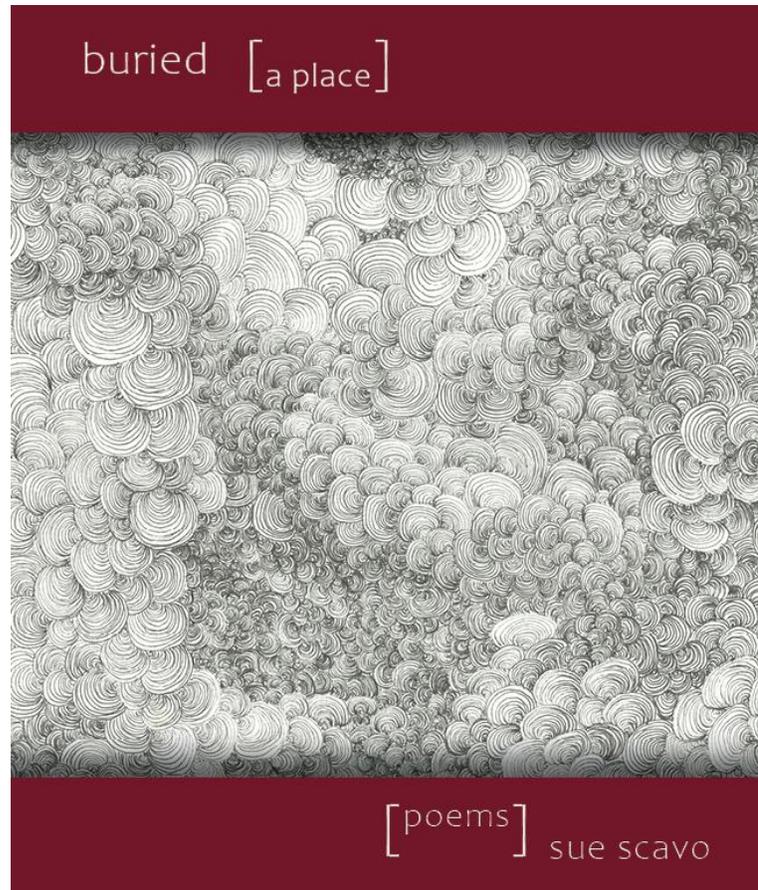




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A haunting descent narrative reimagining and challenging Dante's *Inferno* and the masculine version of "descent", *Buried [A Place]* is one woman's journey through the shadowy realm of trauma, relationship and story.

Beginning "I was lost. You must understand, utterly.", we are plunged into a world where stories and language clash dream-like not just in encounters the narrator faces on the journey but also between the narrator and the guides who appear to guide her. What to do when one is lost? Who do we follow? Who to call upon for help when fighting internal monsters? External ones? When does a teacher, a mentor, a brother, a father, no matter how seemingly beloved, become something else? "Which are you?", the narrator asks over and over – even of herself.

In near-primal bracketed language, in external dialogues and internal asides, the poems of *Buried [A Place]* track an odyssey that curves, circles and crashes in on itself, often leaving us breathless. This is nothing less than one woman's revelation of the self, of the feminine, buried underneath the crushing weight of cultural and personal history. Along the way, *Buried*, reclaims not just voice, but the body, not just knowledge, but raw knowing.



## Sue Scavo



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**SUE SCAVO'S** debut book of poetry *Buried [A Place]* will be released from Anhinga Press on April 10, 2022. Her poems have appeared in *Poet Lore*, *Blue Heron Review*, *Aster(ix)*, *Burning House Press*, *Literary Mama*, *Panology* and many others; and in anthologies, including *What Have You Lost?* ed. Naomi Shihab Nye. She has an MFA in Poetry from New England College. Scavo also received a writer's residency at the Vermont Studio Center, where she later became a staff artist for several years.

Scavo is the co-founder and editor of *deLuge Literary and Arts Journal*. She is an Embodied Dreamwork analyst and teacher who has taught courses/workshops on creativity, writing and dreaming for over twenty years.

She has taught/presented internationally at conferences/venues such as Esalen Institute, Kripalu Center, Breitenbush Retreat Center, The Rowe Center, Hollyhock and the International Association for the Study of Dreams. Find her at [suescavo.com](http://suescavo.com) and [anatomyofdreaming.com](http://anatomyofdreaming.com).

Author photo and book cover art may be downloaded from [www.suescavo.com/press-kit-buried/](http://www.suescavo.com/press-kit-buried/).



## Praise for Buried [A Place]

**NEVER HAVE** I seen the female form so unearthed—not just the body—but the sound of its voice, the shape of its language. As *BURIED* resurrects, the Father’s house is upended. A house built and maintained by enslaved bodies, sourced from an exploited earth. A house that is now on fire. There is no tongue as deft as Sue Scavo’s to both name the crimes of the patriarchs who lived as gods and to indict her own willingness to be their supplicant. Until they point downward, to Hell, as if the inferno weren’t right here and now. The lie of transcendence is, in truth, the molten core of violence. In a voice all atrium and ventricle, Scavo renounces the descent, reclaims what has been interred. The body as sacred topography.

**Amy Irvine**, award-winning author of *Trespass: Living at the Edge of the Promised Land*; *Desert Cabal: A New Season in the Wilderness*; co-author of *Air Mail* (with Pam Houston). *Almost Animal: Tracking the Wilder Mother* is forthcoming 2022.

**IN POEMS** nearly pre-language and dream-born, in language bracketed and shifting, ruminant, Sue Scavo’s poetic sequence, *BURIED [A PLACE]*, excavates a woman’s soul, “not journey girl, not worthy girl,” from the patriarchal firmament. Questing, trusting, she follows a teacher’s guidance but finds him “greedy in [his] story taking, hoarder of what defines.” Here is myth re-making, the act of hunting for new language inside the body—“the place of *past*, the place of *never-changing*, the place of *gnarl*.” These poems, talking back to Dante’s *Inferno* and history itself, take us down the long path of coming into knowledge, from “what [I thought] was my memory” toward “our own words as *lantern*.” If “once there was a girl who filled her breath with salt water / and remembered song,” drowning in order to sing, here, instead, is the story of being told, “*Watch your step*,” and refusing. “I stepped and stepped.” To dwell in Sue Scavo’s imagination is to suspend time and what we have come to know—so that we may re-know it.

**Kerrin McCadden**, award-winning poet of *American Wake*, *Landscape with Plywood Silhouettes*, and *Keep This to Yourself*.

**“IN THE MIDDLE** of being lost, you have to understand – I prayed for a straight path, a true path, a way through path,” so begins Sue Scavo’s tremendous work *BURIED [A PLACE]*. Scavo leads the reader, vicariously, often with direct address, along a path of self-retrieval. Imbedded in the text is a correlation, argument, and dialog with Dante’s own journey described in *Inferno* of his *Commedia*. Scavo delves into the territory of the woman’s experience, her body, her relationships; between mentor/student, brother/sister, father/daughter. Follows the often-perplexing states of love, trust, transference, transgression, violation, to eventual autonomy, and if not forgiveness, understanding. Scavo’s use of language, her tight turn of words, are like steppingstones, like a torch in a dark wood. She is a true new voice in poetry’s landscape. Take notice.

**Karla Van Vliet**, author of *Fluency: A Collection of Asemic Writings*; *She Speaks in Tongues*; *From the Book of Remembrance*; *The River From My Mouth*; *Fragments*; and *From the Lost Book of the Bird Spirit*.



## Praise for Buried [A Place]

**ANY WORK** that explores the different dimensions of trauma – historical, social, personal, psychological, cultural – as courageously and inventively as *BURIED*, deserves a warm welcome. In this remarkable journey — an inner journey as much as outer, and an exploration of the meaning of the “journey of healing” – Scavo revisits Dante in a series of tightly wrought Cantos. The poem takes us on an unflinching descent into the dream-scape and myth-realm where the foundations of our burning world of patriarchy and trauma are formed and perhaps capable of being transformed. But this fearless voyage into the underworld is also an implicit ascent — a personal, emblematic and powerful search for new light amid the dark.

**Henry Shukman**, award-winning author of *One Blade of Grass*, *In Dr. No’s Garden* and *Archangel*

## Questions/Discussion Topics for Buried [A Place]

- *Buried* is a book in direct relationship with Dante’s *Inferno*. What does it mean for you to be in relationship with works from the past, from the “canon” especially, and why is it important?
- The book explores relationship not just between the poet and Dante’s work, but between the speaker in the poems and various male figures – teachers, brothers, a father. Can you speak to the relationship between the feminine and the masculine in *Buried*, especially through the language of the body.
- The idea of finding one’s story runs through the book. How does story and myth – including personal myth – inform *Buried*?
- Besides being a poet, you are also a dream practitioner. How do you work with dreams in *Buried* and in your work in general?
- Would you call *Buried* a feminist book of poems? How would speak about the feminine as explored in this book?
- Is it necessary to know Dante’s *Inferno* to read *Buried*?
- What was your process developing the unique form of both external and internal dialogues?
- Why did you choose prose poems for *Buried*?
- What other poets informed your writing of this book? Especially women poets who work with long form poems or sequence poetry?
  - Alice Notley: *The Descent of Alette*
  - Jean Valentine: *The Poetics of Dreaming*