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NEWS FROM THE PRESS • SPRING 2010

An Interview with Ciaran Carson



Ciaran Carson recently took some time to have an email conversation with WFU Press intern Matt Liberti about his two newest volumes. Here's their exchange.

Q. The two new volumes, *On the Night Watch* and *Until Before After*, resemble each other in terms of structure and form more than any two of your other volumes. To what extent and in what ways do they converse with one another?

A. Both books came out of the same experience. Briefly, my wife Deirdre was diagnosed with a pancreatic tumour a while back. After scans and tests, it was felt that the tumour was non-malignant and that an operation would not be necessary. *On the Night Watch* was written out of that. Then, a year later, it

was found that the tumour had increased in size and it was decided to operate. I'm glad to say it was a complete success, but it is a daunting procedure. *Until Before After* was written out of that anxiety. Among other things, it's trying to examine how our sense of time is distorted by the pressure of not knowing an outcome. So I found myself examining the nuts and bolts of the language, the little prepositions that can mean so much in terms of our positioning ourselves in relation to others and to ongoing time.

Q. What is the significance to the organization of the poems' lengths in *Until Before After*? I have never seen its pattern of two poems with five paired lines followed by one poem with seven paired lines, and that structure deviates from *On the Night Watch* with its poems' consistent seven pairs of lines. Is this some play with the haiku structure? Is it a way to group the poems into trilogies as the volumes themselves are organized?

Interview continues [here](#).

Intern's Corner

By Hannah Kay Hunt and Alyssa Walter

Each of us heard about the Press via friends – many people have no idea about the hidden gem in the Tribble Hall basement. Before our interviews, we had no idea what was in store for us. Big printing presses churning out book after book? Strict rules and a tight schedule? False. Instead of a scary boss with unreachable expectations, we were happy to find a small, high-energy bucket of enthusiasm, Candide Jones, and a director who genuinely cares about all of us, Professor Jefferson Holdridge.

Taking the place of our imagined printing presses are individual boxes in a back room – all shipped and packaged according to individual online and phone orders. So what exactly do we interns do? We've heard the daunting stories of interns being slaves – almost literally. Coffee runs to a favorite shop downtown with persnickety orders and dry cleaning runs past office hours. Instead, we're pretty self-determined. We work off of individual projects that we choose. For instance, Alyssa's first project was proofreading a manuscript; Hannah Kay wrote mini bios of our authors here at the Press. We work in a 3

-room office – 1 part office, 1 part book storage, and 1 part Intern's Corner – and interact as a small, cooperative team. We create our own schedules and collaborate with other interns on our projects. The latest? Organizing student photographers to capture images for the cover collage of our newest poetry volume. Additionally, we are working on proofreading two new volumes of poetry and working with Wake's tech offices to get all the edits transferred from multimedia to the final print version.

Day-to-day activities vary by intern and week. We can typically expect to prepare several orders each time we're at the Press. We find the books in the back room, which is packed with cardboard box after cardboard box full of our volumes. We fill the box with packaging materials, the book, a receipt, and then top it off with the Press's monogrammed packaging tape. Sometimes we'll spend hours working with Wake's tech guys to make sure our newest volume safely makes its way from a pdf format to its final form in hard copy. Just last week, we spent hours researching subsidiary rights policies and print by demand. Our work is varied and truly enjoyable for all seven interns who work at the WFU Press.

Painting by Moonlight

It was a bright inviting, freely formed, though I suppose it was I who brightened, with an internal scattering of light, as though weather maps were more real than the breath of autumn.

The low colourfulness of the broken and dying leaves was no embrittlement to every decided colour on the sunlighted grass and the warm-hued wood of his door.

But with the dust descending in the glaring white gap my backbone pulped and I closed up like a concertina.

His tongue was hushed as Christ's lips or once-red grapes permitting each touch to spread only when the turn of the violet comes.

from
My Love Has Fared Inland
by
Madbh McGuckian

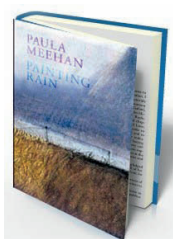
This Spring Newsletter from Wake Forest University Press was produced by WFUP interns:

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Justin Molinaro
Alyssa Walter

To hear Wake Forest Press poets read from their work, [connect here!](#)

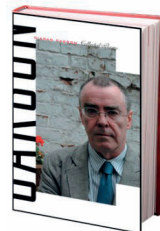
Craving more Irish poetry? Check out Wake Forest University Press's [new page](#) packed full of useful Irish literature sources. Visit today!

Book Reviews: Paula Meehan, *Painting Rain*



"Meehan's *Painting Rain* displays one of our best poets at her most eloquent. These are poems which both confront and celebrate the world we inhabit, but they also manage in their rhythms to transcend that world..."
-Colm Tóibín, *The Irish Times*

Ciaran Carson, *Collected Poems*



"Carson is so deliberate, so fastidiously lackadaisical, such a good yarn-spinner, and so fully *there* whenever he pauses, that he never loses you. Seeing where he'll go next is enormous fun. ... At his best, he's better than almost anyone." -Daisy Fried, *Poetry*

WFU Press Poetry Quiz

Looking for some fun? Be the first to correctly answer our poetry quiz, and get [any](#) book of your choice, [free](#).

Simply email us your answers (wfupress@wfu.edu), and if you're the first with all the correct answers, we'll contact you, and you'll choose your book. Correct answers will be posted on our website after we have a winner.

Ciaran Carson's variation of Mallarmé's "La vierge, le vivace et le bel aujourd'hui..." has what bird as its point of reference?

What animal does Harry Clifton find "nibbling at the runway's edge" at a Paris airport?

In Vona Groarke's "Why I'm Not a Nature Poet", what animals are Max and its companion?

What mythological bird serves as a name for a park in Dublin as well as for a poem by Thomas Kinsella?

What winged creature is featured throughout Medbh McGuckian's poetry and is included in the title of one of her volumes?

What animal, disgruntled for lack of interesting company, imagines nibbling Paula Meehan's toes?

What animal, "tendrill-light, / In his fluid sensual dream" is overcome with a "terror" that John Montague can "taste" on his hands?

What animal does Richard Murphy describe at High Island?

What wintry animal did Eiléan Ní Chuilleanáin's Girl marry?

Nuala Ní Dhomhnaill characterizes what mythical creature as having a "style recalling / The sub-human creatures from B movies"?

In the Wake Forest Series of Irish Poetry, volume 1, about what animal does poet Caitríona O'Reilly describe as they "festoon their cavern roofs / with garlands of ripening eggs / and stay to tickle them and die"?

Yeats is famous for swans. What birds does Conor O'Callaghan write "darkness" is "littered with"?

What large mammal does Peter Sirr describe as voicing "throaty symphonies / brooding through dream oceans"?

What animal, held dear by Michael Longley, has a hover for its home?

Upcoming Titles this Spring & Summer



Until Before After
by Ciaran Carson

On the Night Watch
by Ciaran Carson



Selected Poems
by Thomas Kinsella



My Love Has Fared Inland
by Madbh McGuckian



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