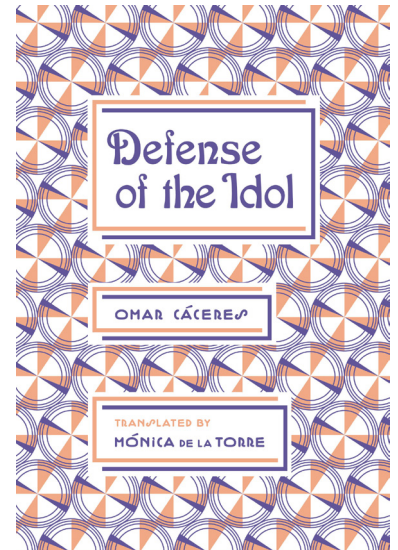


Omar Cáceres

Defense of the Idol

Translated from the Spanish by Mónica de la Torre

Branded a “poète maudit” for the cryptic circumstances surrounding his life and death, Omar Cáceres once tried to destroy all copies of this, his only book. Presented here for the first time in English translation, along with the sole foreword Vicente Huidobro ever wrote for a poet, Cáceres’s poems possess a ghostly, metaphysical energy combined with modern-age imagery: bows pulsate, moons hurtle, rains sing, trees drag their shadows in drunk stupors, winds break the sky open. But the interior life of the poet assumes dominance, interrogated through anguished, turbulent dreamscapes of language.



// Omar Cáceres knows that poetry is the valorization of inner life and that, in a work of poetry, the poet makes the case for the need to experience a different world.

— VICENTE HUIDOBRO

// Laconic, somber, precise, with a certain nervous demeanor, you could sense within him the poetic animal, hallucinating, ready to flee. Because he’d appear and disappear instantly, perhaps as if by black magic!

— VOLODIA TETELBOIM

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Omar Cáceres (1904–1943) was a cult poet in the Chilean avant-garde. He had ties with the Communist Party, and according to poet Jorge Teillier, played the violin in an orchestra of the blind. He was murdered by unknown assailants in 1943.



Mónica de la Torre is the author of six books of poetry, including *The Happy End/All Welcome* (UDP) and *Feliz año nuevo* (Luces de Gálibo). Born and raised in Mexico City, she writes in, and translates into, Spanish and English. She teaches in the Literary Arts program at Brown University.

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