

The book was found

# Coeur De Lion



## Synopsis

Now that I am not addressing you But the "you" of poetry I am probably doing something horrible and destructive. But this "I" is the I of poetry And it should be able to do more than I can do. Just a few months after the publication of her prize-winning, instant classic debut *The Cow*, Ariana Reines self-published this stunning book-length poem, now a cult object among readers of truly contemporary poetry. *Coeur de Lion* is an intensely personal, monologic meditation on longing, sex, and love between a speaker and the object of all her passions, which include thinking and writing.

## Book Information

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## Customer Reviews

This was one of those books that seemed to sort of "find me". It was, slipping through the cracks of one of NY's most ubiquitous (8 miles of) book(s) store(s). I was attracted by the font and the fact that the title was remarkably similar to the name of my home town of Coeur d'Alene which translates to "heart of the awl" which is attributed to french traders who felt the natives were "hard hearted" traders. Hard heartedness would also describe how I usually feel about most poetry. I usually don't like it. I don't discount it however and do occasionally find a gem which renews my faith in it. This book was one of those. I found the book to be refreshingly concrete, the flights into abstraction and metaphor restrained. It's a rumination of history (personal, interpersonal, familial, literary). Everything sort of drifts in and out of the verse in a not overly intellectual way. It's somewhat moody, emotionally raw and exposed. It's a sort of letter about a breakup to the ex but not entirely. It's difficult to define but seems to float along nicely in a space that's at times very

personal and emotional and then other times distanced and analytical. It flows along nicely and is in a refreshing, sometimes humorous tone. Anyway, I'm a poor reviewer. Really, I just wanted to say, yes, this is a good book! Check it out. It made me have a little more hope for poetry. Also, the physical book is nice. Big flat pages that rest nicely in your lap.

Ariana Reines' new linear-prose-narrative-poetry-collection, *Couer de Lion*, is my brain-peeling acid flashback to a previous experience as an impressionable youngster girl reading the fringe yet culturally legitimized dramas of young men drawn in *Catcher in the Rye*, and the sufferings of boy characters outlined in *Of Human Bondage*, to name two examples. In other words, reading Reine's words forwarded an experience of the pathos of love and existential longing rarely afforded the girls of the world in literature into one that describes exactly this - a poignant point-of-view of the female experience of love, longing, and questions of being in time. It is as good an insight into negotiating desire as any, and diagetically infuses modern modes of communication (the text message, for example) into the individual's experience of the relationship of one with another. The work describes the pathos and ingenuity of identifying a subjective sexual identity brilliantly from a decidedly female perspective. More, more, more... soon.

This is indeed a fierce work that stings as well as uplifts the heart of whomever connects with the experiences Ariana shares and alludes to. Courageously honest and brutally exposing. I am refreshed by this style, where honesty rises above conventional aesthetic.

This book is fantastic, really really good. I was surprised, based on what I heard of it at a reading, by some of the currents running through it, like strains of James Schuyler. And then there's the welcome bit about John Perry Barlow; though Ariana Reines says she doesn't, I do have the gland required to assimilate the Grateful Dead and appreciate the way she handled this. It points to a generosity that pervades the book as a whole, a sadistic generosity. What struck me about the Schuyler echoes is that the book embraces being wistful (wistful in a refreshing way, not an easy thing to do). There's a nostalgic and saucy interlude in Venice that's particularly and lovingly rendered. And her approach to the boldfaced names that populate the book--the Marvells and Ashberys and Hitlers and Richards--is embodied and passionate and feels inevitable. I guess overall what I like most about it is how relational it is, to the authors and texts and lovers and the larger epistolary 'you.' The book feels open to others, not the proverbial and tired Other; and not so open as to feel leaky like a badly designed room. *Coeur de lion* is a complete and risky place a

reader likes to be in.

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