

## ABOUT *ARCHEOPHONICS* (2016):

*Archeophonics*: a digging of and into sound, yes, but with a weathering, a chastening afoot at all points, wistful and surly by turns. Mr. Gizzi treads eggshell air, eggshell earth, traipse never not shadowed by collapse, as if to sound some depth, some corrected tilt or some righted something gone under, the poems an evaporative track left in its wake. “The floor goes unfixed and moving,” he writes at one point, hewing to it even so and all the more beautifully, highstepping.

—Nathaniel Mackey

I like that Peter frequently over bets, this poet gets in trouble and needs the world to get him out of it. It’s like this: “I saw the frill of light today / walking on the path.” It’s speechy, meaning (for me) that his writing actually grows ornamental, and then suddenly it turns slight like trash in the street and it’s ravishingly strong. Gizzi’s strength *is* a world of big ideas buttressed by fragility and the incidental. And he’s often complaining. I’d call it girly. Even post gender. It’s strong and it’s pretty work.

—Eileen Myles

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In *Archeophonics*, Peter Gizzi dives deep into speech and syntax to bring together emotion and philosophical inquiry. He investigates fundamental human concerns, both those that are current and urgent and those that persist beyond our urban turmoil. The book captures the cosmic loneliness in the face of our increasingly disorienting public reality. Air is a primary element in this book—the air we breath to stay alive, the air we use to form each uttered sound. It is through language, “the ecstasy of naming,” that we shape everything we know. From molecules to galaxies, for Gizzi, everything is spinning, as he spins his piercing, lyrical lines.

—Judges Citation, THE NATIONAL BOOK AWARDS

Gizzi is not a sentimental poet—not even close—but there is a great deal of hope in *Archeophonics*, by which I mean the book makes me feel open, awake to certain beauties, to the mercurial nature of being, to rejuvenation, however it manifests...His poems exist on a different plane, as if he has achieved and is writing from a transcendent vantage most of us only strive for... [*Archeophonics*] is Gizzi’s most profound reckoning with time. He identifies the thing we’re all searching for in voices, in poems, in language, in songs; why we read and why we listen.

—Amanda Petrusich, THE NEW YORKER

As a whole, Peter Gizzi's *"Archeophonics"* is a courageous book where the poet fearlessly inserts himself into the very heart of the existential questions that plague him on a daily basis. His answers bespeak an honest resilience in the face of our mortality. Gizzi is a poet of contagious joy and its equally persistent counterpart, sorrow. This book is a haunting example of how ferocity and skill contribute to great poetry.

—Sonja James, THE JOURNAL

Peter Gizzi has marvelous mix of surprise and gentle eloquence, and is always rigorous...Part of the appeal of the book is that Gizzi gives a cogent, aurally appealing praise-song to the history of language and its actions.

—Barbara Berman, THE RUMPUS

In the workplace of language Peter Gizzi gives a new experience every time. I like these poems above all his previous ones. He's written a breakout book with perfect rhythm and timing inside exquisite poetic situations. There's no ego in this writer's work. It's one of the purest examples of truth told from an inside source, beautifully patterned on the page... There's no training ground for such writing. Every page, every poem, is challenged with unpredictability and intensity.

—Grace Cavalieri, WASHINGTON INDEPENDENT