

## Slow Lightning Eduardo C Corral

Fiction. In *OUR COLONY BEYOND THE CITY OF RUINS*, an insomniac will do anything for sleep, crones released from a buried heart take over a town, a woman chooses to live her last days in a cave overlooking the sea, earthquake survivors establish a colony in a remote forest. With unwavering imagination and heart, Janalyn Guo delivers a cast of characters who find their own unusual ways to endure. "These stories take the gestures of new wave fabulism and make it newer and even more wavy, by being genuinely international. Here's a book that shivers with possibility and wonder and surprise, where plants grow from people's bodies, where ghosts exist even before someone is dead. Guo isn't afraid to take on even the thoroughly weird in the most delightful way. This is what it's like to see a genre revived."--Brian Evenson "*OUR COLONY BEYOND THE CITY OF RUINS* is an absolute delight, a wild collection that unsettles as much as it entertains. Guo shows an impressive range and deep emotional intelligence--this is a rare book of both strangeness and heart."--Kelly Luce

*Thousand Star Hotel* confronts the silence around racism, police brutality, and the invisibility of the Asian American urban poor. From "with thanks to Sahra Nguyen for the refugee style slogan": They give the kids candy to bet. My daughter loses the first four rounds, she's a quiet wire as they take her candy away, piece by piece. When she finally wins, I ask if she wants to play again. No! she shouts, grabbing her candy, I want to go home! True refugee style: take everything you got and run with it. Bao Phi is a National Poetry Slam finalist.

The 112th volume of the Yale Series of Younger Poets explores the Vietnamese-American experience

An NYRB Classics Original When the pioneering Taiwanese novelist Qiu Miaojin committed suicide in 1995 at age twenty-six, she left behind her unpublished masterpiece, *Last Words from Montmartre*. Unfolding through a series of letters written by an unnamed narrator, *Last Words* tells the story of a passionate relationship between two young women—their sexual awakening, their gradual breakup, and the devastating aftermath of their broken love. In a style that veers between extremes, from self-deprecation to pathos, compulsive repetition to rhapsodic musings, reticence to vulnerability, Qiu's genre-bending novel is at once a psychological thriller, a sublime romance, and the author's own suicide note. The letters (which, Qiu tells us, can be read in any order) leap between Paris, Taipei, and Tokyo. They display wrenching insights into what it means to live between cultures, languages, and genders—until the genderless character Zoë appears, and the narrator's spiritual and physical identity is transformed. As powerfully raw and transcendent as Mishima's *Confessions of a Mask*, Goethe's *The Sorrows of Young Werther*, and Theresa Cha's *Dictée*, to name but a few, *Last Words from Montmartre* proves Qiu Miaojin to be one of the finest experimentalists and modernist Chinese-language writers of our generation.

"One of the wisest books I've read in years, and it would be a shame to think that only poets will read it."—David Kirby, *The New York Times Book Review*, on *Madness, Rack, and Honey* "What a civil, undomesticable, and heartening poet is Mary Ruefle . . . any Ruefle poem is an occasion of resonant wit and language, subject to an exacting intelligence."—Rodney Jones, *Poetry Society*

of America, William Carlos Williams Award citation Trances of the Blast is a major new collection from recent National Book Critics Circle Award finalist Mary Ruefle. Full of Ruefle's particular wisdom and wit, the poems deliver her imaginative take on the world's rifts—its paradoxes, failures, and loss—and help us better appreciate its redeeming strangeness. If only I'd understood that loneliness was just loneliness, only loneliness and nothing more. But I was blind. Little did I know. If only I'd invented salt. I might have died happy. I wish I loved you, but you can't have everything. Mary Ruefle is the author of many books of prose, poetry, and erasures. She is the recipient of the William Carlos Williams Award, an Award in Literature from the American Academy of Arts and Letters, a Guggenheim fellowship, a National Endowment for the Arts fellowship, and a Whiting Award. Her book of lectures, Madness, Rack, and Honey, was named a finalist for the 2012 National Book Critics Circle Award. She lives and teaches in Vermont.

Poems examine the ways in which people make their way through life towards death and how the dead affect the living, and respond to the works of noted nineteenth and twentieth-century Italian poets.

FINALIST FOR THE NATIONAL BOOK AWARD FOR POETRY Winner of the Walt Whitman Award of the Academy of American Poets, selected by Juan Felipe Herrera For years now, I've been using the wrong palette. Each year with its itchy blue, as the bruise of solitude reaches its expiration date. Planes and buses, guesthouse to guesthouse. I've gotten to where I am by dint of my poor eyesight, my overreactive motion sickness. 9 p.m., Hanoi's Old Quarter: duck porridge and plum wine. Voices outside the door come to a soft boil. —from "Phnom Penh Diptych: Dry Season" Jenny Xie's award-winning debut, Eye Level, takes us far and near, to Phnom Penh, Corfu, Hanoi, New York, and elsewhere, as we travel closer and closer to the acutely felt solitude that centers this searching, moving collection. Animated by a restless inner questioning, these poems meditate on the forces that moor the self and set it in motion, from immigration to travel to estranging losses and departures. The sensual worlds here—colors, smells, tastes, and changing landscapes—bring to life questions about the self as seer and the self as seen. As Xie writes, "Me? I'm just here in my traveler's clothes, trying on each passing town for size." Her taut, elusive poems exult in a life simultaneously crowded and quiet, caught in between things and places, and never quite entirely at home. Xie is a poet of extraordinary perception—both to the tangible world and to "all that is untouchable as far as the eye can reach."

"Charts the gritty, physical terrain of blue-collar masculinity."?New York Times New & Noteworthy "Kunz arrives with real poetic talent."—The Millions, "Must Read Poetry" "[A] gritty, insightful debut." —Washington Post Approach these poems as short stories, plainspoken lyric essays, controlled arcs of a bildungsroman, then again as narrative verse. Tap Out, Edgar Kunz's debut collection, reckons with his working?poor heritage. Within are poignant, troubling portraits of blue?collar lives, mental health in contemporary America, and what is conveyed and passed on through touch and words?violent, or simply absent. Yet Kunz's verses are unsentimental, visceral, sprawling between oxys and Bitcoin, crossing the country restlessly. They grapple with the shame and guilt of choosing to leave the culture Kunz was born and raised in, the identity crises caused by class mobility. They pull the reader close, alternating fierce whispers and proud shouts about what working hands are capable of and the different ways

a mind and body can leave a life they can no longer endure. This hungry new voice asks: after you make the choice to leave, what is left behind, what can you make of it, and at what cost?

Slow Lightning Yale University Press

"This publication was produced in conjunction with Lambda Literary."--title page verso.

An essential collection that struggles to understand our human and spiritual selves

An authoritative new collection by one of China's most lauded poets While keeping a cautious distance from literary trends and labeling, Duo Duo has emerged as one of the world's preeminent poets. His poems respond to the Chinese political landscape from the Cultural Revolution to the Tiananmen Square tragedy and beyond. Some are written from the vantage point of exile abroad, others in his homeland, but all inscribe an ache for original expression, a sense of place, and the essence of language. In exacting renderings by award-winning translator Lucas Klein, this career-spanning anthology features Duo Duo's entire oeuvre since his return to China in 2004, as well as a representative selection of his earlier poems, presenting nearly five decades of work. This collection traces the evolution, in a particular historical context and cultural tradition, of one of the most vibrant poets at work in the world today.

"A collection of personal poems in the voice of Helen Keller. The poems included in this collection struggle with the humanity behind the name Helen Keller and serve to dramatically portray the person Thompson perceives Helen Keller to be. The poetry takes on many approaches, and as such these poems are based in documented fact filtered through distillations of reading and impressions. Some are fantasies of how Helen might have felt or thought, or how she responded as a woman in a particular circumstance. Thompson hopes, with these poems, to give a sense of Helen's simple humanity and great heart and that they will bring more people to appreciate Helen Keller, a woman who sought justice above all else"--

Poetry. LGBT Studies. In her Los Angeles Review of Books essay "Who Is Who: Pronouns, Gender, and Merging Selves," Dana Levin describes Stacey Waite's fusion of gender identities: "Pseudonyms, heteronyms, personae, all the ventriloquizing literary arts; point of view and tonal shifts: these are tools for speakers and speaking. But the sentence too has a voice: 'i will not be the kind of boy who can not bear the memory of her body'... This is [Waite's] genius...to take innocuous syntactical phrasing and change the players mid-sentence—to get around English's pronominal either/or by creating a syntactical both/and...."

"An unexpected story and a gem of a book." —Pittsburgh Post-Gazette The incomparable Campbell McGrath, whom Outside magazine calls, "A writer who could help save poetry from academia and get the rest of us reading it again," delivers an astounding work: Shannon, an epic poem that traces the remarkable journey of the youngest member of the

Lewis and Clark expedition. The Kansas City Star praises Shannon as, "A luminescent narrative...a myth of American character before its corruption," and Campbell McGrath—Poet Laureate, Guggenheim Fellowship, Pushcart Prize, and three-time Academy of American Poets Prize winner—proves once again to be truly an "everyman poet" who channels the spirit of Walt Whitman in this lyrical adventure.

Constellarium chronicles the author's gender transition from biological male to female, and engages the ontological quandaries that arise from this experience. Family history and religious heritage must be reckoned with along the way. In Rice's poems, the evolving nature of the self, the fluidity of identity, and the lasting influence of the past are all held up to the soul's penetrating gaze.

"Anna Journey's poetry is really magical." -- David Lynch, director of Blue Velvet and creator of Twin Peaks "Anna Journey's second collection of poems is wonderful and brings something precise and wild out of a vivid night, an imagery that finds its own necessary music, like sudden isolated birdsongs at dawn. The multiplying shadows of the mind are made exterior here, surprisingly illustrated with anecdotal thought. And Dante no longer concludes that all lovers are martyrs. I'm so happy to have this work in my life." -- Norman Dubie, author of The Volcano "Anna Journey, in her new book of poems, Vulgar Remedies, creates an alchemical self whose shimmering limbic/alembic lyrics distill the mysterious terrors of childhood, the dangerous passions of adults, into her own honey-dusk 'voodun': protective, purified to gold. Poetry is always a time machine: here we are invisible travelers to a bewitched past, a beautifully occluded future. These poems are erotic, vertiginous, revelatory, their dazzling lyric force reflecting profound hermetic life." -- Carol Muske-Dukes, author of Twin Cities

A hilarious debut novel about the tricky period between graduating from college and moving out of your parents' house. What to do when you've just graduated from college and your plans conflict with those of your parents? That is, when your plans to hang out on the couch, re-read your favorite children's books, and take old prescription tranquilizers, conflict with your parents' plans that you, well, get a job? Without a fallback plan, Esther Kohler decides she has no choice but to take the job her mother has lined up for her: babysitting for their neighbors, the Browns. It's a tricky job, though. Six months earlier, the Browns' youngest child died. Still, as Esther finds herself falling in love with their surviving daughter May, and distracted by a confusing romance with one of her friends, she doesn't notice quite how tricky the job is ... until she finds herself assuming the role of confidante to May's mother Amy, and partner in crime to Amy's husband Nate. Trapped in conflicting roles doomed to collide, Esther is forced to come up with a better idea of who she really is. Both hilarious and heartbreaking, *The Fallback Plan* is a beautifully written and moving story of what we must leave behind, and what we manage to hold on to, as we navigate the treacherous terrain between youth and

adulthood.

The astonishing second collection by the author of *Slow Lightning*, winner of the Yale Younger Poets Prize *Guillotine* traverses desert landscapes cut through by migrants, the grief of loss, betrayal's lingering scars, the border itself—great distances in which violence and yearning find roots. Through the voices of undocumented immigrants, border patrol agents, and scorned lovers, award-winning poet Eduardo C. Corral writes dramatic portraits of contradiction, survival, and a deeply human, relentless interiority. With extraordinary lyric imagination, these poems wonder about being unwanted or renounced. What do we do with unrequited love? Is it with or without it that we would waste away? In the sequence "Testaments Scratched into Water Station Barrels," with Corral's seamless integration of Spanish and English, poems curve around the surfaces upon which they are written, overlapping like graffiti left by those who may or may not have survived crossing the border. A harrowing second collection, *Guillotine* solidifies Corral's place in the expanding ecosystem of American poetry.

The *Available World* is strikingly original and often exhilarating. This is a refreshing and knowledgeable voice that drew me into listening carefully. There are only a few books of poems a year that engross you so convincingly.---Jim Harrison  
Monson's poems celebrate defiant excess. In this land of scarcity, right living involves using up what you have, where you have it; otherwise someone might wreck, steal, or use it and you might not get any more....[A] *carpe diem* for obscure, doomed youth.---Stephen Burt in *The Believer* "I would like some kind of notification/that I am not alone" writes  
Ander Monson in poems full of hard-earned music, punctuated with upholstery, gasoline fumes, kitchen cabinets, calculus, emergency rooms, baseball, bathroom floors, and other details of twenty-first-century American life. Monson forces these details into a lyric to make a sermon for our days. Rarely will a reader these days find sermons that are so utterly contemporary and yet so unmistakably a part of a long tradition in the American lyric. There are "forces at work here that are not apparent on the first viewing" in this book, and there are "fireworks dismantling the sky." "Of all the somnambulists / trolling the floors of the town" of American poetics, Ander Monson is surely a master whose work will be remembered by more than "a line in the paper" of tomorrow. For his is the poetry of "necessary glory."---Ilya Kaminsky  
In *The Available World*, poet Ander Monson parses, sings, and sifts his way through the abundant offerings of the modern, digital world. The result is a whirlwind of linguistic energy. Some poems are sermons, others elegies, addressing the margin between real and virtual, where we increasingly spend out time. Here, human and machine memory collide; bodies are interchangeable with the ghosts of cyberspace. Vectors bind these poems together: "There is a missing mother, a damaged / armless brother, a drunk father, a car crash." As always, Monson has an eye to the weather and its godlike force. "There / are a lot of forces working here that are not all / apparent on first viewing," he writes. Perhaps

most of all, *The Available World* invokes *Katamari Damacy*, a Japanese phrase for "clump spirit," and also the title of a puzzle-action video game that asks you to roll the world's objects into a ball and throw it into space where, if big and beautiful enough, it will become a star.

A masterfully curated collection, drawn from a century of works in the acclaimed Yale Series of Younger Poets The Yale Younger Poets prize is the oldest annual literary award in the United States. Its winners include some of the most influential voices in American poetry, including Adrienne Rich, John Ashbery, Margaret Walker, Carolyn Forché, and Robert Hass. In celebration of the prize's centennial, this collection presents three selections from each Younger Poets volume. It serves as both a testament to the enduring power and significance of poetic expression and an exploration of the ways poetry has evolved over the past century. In addition to judiciously assembling this wide-ranging anthology, Carl Phillips provides an introduction to the history and impact of the Yale Younger Poets prize and its winners in the wider context of American poetry, including the evolving roles of race, gender, and sexual orientation.

A National Book Award finalist and National Book Critics Circle Award winner.

A volume of poetic works explores the intersection between secular and sacred aspects of life, where everyday experiences from caring for an ailing parent to helping a child at the playground have both miraculous and mundane qualities. Reprint. A Los Angeles Times Book Prize finalist.

Yves Bonnefoy, celebrated translator and critic, is widely considered the most important and influential French poet since World War II. Named to the Collège de France in 1981 to fill the chair left vacant by the death of Roland Barthes, Bonnefoy was the first poet honored in this way since Paul Valéry. Winner of many awards, including the Prix Goncourt in 1987 and the Hudson Review's Bennett Award in 1988, he is the author of six critically acclaimed books of poetry.

Spanning four decades and drawing on all of Bonnefoy's major collections, this selection provides a comprehensive overview of and an ideal introduction to his work. The elegant translations, many of them new, are presented in this dual-language edition alongside the original French. Several significant works appear here in English for the first time, among them, in its entirety, Bonnefoy's 1991 book of verse, *The Beginning and the End of the Snow*, the 1988 prose poem *Where the Arrow Falls*, and an important long poem from 1993, "Wind and Smoke." Together with poems from such classic volumes as "In the Lure of the Threshold", these new works shed light on the growth as well as the continuity of Bonnefoy's work. John Naughton's detailed introduction looks at the evolution of Bonnefoy's poetry from the 1953 publication of "On the Motion and Immobility of Douve", which immediately established his reputation as one of France's leading poets, through the 1993 publication of *The Wandering Life* and its centerpiece "Wind and Smoke." "This is a comprehensive selection that contains examples of work spanning [Bonnefoy's] full career of forty years, from the ground-

breaking "Du Mouvement et de l'Immobilité de Douve" through the celebratory "Pierre Ecrite" to the magical winter landscapes of America's East Coast and an unsettling reworking of myth in the recent "La Vie Errante" . . . The translations, which are the work of a variety of hands, including Galway Kinnell, Emily Grosholz and Anthony Rudolf, nevertheless fit well together and all are sensitive to the register and subtleties of both languages, while the introductory essay by John Naughton expertly explains Bonnefoy's importance as a poet and the influences which have shaped him. This is definitely a volume worth having, for layman and French specialist alike."—Hilary Davies, Times Literary Supplement "Anyone not familiar with Bonnefoy's work will benefit from the background information and explanations given by John Naughton in his excellent introduction . . . . The book as a whole provides an excellent introduction to Bonnefoy's poetry and to his concerns of a lifetime."—Don Rodgers, Poetry Wales

Return to Fillory in the riveting sequel to the New York Times bestseller and literary phenomenon, *The Magicians*, now an original series on SYFY, from the author of the #1 bestselling *The Magician's Land*. Quentin Coldwater should be happy. He escaped a miserable Brooklyn childhood, matriculated at a secret college for magic, and graduated to discover that Fillory—a fictional utopia—was actually real. But even as a Fillorian king, Quentin finds little peace. His old restlessness returns, and he longs for the thrills a heroic quest can bring. Accompanied by his oldest friend, Julia, Quentin sets off—only to somehow wind up back in the real world and not in Fillory, as they'd hoped. As the pair struggle to find their way back to their lost kingdom, Quentin is forced to rely on Julia's illicitly learned sorcery as they face a sinister threat in a world very far from the beloved fantasy novels of their youth.

Poetry. Memoir. Born from the isolation of rural Pennsylvania, a life of homeschooling, and physiological and physical domestic abuse, Kayleb Rae Candrilli's memoir in verse, *WHAT RUNS OVER*, demands attention. Unfurling and unrelenting in its delivery, Candrilli has painted "the mountain" in excruciating detail. They show readers a world of canned peaches, of Borax cured bear hides, of urine filled Gatorade bottles, of the syringe and all the syringe may carry. They show a world of violence and its many personas. *WHAT RUNS OVER*, too, is a story of rural queerness, of a transgender boy almost lost to the forest forever. "When Roethke said 'energy is the soul of poetry,' he might have been anticipating a book like *WHAT RUNS OVER*, which is so full of energy it practically vibrates in your hand. Here, Candrilli's speaker sticks their tongue 'into the heads / of venus fly traps just to feel the bite,' then later, burns holy books in the backyard and rolls around in the ashes until they become 'a painted god.' This is the verve of an urgent new poetic voice announcing itself to the world. As Candrilli writes: 'This is what I look like / when I'm trying to save myself.'"--Kaveh Akbar

Eduardo C. Corral is the 2011 recipient of the Yale Series of Younger Poets award, joining such distinguished previous winners as Adrienne Rich, W. S. Merwin, and John Ashbery. Corral is the first Latino poet to win the competition.

Seamlessly braiding English and Spanish, Corral's poems hurtle across literary and linguistic borders toward a lyricism that slows down experience. He employs a range of forms and phrasing, bringing the vivid particulars of his experiences as a Chicano and gay man to the page. Although Corral's topics are decidedly sobering, contest judge Carl Phillips observes, "one of the more surprising possibilities offered in these poems is joy." From "Self-Portrait with Tumbling and Lasso" I'm a cowboy riding bareback My soul is whirling above my head like a lasso. My right hand a pistol. My left automatic. I'm knocking on every door. I'm coming on strong . . .

'Winner of the 2017 Anhinga Robert Dana Prize, selected by Eduardo C. Corral, Arsonist is a shape-shifter of a book, a book that leaves the reader with an existential 'shivering', yet, it is on fire. Loaded with lethal chemicals, like, let us say, desire, abandonment, separation and industrialized lives without homelands, burning in their brutal severance, 'Arsonist' is a spilling and boiling caldron of zig-zag figures, of wild colors split from their root, 'a son's desperate attempt to / clear the air' -- of things that long to congeal, yet, they smash into blanks, smoke and the questions of forgiveness and birth. Here, a relentless, piercing clarity, a precious text without trappings, an examination of loss and love. I salute Zihuatanejo for this blistering beauty among the ashes." --Juan Felipe Herrera, Poet Laureate of the United States 2015-2017

In this debut collection, Anna Journey invites the reader into her peculiar, noir universe nourished with sex and mortality. Her poems are haunted by demons, ghosts, and even the living who wander exotic landscapes that appear at once threatening and seductive. In these poems, her sly speaker renames a pink hibiscus on display at Lowe's, "Lucifer's Panties"; another character chants, "I'd fall devil / over heels over edge over oleander"; and one woman writes a letter to the underworld: Dear black bayou, once, by a river I bit a man's neck. His scent: the raw teak air husked inside stomachs of six Russian nesting dolls--the ones in the attic I pulled apart and open. The ones I pulled apart and open like Styrofoam cups.

Juxtaposing the seemingly benign names of dead white men that litter our geographies with the details of their so-called discoveries and 'conquests,' Dead White Men turns ideas of exploration, finding and keeping back on themselves. Engaging with European exploration and scientific texts from the 15th to the 19th centuries, this book reexamines histories many would like to forget.

Poetry. Native American Studies. California Interest. The book loosely navigates the archived immigration trial of Hong On, a biracial Alaska Native-Chinese man, in 1912 on Angel Island, CA, during the Chinese Exclusion Act. Hong On was born in San Francisco, CA, in 1895 and was orphaned shortly after. The concepts of U.S. government-designated recreational spaces, genocide, and intergenerational trauma are examined by Hong On's granddaughter, the author, who sees imperialistic residue in product, place, and color naming. At the core of this book is the speaker's Alaska Native

great grandmother who is named "Unknown: Indian" on Hong On's birth certificate.

Showcases the poems, which, seamlessly braiding English and Spanish, bring his experiences as a Chicano and gay man to life, of the first Latino poet to win the Yale Series of Younger Poets.

Acclaimed poet and art critic John Yau, author of fourteen books of poetry, teams up with esteemed painter Thomas Nozkowski to create the exquisite *Ing Grish*, the second in the Saturnalia Books Poet/Artist collaboration series

From his first book of poems, *Chessboards of Hours* (1995), Aleš Šteger has been one of Slovenia's most promising poets. The philosophical and lyrical sophistication of his poems, along with his work as a leading book editor and festival organizer, quickly spread Šteger's reputation beyond the borders of Slovenia. *The Book of Things* is Šteger's most widely praised book of poetry and his first American collection. The book consists of fifty poems that look at "things" (i.e. aspirin, chair, cork) which are transformed by Šteger's unique poetic alchemy. Translator Brian Henry is a distinguished poet, translator, editor, and critic.

A major new anthology of recent American poetry, featuring generous selections of the work of 25 extraordinary poets born since World War II, with thoughtful introductions and annotations. In language of striking originality and beauty, these poets illuminate the complexities of contemporary life and chart the contours of the American landscape.

Poems portray people's journeys and migrations and pay homage to the art of the American painter, Georgia O'Keeffe, and a Japanese printmaker

Poetry. In *HIJITO*--selected by Eduardo C. Corral as winner of the 2018 Broken River Prize--Carlos Andrés Gómez writes of brutality and beauty with the same urgency and with a truth that burns readily; it is a collection of survival instincts. As a vital and tender exploration and deconstruction of contemporary society, his poetry engages with America's ever-changing landscape and the ways in which race, gender, and violence coalesce. Called "powerful, truthful, and sublime" by Cornel West, Gómez's words are a necessary paean to hope and courage in the modern world. "One loss makes you feel all the other losses, writes Carlos Andrés Gómez in this searing and inquisitive collection. His attentiveness to language and to pain is unflinching. Craft and empathy are inseparable; lyrical pleasures resonate with tenderness and sorrow. The poems pull something usable from // the wreckage of performative masculinity, police brutality, and displacement. And what's usable from misery? Gómez's deft control of language--the syntax is nimble, the diction is zoetic--brings us close to the boundless resilience that helps us survive, change."--Eduardo C. Corral "Gómez makes an impressive debut in this collection, singing of family, bullets, survival and smoke. This hijito is a tiny growl / at first / that blossomed / into a wail."--Tyehimba Jess, winner of the Pulitzer Prize for Poetry "Striking, searching, and serious. Carlos Andrés Gómez poems often leap landscapes beyond the West and ask us to consider the history we have been taught, how we speak it and carry it in our bodies. There is an earned depth and urgency to Gómez as a poet."--Raymond Antrobus, Rathbones Folio Prize winner

Poetry. "An oblique conversation with Degas reigns throughout this collection of oddly heartbreaking pieces. Against the backdrop of his paintings and sketches, we find ourselves in an intimate world, coherent but uncanny, where private memory becomes

inseparable from the culture we hold in common, and all of it just barely cracked open, riven by interstices through which we glimpse the vivid but unsayable. White has given us a truly exceptional first collection, deeply musical and intricately haunting"—Cole Swensen.

This volume represents the first appearance in paperback of one of America's most outstanding poets, John Berryman. It contains, besides the long title poem, *Homage to Mistress Bradstreet*, the major portion of *Short Poems*; a selection from *The Dispossessed*, which drew on two earlier collections; some poems from *His Thought Made Pockets & The Plane Buckt*; and one poem from *Sonnets*. "It seems to me the most distinguished long poem by an American since *The Waste Land*." - Edmund Wilson

Colliding with and confronting *The Tempest* and postcolonial identity, the poems in Safiya Sinclair's *Cannibal* explore Jamaican childhood and history, race relations in America, womanhood, otherness, and exile. She evokes a home no longer accessible and a body at times uninhabitable, often mirrored by a hybrid Eve/Caliban figure. Blooming with intense lyricism and fertile imagery, these full-blooded poems are elegant, mythic, and intricately woven. Here the female body is a dark landscape; the female body is cannibal. Sinclair shocks and delights her readers with her willingness to disorient and provoke, creating a multitextured collage of beautiful and explosive poems.

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