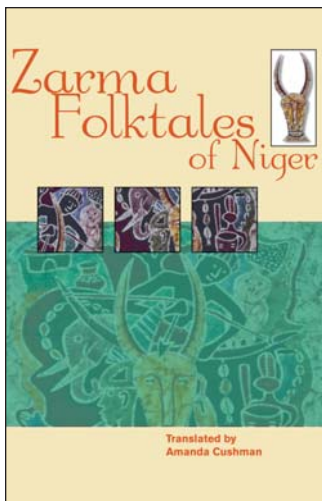
sense that a precise understanding of *jouissance* is elusive and may be fully perceived only in hindsight. Showing the influence of writers such as Lyn Hejinian, Leslie Scalapino and Carla Harryman, Bryant's direct prose illustrates a series of bittersweet and timeless vignettes. (*nevertheless enjoyment* provides evidence of an ever-present life force that is at once ineffable and brutally powerful.

Elizabeth Bryant was born in Bay Ridge, Brooklyn. She is the author of three chapbooks, most recently *Fluorescence Buzz* (Dusie Press, 2009). Her forthcoming books include *No Subject* (Dusie Kollektiv, 2010) and *Reality Visits the Land of Illusions* (Black Radish Books, 2010). She co-curates the Bard Roving Reading series, and intermittently publishes an experimental project known as Defeffable.



IN A FORKFUL OF MUSSEL)

Fed across the table. Speared then carried — an idea — to my mouth. Someone else would let the sauce drip, or push the whole plate instead. Behind your gesture is a humid landscape punctured by verdigris spires and cars going all to hell. There are women older than their mothers were when first babies were born, and men content at last with second wives. Behind your gesture is a small town. Its inhabitants arrive in the telltale raiments of a posse, and they love to tell you what to do. How to prepare an egg. Where to put your stubborn appetite for affection.



ISBN: 978-0-9792999-8-8

Perfect Bound, \$14.00

March 2010

5 x 7 inches

95 pages plus introduction

FICTION/FOLKTALES

Zarma Folktales of Niger

TRANSLATED BY AMANDA CUSHMAN

Zarma Folktales of Niger presents in English the folklore of the Zarma, a lesser-known tribe of West Africa. These tales run the gamut from teaching ethical and moral lessons to portraying tricksters to naming animals to farting contests to having fun. Humor and an emphasis on living justly bind the stories together. So far there have been few mentions of the Zarma people in Western texts, and little sign of their folklore, until now. While many English translations of African folklore exist already, they are mainly restricted to better-known cultures. *Zarma Folktales of Niger* captures the reality of the culture that created the tales, preserving what might otherwise have been lost from the oral tradition.

Unlike similar collections of African folklore, *Zarma Folktales of Niger* provides the cultural and historical context necessary to truly appreciate and understand these tales. The introduction outlines Niger's history and describes the relationships of the Zarma to neighboring tribes, and the glossary explains common terms and expressions found in the stories. These tales will be of interest to children, general readers of folklore, and those interested in African culture, as well as to cultural anthropologists and ethnographers.

Amanda Cushman lives on the East Coast, where she works as an editor. She has a B.A. in Linguistics from Boston University and an M.A. in Writing and Publishing from Emerson College. In the spring of 2005 she lived in Niamey, Niger, where she studied Nigerien culture, art, and history along with the Hausa and Zarma languages.

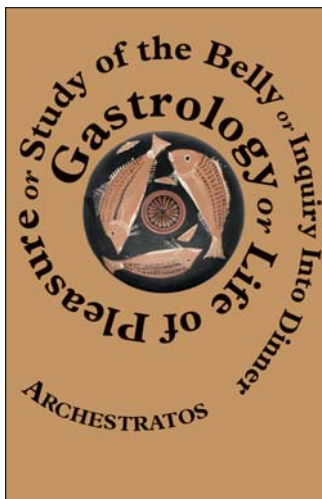


from **THE HYENA AND THE HARE**

One day, all the wild animals decided to plant a field of millet. They cleared the land, plowed it, and seeded it when the first rains fell. They plowed and weeded it at just the right time to produce a good harvest and filled a granary with the millet. Then, a meeting was convened.

“We’ve harvested all we can before going on exodus,” said one animal to the rest. “At the first rain of next year, we’ll all return home and divide up our harvest.”

So it was said, so it was done . . .



ISBN: 978-0-9792999-6-4

Perfect Bound, \$13.00

December 2009

4 x 6 inches, 86 pages

PROSE POETRY/

CLASSICS/COOKING

Gastrology or Life of Pleasure or Study of the Belly or Inquiry Into Dinner

ARCHESTRATOS

Translated by Gian Lombardo

Gastrology or Life of Pleasure or Study of the Belly or Inquiry Into Dinner is one of the Western world's first cookbooks, if one could find pig-fish ("Braise its head but add no seasoning") or Toronaian saw-tooth shark ("Sprinkle with cumin and roast with a pinch of salt"). It's also a travelogue of ancient Greek port-towns, and a guide to the prejudices of the day ("Don't let any Siracusan, or Italian for that matter, get

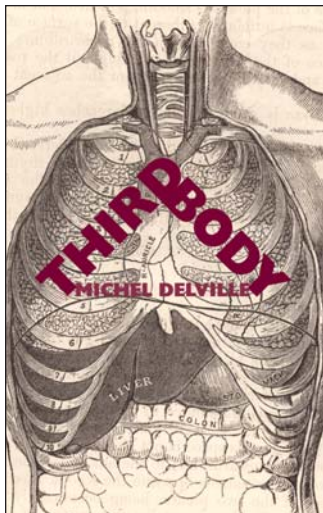
near when you're cooking"). Most of all, this book is a testament to the ways in which, since the beginnings of Western civilization, people have been taking serious and sensual pleasure in the food they eat. In this volume, Gian Lombardo has culled together previous translations of Archestratos's work to provide a version that best captures the author's simultaneously dogmatically authoritative and irreverent tome.

Archestratos was an ancient epicurean poet from Gela in Sicily, who wrote in the mid-4th century BCE. His intention was to "record to all Greece of what [he'd] found," and where he'd found it, in the way of all things gastronomical: wine, bread, olives, and, especially, fish.

IX

Treat small fry like shit, except those from Athens. Minnows, I mean — what Ionians call sea foam. Buy them only when they are freshly caught from the reaches of Phaleron's beautiful shore. They are also not so bad when caught off sea-girt Rhodes, but make sure they're from there.

If the desire to try them overtakes you, you'd also better shell out money for sea anemones (for those who don't know, they are those tentacled sea nettles). Mix them with the minnows, grind up some fragrant green herbs, and then fry it all together in a skillet with some olive oil.



ISBN: 978-0-9792999-7-1
Perfect Bound, \$13.00
November 2009
5.5 x 8.5 inches, 70 pages
PROSE POETRY

Third Body

MICHEL DELVILLE

Translated from the French by Gian Lombardo

In *Third Body*, Michel Delville continues in the tradition of Belgian prose poetry exemplified by such prose poets as Henri Michaux, Géo Norge, and Eugène Savitzkaya. These writers honorably and admirably extend the francophone tradition of the prose poem as started in nineteenth century France by Aloysius Bertrand and Charles Baudelaire. Like these forbears and contemporaries, Delville utilizes the prose poem as a way to access profound poetic sentiments and provide trenchant social commentary through prosaic means — “To convert our ideas into material things.” This conversion requires an understanding not simply of the material conditions Delville

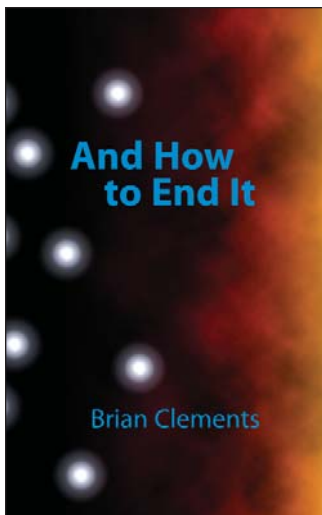
wishes to elucidate but also the ways in which political shifts play out on an intimate human scale, and vice versa.

Michel Delville is a writer and musician born in Liège, Belgium. He is the author of *The American Prose Poem*; *J.G. Ballard*; *Hamlet & Co* (with Pierre Michel); *Frank Zappa*, *Capta in Beefheart*, and *the Secret History of Maximalism* (with Andrew Norris); *Food, Poetry, and the Art of Consumption: Eating the Avant-Garde*, and many other essays pertaining to comparative poetics and interdisciplinary studies. He teaches literature at the University of Liège, where he directs the Interdisciplinary Center for Applied Poetics.



VIOLENCE TO MEAT

Masked bloodstained withered skin, tongue reddened by an impudent Parisian accent, chomping words and splitting them into even layers between two rows of teeth drunk with the repeated issuance of a promiscuous word, empty and vain, something borrowed from someone else, torso stiffly bent toward the dark ceiling, neck twisted into a rutting swan reeking of its own magnetic emanations, sniffing the bottom of his glass in search of the ultimate hostility, licking fingers, a face with the serenity of a bed of farmed oysters, left hand tracing semi-circles and broken loops in the air, unpre-occupied by the gangly grimaces of an audience already in the throes of whispering cursed tomorrows and then choking them back on their own saliva.



ISBN: 978-0-9792999-4-0

Perfect bound, \$14.00

December 2008

5 x 8 inches, 122 pages

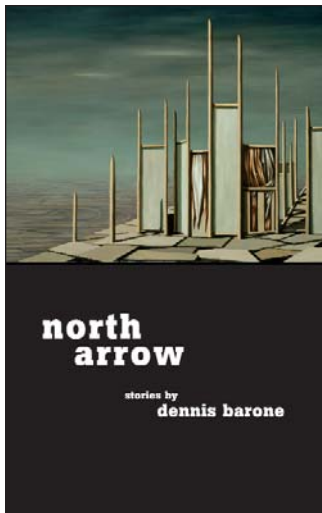
PROSE POETRY

And How to End It

BRIAN CLEMENTS

The prose poems in Brian Clements's *And How to End It* spin with the urgency of a society, a globe, a universe, careening toward a crisis point. "The worst will happen," Clements warns us, and images of rubble, of death, of Guantanamo, populate these pages. Still, the masterful ways that Clements shapes language defies the nihilism his writing might portend; amidst the uncomfortable images and difficult questions, these prose poems confound and sparkle with precision, juxtaposition, moments of beauty. In Clements's dangerous-yet-alluring world, politics can't be separated from art can't be separated from language can't be separated from the small, hopeful ways of living our lives.

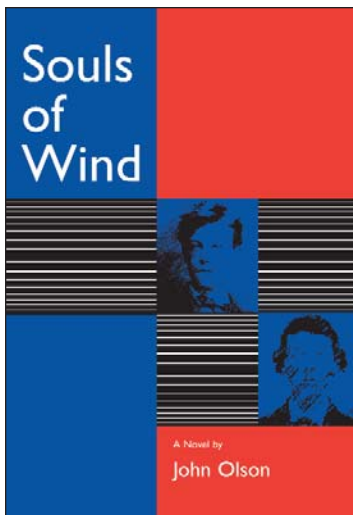
ISBN: 978-0-9792999-5-7
Perfect bound, \$15.00
December 2008
5 x 8 inches, 140 pages
FICTION/MEMOIR/PROSE POETRY



North Arrow

DENNIS BARONE

North Arrow's seventeen stories traverse stylistic, emotional, and geographical landscapes. From New Jersey to the Netherlands to abstract poetic terrain, Dennis Barone places his characters in situations where they're forced to confront the nature of memory, of change, and of finding one's way in a society that can be hostile to those who circumvent its meager expectations. Barone creates space for the reader to sidle up next to his characters — an ambitious film director in a secret, proto-Hollywood New Jersey of the past; a young woman trying to make her way as a large-animal veterinarian in the Netherlands — as they are faced with decisions that will determine not only their own identities, but the stamp they will leave on the world.



ISBN: 978-0-9792999-2-6
Perfect bound, \$16.00
September 2008
5.5 x 8 inches, 262 pages
FICTION

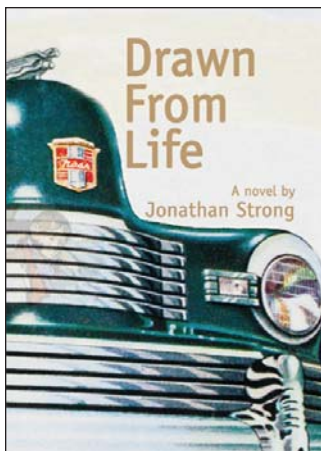
*On The Believer's short list
for Book of the Year, 2008.*

Souls of Wind

JOHN OLSON

If the philosophy textbook you kept from college managed to conceive a child with a dime-store Western, you'd find yourself in possession of *Souls of Wind*, a novel where Arthur Rimbaud sits across a dining car table from a pistol-twirling Billy the Kid; where "All Along the Watchtower" is composed and sung around a campfire one hundred years before Bob Dylan is even born, and where persistent attempts to photograph a man result in the small, perfect image of a hummingbird. John Olson, with his story of Rimbaud's inner agitation and quest for beatitude in post-Civil War America, creates a novel of historical surrealism; Rimbaud takes to the frontier in an odyssey of heart, heat, and radical hunger with a paleontologist and his Nietzsche-loving daughter, seeking mammoth bones, enlightenment, and adventure.

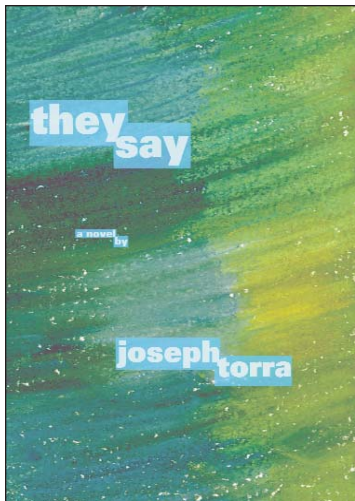
ISBN: 978-0-9792999-3-3
Perfect bound, \$17.00
September 2008
5 x 7 inches, 302 pages
FICTION



Drawn From Life

JONATHAN STRONG

Like the erotic line drawings of its protagonist, Peter, *Drawn From Life* insists on presenting the reader with a sexual world that is both beautifully rendered and unrelenting in its honesty. Peter, able to name all makes of cars on the road at the age of three, cannot name what makes him unhappy as he struggles to achieve artistic and emotional happiness in life. His quest leads him to the East Coast, where he finds himself unable to draw or love men in the ways he wants to. The novel traces his aesthetic and erotic development, augmenting the themes of his youth with its final chapters, which find Peter in possession of his grandmother's farm, a barn full of Nashes, DeSotos and Kaisers, and a reclusive ex-convict of a boyfriend with whom to navigate the pleasures of middle age.



ISBN: 978-0-9792999-0-2

Perfect bound, \$15.00

December 2007

5 x 7 inches, 176 pages

FICTION

They Say

JOSEPH TORRA

They Say is a novel about a working-class, first-generation Italian family living in the Boston area in the first half of the 20th century, centering on the family's struggles over oldest brother Louie, whose early artistic genius and political passions deteriorate into delusion and severe mental illness. Narrated by various siblings in this sprawling family, their stories have the intimacy and drama of a conversation told around the kitchen table — and like any living, breathing family tale, the brothers' and sisters' stories intersect, run parallel, contradict each other, fill in each other's gaps. Theirs are stories of love and luck, as well as poverty, death, illness, and domestic abuse.

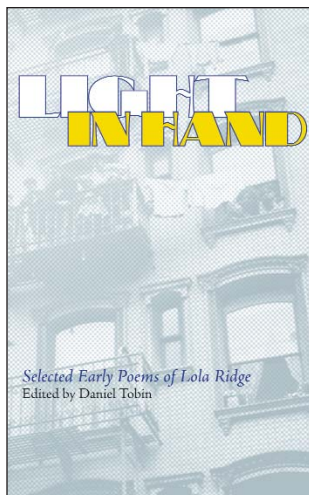
ISBN: 978-0-9792999-1-9

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December 2007

5 x 7.75 inches, 102 pages

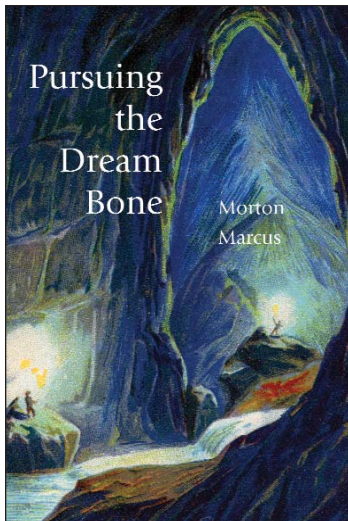
POETRY



Light in Hand: Selected Early Poems of Lola Ridge

EDITED BY DANIEL TOBIN

Lola Ridge, poet, editor and passionate crusader for social justice, was a fixture of the New York literary avant-garde in the early 20th century. Ridge's outspoken political views and vivid, original verse earned her a place of prominence amidst such left-wing reformers and artists as Kay Boyle, John Dos Passos, and Harold Loeb, as well as luminaries of modernist American poetry including William Carlos Williams and Hart Crane. However, since her death in 1941, Ridge's writing has become little more than a footnote to the history of American modernist poetry.



ISBN: 978-0-9744503-9-1

Perfect bound, \$14.00

May 2007

5 x 7.5 inches, 126 pages

PROSE POETRY

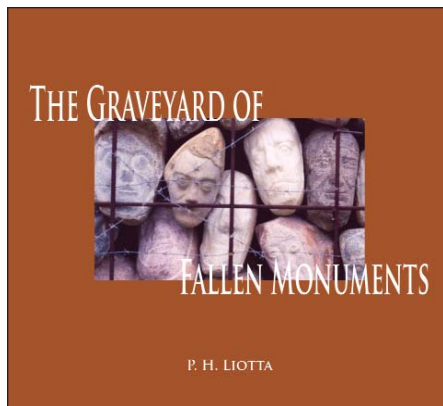
Pursuing the Dream Bone

MORTON MARCUS

Pursuing the Dream Bone is a new collection of prose poetry from Morton Marcus. Reflecting on everything from the mundane to the sacred, Marcus explores issues of family, identity, loss and the simple joys of everyday life. His style — by turns witty, poignant and compassionate — remains fresh and accessible. More personal than his other prose poem books, *Pursuing the Dream Bone* continues Marcus's parable-like examination of the human condition in pieces that are alternately antic, whimsical, somber and elegiac. As Al Young has said about Morton Marcus's previous prose poems, "I couldn't get enough of this delectable stuff, and there is nothing like it anywhere."

ISBN: 978-0-9744503-8-4
Perfect bound, \$16.00
June 2007
8.25 x 7.25 inches, 96 pages
PROSE POETRY/POETRY

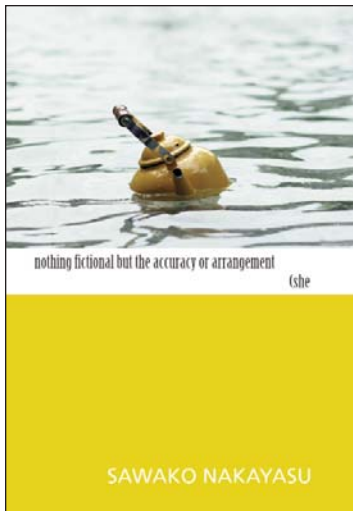
*Awarded the Robert H.
Winner Memorial Award
from the Poetry Society of
America for poems in this
volume.*



The Graveyard of Fallen Monuments

P. H. LIOTTA

The Graveyard of Fallen Monuments is a personal history of the author's humanity. Comprising over a quarter century's work of poems, from a memoir-in-verse of a near fatal ascent of Iran's mythic Mount Damavand to reflections on the current disasters in the Middle East and Southwest Asia, this book is both a personal and a political statement. While the focus is often on personal, often incredible experience, Liotta never moves far from the issue of family — especially concerns for the future of his daughter, Gaia. In a larger sense, of course, this book is finally an expression for the "larger" Gaia, the earth itself, and mother of us all.



ISBN: 978-0-9744503-6-0

Perfect bound, \$12.00

March 2006

5.5 x 8 inches, 74 pages

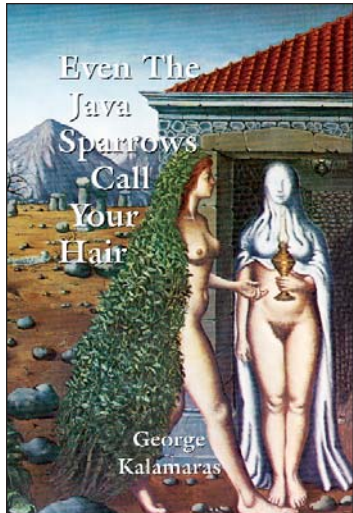
PROSE POETRY

nothing fictional but the accuracy or arrangement (she)

SAWAKO NAKAYASU

nothing fictional but the accuracy or arrangement (she) catalogs women moving through the world. These women move through mundane activities — tossing out spoiled food, watering plants — that branch out into infinite dimensions of consciousness, memory and sensory experience. The subject herself — simply “she” — is relegated to the title page, allowing the reader to experience her impressions and actions unmediated. From this vantage point, at once disembodied and deeply felt, the stories read with their own resonant clarity, as if viewed through a body of water, the bottom visible but shifting and refracted, shimmering always.

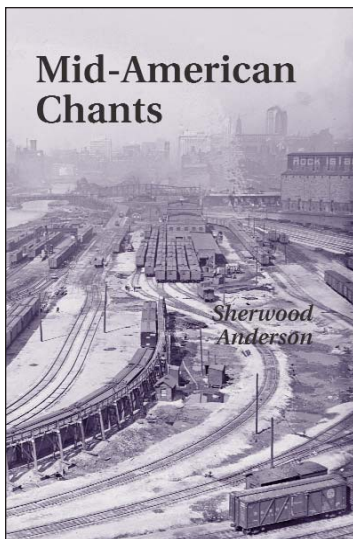
ISBN: 978-0-9744503-2-2
Perfect bound, \$14.00
December 2004
5.25 x 8 inches, 108 pages
PROSE POETRY



Even the Java Sparrows Call Your Hair

GEORGE KALAMARAS

Even the Java Sparrows Call Your Hair is a bright book amidst dark times. Witness a young woman birthing a perfectly oval egg or learn the ropes of the Wang Wei Board Game, taking on the role of a lute or a panda chewing bamboo. Kalamaras's electric poems move delicately between Eastern mystic thought, surrealism and meditations on the human body and soul. Kalamaras uses language as the primary vehicle of spiritual and emotive transformation — a language deeply rooted in the practice of meditation and the insights of a reciprocal vision of the interanimation of all things.



ISBN: 978-0-9744503-4-6

Perfect bound, \$13.00

Reissue Date: March 2006

5.25 x 8 inches, 84 pages

POETRY

Mid-American Chants

SHERWOOD ANDERSON

Originally published in 1918, *Mid-American Chants* is Sherwood Anderson's first book of poems. Undeniably influenced by Walt Whitman, Anderson seeks in this collection to sing of the "heart" (geographically) of the United States, and to sing of the rising age of industrialism. The lines are long, and the rhythms almost prosaic; in fact, some view these poems as prototypical American prose poems.

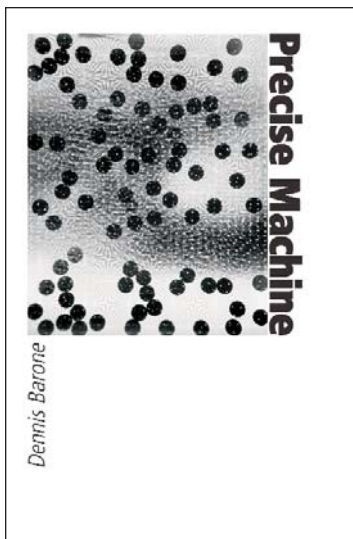
ISBN: 978-0-9744503-7-7

Perfect bound, \$14.00

March 2006

5 x 8 inches, 116 pages

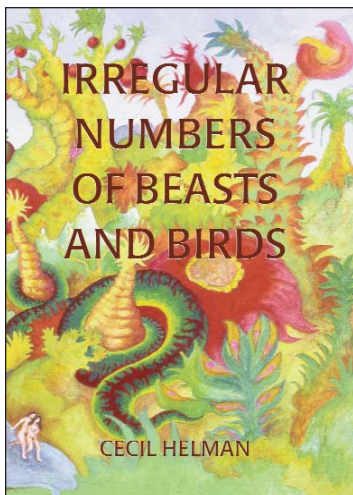
FICTION/PROSE POETRY



Precise Machine

DENNIS BARONE

Precise Machine is a collection of poetic fictions that swell with simultaneous dimensions. The pieces take us around the globe and through history, weaving an epic of moments large and small: a bike's flat tire, a teenage comeuppance, an Italian city destroyed by plague. The prose seduces and derails, then ensnares again. Barone invites us to inhabit his stories and also to retreat to the periphery to query how experience itself is recorded, catalogued and remembered. Infused not with certitude but with the far more human condition of ambivalence, these parables do not patronize.



ISBN: 978-0-9744503-5-3
Perfect bound, \$12.00
March 2006
5 x 7 inches, 102 pages
PROSE POETRY

Irregular Numbers of Beasts and Birds

CECIL HELMAN

Irregular Numbers of Beasts and Birds is a collection of portraits, odes and ruminations about life's major and minor disasters and recoveries. In vivid, unsentimental prose, Helman draws individual resonance from universal themes, and a sense of shared humanity that is drawn from the infinitesimally specific. Helman emphasizes the cyclical nature of life — the volume is divided into four sections based on seasons — as well as the human tendency to repeat the “same old stories” over and over again. At the same time, he reminds us that every lived moment is truly its own.

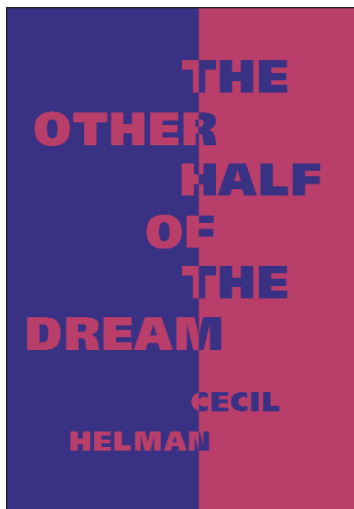
ISBN: 978-0-9744503-1-5

Perfect bound, \$12.00

December 2004

5 x 7 inches, 94 pages

PROSE POETRY



The Other Half of the Dream

CECIL HELMAN

The Other Half of the Dream is a collection of prose poems — and of prose written as poetry — that carry the reader into a parallel world of dreamlike possibilities. It's a surreal world of humour and wonder, but also at times one of absurdity and paranoia. The images of this doppelganger universe are drawn not only from the visions and dreams of the subconscious, but also from a sense of the mysteries that lie hidden at the very periphery of the dream itself.



ISBN: 978-0-9744503-0-8

Perfect bound, \$12.00

September 2004

6 x 4.625 inches, 64 pages

PROSE POETRY

Rules of Solitude

EUGÈNE SAVITZKAYA

Translated from the French by Gian Lombardo

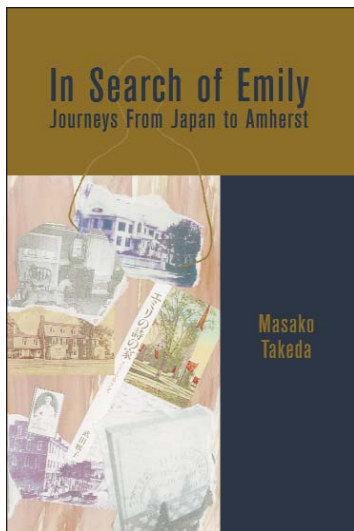
“Radiant as the helix, perishable as the potato,” the prose poems in *Rules of Solitude* require you to read slowly — but not for their syntactical complexity. The very simplicity of the language points to something bigger, starker and more beautiful lurking beyond the page. Savitzkaya’s *Rules of Solitude* explores the interconnectedness of the universe and individual isolation. If *Duino Elegies* were prose blocks, if Rilke’s penchant for the cosmic were tempered by the grotesque, you could then achieve the delineations of the soul etched by Savitzkaya.

ISBN: 978-0-9744503-3-9

Perfect bound, \$17.00

July 2005

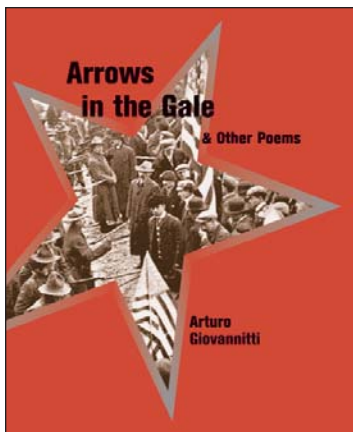
6 x 9 inches, 170 pages
literary memoir



In Search of Emily: Journeys From Japan to Amherst

MASAKO TAKEDA

In Search of Emily: Journeys From Japan to Amherst is Masako Takeda's account of several journeys to the United States from Japan to study the poetry, and life, of Emily Dickinson. Takeda not only recounts how she discovered the places Dickinson lived, but she also relates how Dickinson touches her life and the lives of people she meets along the way. Takeda explores her relation to her native Japan from her vantage point in the United States and what it means to live abroad as a Japanese woman. She also tackles the problem of learning, living and writing in a second language.



ISBN: 978-0-9700663-9-8

Perfect bound, \$16.00

September 2004

7 x 8.5 inches, 150 pages

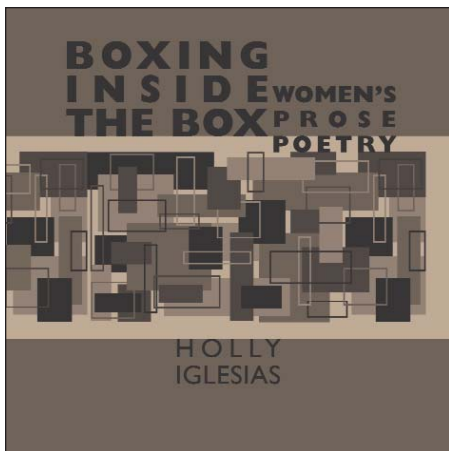
POETRY/PROSE POETRY

Arrows in the Gale & Other Poems

ARTURO GIOVANNITTI

A radical socialist, pacifist and poet, Arturo Giovannitti made prominent, but largely forgotten, contributions to American arts and letters during the first part of the 20th century. Giovannitti's extremely long and loose Whitmanesque lines, as well as his eulogy "The Death of Flavio Venanzi," "The Bankrupt's Suicide" and "Scientist," provide a key piece in understanding the development of the prose poem in the United States. This volume comprises the collected poems that he wrote in English. *Arrows in the Gale* was originally published in 1914. Giovannitti's other poems in English were collected and published in 1962 in a volume together with *Arrows in the Gale*.

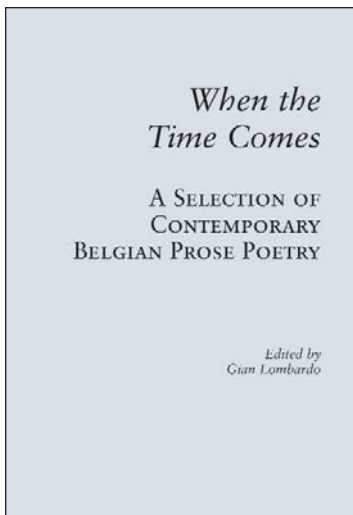
ISBN: 978-0-9700663-8-1
Perfect bound, \$16.00
December 2004
6 x 6 inches, 134 pages
LITERARY CRITICISM



Boxing Inside the Box: Women's Prose Poetry

HOLLY IGLESIAS

Boxing Inside the Box: Women's Prose Poetry is a creative/critical work proposing “women’s prose poetry” as a form distinct from that widely touted as “definitive” in journals, anthologies and critical texts. Iglesias believes that the shape of prose poems — a simple box — serves as a powerful metaphor for gender roles that constrain and contain women. Unlike most of their male counterparts who produce disembodied, ironic and surrealist prose poems, women write from within this genre-defiant box works that are at once lyrical and embattled, sensual and menacing.



ISBN: 978-0-9700663-2-9
Perfect bound, \$12.00
2001
5.5 x 8.5 inches, 68 pages
(ISSN: 1527-9579, Vol. 2, No. 1-4)
PROSE POETRY

When the Time Comes: A Selection of Contemporary Belgian Prose Poetry

EDITED BY GIAN LOMBARDO

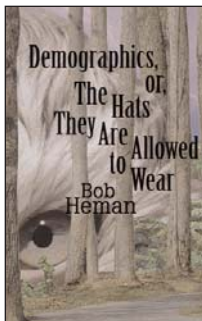
When the Time Comes: A Selection of Contemporary Belgian Prose Poetry features the work of nine poets, translated from the French and Flemish. Many of these poets appear here in English for the first time. Included are works by Michel Delville, Gaspard Hons, Karel Logist, Leonard Nolens, Carl Norac, Hughes C. Pernath, Eugène Savitzkaya, Erik Spinoy, and Dirk van Bastalaere.

Translators are Christopher Sawyer-Lauçanno, Nicholas Altenbernd, Patricia Pruitt and Gian Lombardo.

eBook, PDF format/April 2009
Free download at www.quale.com/Demographics_BH.html
5 x 7 inches, 112 pages
PROSE POETRY

Demographics, or, The Hats They Are Allowed to Wear

BOB HEMAN

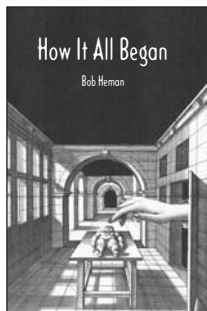


When is a door a door that is not a door? When is a door a door that is a door that is not a door? Bob Heman's prose poems in *Demographics, or, The Hats They Are Allowed to Wear* appear to be neat containers for singular thoughts, descriptions of objects or ideas. Strung together, these containers form a narrative, an allegory, perhaps, of men and forest and animals and ocean and stones, of the beginning or the end of time.

e-Book, PDF format
Free download at
www.quale.com/How_BH.html
January 2007
4 x 6 inches, 54 pages
PROSE POETRY

How It All Began

BOB HEMAN



How It All Began collects prose poems that Bob Heman wrote between 1975 and 1990. Some are swift, surreal stories, parables taut with specificity, while others are microscopic meditations on the elements that make us up: air, words, “electrons... always in motion.” With warmth and acuity, Heman leads us to these alternative terrains — diverting the reader from a life “too flat and predictable.”

*Flemish School,
Old Paris, &
Night & Its Spells*

ALOYSIUS
BERTRAND

ISBN: 978-0-9656161-7-1
Saddle-stitched, \$5.00
Winter 2000
5.5 x 8.5 inches, 40 pages
(ISSN: 1527-9579, Vol. 1, No. 1)
PROSE POETRY

Flemish School, Old Paris, & Night & Its Spells

ALOYSIUS BERTRAND

This volume includes the first three sections, or “books,” of Alyosius Bertrand’s *Gaspard of the Night: Fantasies in the Manner of Rembrandt and Callot*, which is credited as being the first Western example of the modern prose poem. Written in the early 19th century, but mimicking life centuries before, the modern reader is presented with what a mirror does best: presenting both ugliness and beauty.

*All
in All*

LAURA
CHESTER

ISBN: 978-0-9656161-8-8
Saddle-stitched, \$5.00
Spring 2000
5.5 x 8.5 inches, 40 pages
(ISSN: 1527-9579, Vol. 1, No. 2)
PROSE POETRY

All in All

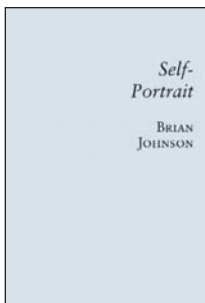
LAURA CHESTER

All in All is a collection of prose poem memoirs of growing up on a Midwest lakeside combined with period photographs. Recalling a “past that can’t crumble,” the prose poems and images create a haunting collage of a childhood and the memories “that they stir up . . . recollections of other incantations.”

ISBN: 978-0-9656161-9-5
Saddle-stitched, \$5.00
Summer 2000
5.5 x 8.5 inches, 24 pages
(ISSN: 1527-9579, Vol. 1, No. 3)
PROSE POETRY

Self-Portrait

BRIAN JOHNSON

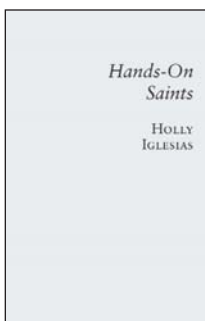


Self-Portrait is a tour of a psyche that is alternately hopeful, despairing, restless, nostalgic and grandiose. Personal memories mingle with fables, prayers, pastoral lyrics and movie stills to reveal a self with many pasts and many guises. Ranging from childhood fantasies of terrestrial and sexual exploration to adult recognitions of failure, *Self-Portrait* bears witness to one person's search for clarity and fulfillment.

ISBN: 978-0-9700663-0-5
Saddle-stitched, \$5.00
Fall 2000
5.5 x 8.5 inches, 28 pages
(ISSN: 1527-9579, Vol. 1, No. 4)
PROSE POETRY

Hands-On Saints

HOLLY IGLESIAS



Hands-On Saints creates a revisionist hagiography. A chalice crafted of lesser metals, a taste of redemption in an unlikely mixture of sacred and profane. Saints outside the canon, unbeatified and bruised, coarse and clueless, deserving of heaven for their very flaws; as well as authorized saints, who offer dubious rewards at a terrible cost. An occasion of grace manifest in sacraments of rupture and awe.

Representation

LIZ
WALDNER

ISBN: 978-0-9700663-4-3
Saddle-stitched, \$5.00
Summer 2002
5.5 x 8.5 inches, 20 pages
(ISSN: 1527-9579, Vol. 3, No. 2)
PROSE POETRY

Representation

LIZ WALDNER

In *Representation*, language meets deity as seamlessly as pens blossom into one-winged angels and a wave in a physics lab carries out Christ's commandment to perfection. What seems simple is never arbitrary, and line by line the reader discovers they have been led into surprising but welcome territory.

Side-Ways

DAVID
GIANNINI

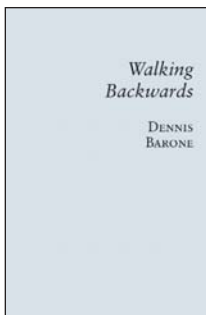
ISBN: 978-0-9700663-5-0
Saddle-stitched, \$5.00
Fall 2002
5.5 x 8.5 inches, 28 pages
(ISSN: 1527-9579, Vol. 3, No. 2)
PROSE POETRY

Side-Ways

DAVID GIANNINI

In *Side-Ways*, by David Giannini, we are left with the fragments of a world that have fashioned themselves into their own inexplicable order. Things change incompletely, laying bare their more primal aspects while striving for the new. Men "become raw statues savage and fractal" and a young woman drifts into a cirrus cloud while her hands remain behind.

ISBN: 978-0-9700663-6-7
Saddle-stitched, \$5.00
Winter 2002
5.5 x 8.5 inches, 32 pages
(ISSN: 1527-9579, Vol. 3, No. 4)
PROSE POETRY/FICTION

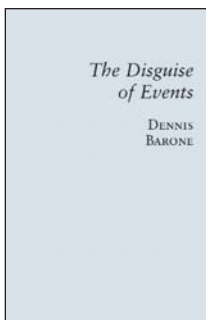


Walking Backwards

DENNIS BARONE

In *Walking Backwards*, life leans into the absurd to laugh while quietly relishing the beauty of a private thought. Loosely organized around an Italian-American theme, the characters and voices of these pieces consider the merits of Fergus Falls, being a gladiator or a poet, 45-minute operas and the quest for a “new hit song.”

ISBN: 978-0-9700663-3-6
Saddle-stitched, \$5.00
Spring 2002
5.5 x 8.5 inches, 16 pages
(ISSN: 1527-9579, Vol. 3, No. 1)
PROSE POETRY/FICTION



The Disguise of Events

DENNIS BARONE

In *The Disguise of Events*, a chaos of assorted experiences and references resolve themselves into a heap of strange voices and conundrums. Outsiders and critics chime in mercilessly like a rowdy crowd awaiting an execution; scenes stand in for other scenes in eclectic flashes — nymphs are forced to inhabit body after body — all as if to assert that “choice remains ever out of our control.”

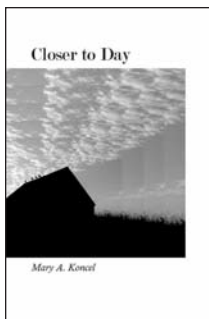


ISBN: 978-0-9656161-4-0
Saddle-stitched, \$5.00
1999
4.125 x 11 inches, 24 pages
PROSE POETRY/POETRY

Watteau Sky

ED BARRETT & JOSEPH TORRA

Each piece of work in Joseph Torra's *The Letters to Ed* and Ed Barrett's *Practical Lullabies for Joe* was written in a "correspondence" (in both literal and Baudelairean senses) between the two writers. Sometimes the one would emulate aspects of the other's writing; sometimes one would pick up on a phrase, or intonation, from the other. Much like a jazz improvisation, each piece builds on another.



ISBN: 978-0-9656161-5-7
Saddle-stitched, \$5.00
1999
5.5 x 8.5 inches, 28 pages
PROSE POETRY

Closer to Day

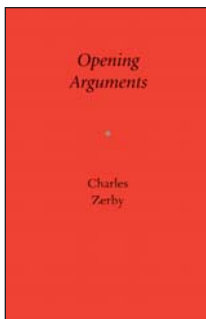
MARY A. KONCEL

Weaving through sleep, dream and sleeplessness, Koncel's prose poems bring us, with each reading, a little bit "closer to day." There's always an attentive eye on the folk who live close to the earth, the earth's animals as well as fellow humans. Read these pieces and appreciate lyricism merged with humor and sadness.

ISBN: 978-0-9700663-7-4
Saddle-stitched, \$6.00
2003
5.5 x 8.5 inches, 32 pages
POETRY

Opening Arguments

CHARLES ZERBY



The poems of *Opening Arguments* reveal a world that is both beautiful and diminishing. The natural world stubbornly stands ground, though everything else shifts: “once red staying red, / and redly resighting winter well into winter, / these berries are the hard facts of their bushes.” These changes and the resistance to them are not callous, however, for even “[air] is newly vulnerable” in the scope of these poems.

ISBN: 978-0-9656161-3-3
Saddle-stitched, \$5.00
1998
5.5 x 8.5 inches, 28 pages
PROSE POETRY

Sewing Her Hand to the Face of the Fleeting

LIZ BRENNAN



Using her observations on growing up, falling into love, visiting friends — even on the “discovery” of the New World and an invasion of bears, Liz Brennan does some amazing things with language in her collection of 22 prose poems. No one pushes syntax to its limit better.

Forthcoming Titles

Field Report, short stories by Dennis Barone, *Available summer 2011*

Winter Light, a novel by Jonathan Strong, *Available summer 2011*

Glass Harmonica, prose poems by Geoff Bouvier, *Available fall 2011*

RIM, prose poems/poetry by David Giannini (reissue), *Available late 2011*

Seeing Machine, a novel by John Olson, *Available spring 2012*

Time Being, a prose poem novel/memoir by Joseph Torra, *Available spring 2012*

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