The background is a monochromatic blue image showing water with reeds and bubbles. The reeds are thin and vertical, creating a sense of depth and movement. Bubbles of various sizes are scattered throughout the water, adding texture and lightness to the scene. The overall mood is serene and natural.

NED

WINTER 2024

Anne Carson

Wrong Norma

- Cover design by *Laura Lindgren*
- Art by *Anne Carson*

Anne Carson's first original work since *Float* (Knopf, 2016)

Published here in a stunning edition with images created by Carson, several of the twenty-five startling poetic prose pieces have appeared in magazines and journals like *The New Yorker* and *The Paris Review*. As Carson writes: "*Wrong Norma* is a collection of writings about different things, like Joseph Conrad, Guantánamo, Flaubert, snow, poverty, Roget's Thesaurus, my Dad, Saturday night. The pieces are not linked. That's why I've called them 'wrong!'"

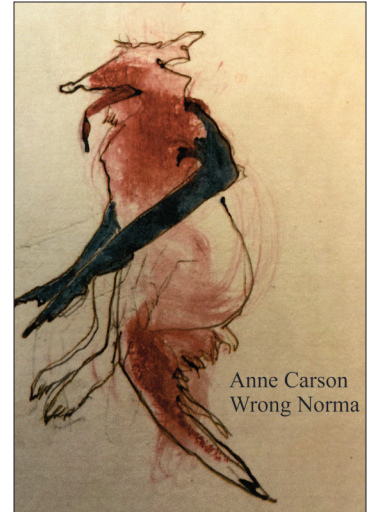
"Carson applies the habits of classical scholarship, the linguistic rigor, the relentless search for evidence, the jigsaw approach to scattered facts, to the trivia of contemporary private life."

—SAM ANDERSON, *NEW YORK MAGAZINE*

"She is one of the few writers writing in English that I would read anything she wrote." —SUSAN SONTAG

"I haven't discovered any writing in years that's so marvelously disturbing. I just feel so happy that she's around." —ALICE MUNRO

"Her work is full of moments of startling originality and beauty."
—COLM TÓIBÍN



PBK **NDP 1583**

LITERATURE **FEBRUARY**

7 x 9" **192pp**

ISBN **978-0-8112-3034-6**

EBK **978-0-8112-3035-3**

48 CQ **TERRITORY A**

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ANNE CARSON was born in Canada and teaches ancient Greek for a living.

Alexis Wright

Carpentaria

• Cover design by John Gall

Alexis Wright's award-winning classic *Carpentaria*: “a swelling, heaving tsunami of a novel—stinging, sinuous, salted with outrageous humor, sweetened by spiraling lyricism” (*The Australian*)

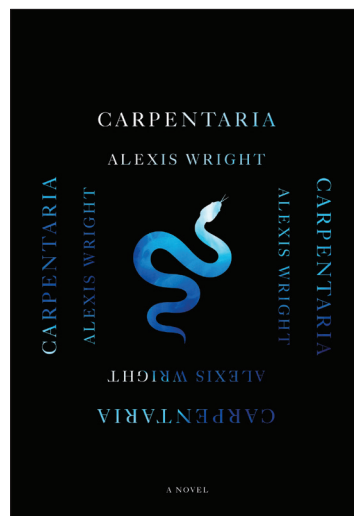
Carpentaria is an epic of the Gulf Country of northwestern Queensland, Australia. Its portrait of life in the precariously settled coastal town of Desperance centers on the powerful Phantom family, leader of the Westend Pricklebush people, and its battles with old Joseph Midnight's renegade Eastend mob, on the one hand, and with the white officials of Uptown and the nearby rapacious, ecologically disastrous Gurfurrit mine on the other. Wright's masterful novel teems with extraordinary characters—the outcast savior Elias Smith, the religious zealot Mozzie Fishman, the murderous mayor Bruiser, the moth-ridden Captain Nicoli Finn, the activist Will Phantom, and above all, the rulers of the family, the queen of the garbage dump and the fish-embalming king of time: Angel Day and Normal Phantom—who stand like giants in a storm-swept world.

Wright's storytelling is operatic and surreal: a blend of myth and scripture, politics and farce. She has a narrative gift of remaking reality itself, altering along her way, as if casually, the perception of what a novel can do with the inside of the reader's mind. *Carpentaria* is “an epic, exhilarating, unsettling novel” (*Wall Street Journal*) that is not to be missed.

“*Carpentaria* is that rare kind of novel which opens up an entire world to the reader.” —**AUSTRALIAN BOOK REVIEW**

“Wright breaks all the rules of grammar and syntax to sweep us along on a great torrent of language that thrills and amazes with its inventiveness and humor and with the sheer power of its storytelling... Like the Gulf Country itself, this is big enough to lose yourself in. Once in, you may never want to be found.” —**SYDNEY MORNING HERALD**

ALEXIS WRIGHT is a member of the Waanyi nation of the southern highlands of the Gulf of Carpentaria. The author of the prize-winning novels *Carpentaria* and *The Swan Book*, Wright has published three works of non-fiction: *Take Power*, an oral history of the Central Land Council; *Grog War*, a study of alcohol abuse in the Northern Territory; and *Tracker*, an award-winning collective memoir of Aboriginal leader Tracker Tilmouth. Her work has been translated into Chinese, Polish, French, and Italian. She held the position of Boisbouvier Chair in Australian Literature at the University of Melbourne between 2017–2022. Wright is the only author to win both the Miles Franklin Award (in 2007 for *Carpentaria*) and the Stella Prize (in 2018 for *Tracker*).



PBK NDP 1584

FICTION FEBRUARY

5 x 8" 480pp

ISBN 978-0-8112-3803-8

EBK 978-0-8112-3804-5

24 CQ TERRITORY C

US \$22.95

Alexis Wright

Praiseworthy

• Cover design by John Gall

An astonishing and monumental masterpiece from the towering Australian writer Alexis Wright, whose “words explode from the page” (*The Monthly*)

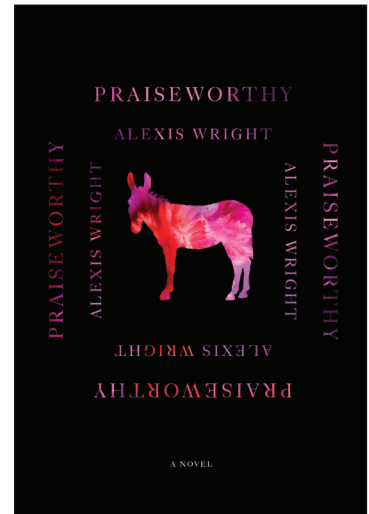
In a small town in the north of Australia, a mysterious cloud heralds both an ecological catastrophe and a gathering of the ancestors. A crazed visionary looks to donkeys to solve the global climate crisis and the economic dependency of the Aboriginal people. His wife, seeking solace from his madness, follows the dance of butterflies and scours the internet to find out how her Aboriginal/Chinese family could be repatriated to China. One of their sons, named Aboriginal Sovereignty, is determined to commit suicide. The other, Tommyhawk, wishes his brother dead so that he can pursue his dream of becoming white and powerful.

Praiseworthy is an epic which pushes allegory and language to their limit; a unique masterpiece that bends time and reality, opening new literary vistas; a cry of outrage against oppression and disadvantage; and a fable for the end of days.

“*Praiseworthy* blew me away... If you think you know what assimilation is, you should read *Praiseworthy* and think again.” —**AUSTRALIAN BOOK REVIEW**

“An abundant odyssey that contains a formidable vision of Australia’s future. This is a long journey through the imagination, a novel both urgent and deeply contemplated... The rich interrelations of ancestral spirits, larger-than-life characters, and Country all derive from the Aboriginal traditions of storytelling. But there are also signs of literary influence from every compass point on the map, including, most notably, the surrealism and magic realism of writers such as Jorge Luis Borges and Gabriel García Márquez.” —**THE AGE**

“A trippy, mind-blowing, allegorical, and powerfully political book, *Praiseworthy* takes you to another world (the small titular town of Praiseworthy, suffering under a haze cloud and under racism), and makes that world real and makes you care deeply.” —**TANK**



PBK **NDP 1585**

FICTION **FEBRUARY**

5 x 8" **672pp**

ISBN **978-0-8112-3801-4**

EBK **978-0-8112-3802-1**

24 CQ **TERRITORY C**

US \$25.95

Osamu Dazai

Self-Portraits

- Translated from the Japanese by Ralph McCarthy
- Cover design by Rodrigo Corral

Bringing together novelist Osamu Dazai's best autobiographical shorts in a single, slim volume, *Self-Portraits* shows the legendary writer at his best—and worst

"Art dies the moment it acquires authority." So said Japan's quintessential rebel writer Osamu Dazai, who, disgusted with the hypocrisy of every kind of establishment, from the nation's obsolete aristocracy to its posturing, warmongering generals, went his own way, even when that meant his death—and the death of others. Faced with pressure to conform, he declared his individuality to the world—in all its self-involved, self-conscious, and self-hating glory. "Art," he wrote, "is 'I!'"

In these short stories, collected and translated by Ralph McCarthy, we can see just how closely Dazai's life mirrored his art, and vice versa, as the writer/narrator falls from grace, rises to fame, and falls again. Addiction, debt, shame, and despair dogged Dazai until his self-inflicted death, and yet despite all the lies and deception he resorted to in life, there is an almost fanatical honesty to his writing. And that has made him a hero to generations of readers who see laid bare, in his works, the painful, impossible contradictions inherent in the universal commandment of social life—*fit in and do as you are told*—as well as the possibility, however desperate, of defiance.

Long out of print, these stories will be a revelation to the legions of new fans of *No Longer Human*, *The Setting Sun*, and *Flowers of Buffoonery*.

"Dazai was an aristocratic tramp, a self-described delinquent, yet he wrote with the forbearance of a fasting scribe." —**PATTI SMITH**

"What I despise about Dazai is that he exposes precisely those things in myself that I most want to hide." —**YUKIO MISHIMA**

OSAMU DAZAI was born in 1909 into a powerful landowning family of northern Japan. A brilliant student, he entered the French department of Tokyo University in 1930, but later boasted that in the five years before he left without a degree, he never attended a lecture. Dazai was famous for confronting head-on the social and moral crises of postwar Japan before he committed suicide by throwing himself into Tokyo's Tamagawa Aqueduct. His body was found on what would have been his 39th birthday. **RALPH MCCARTHY** has lived in Japan for almost two decades. He is the translator of many short stories by Osamu Dazai and of Ryu Murakami's novel *69*.



PBK **NDP 1586**

FICTION **FEBRUARY**

5 x 8" **192pp**

ISBN **978-0-8112-3226-5**

EBK **978-0-8112-3227-2**

48 CQ **TERRITORY W**

US \$15.95

ALSO BY OSAMU DAZAI:

NO LONGER HUMAN
978-0-8112-0481-1 • \$14.95

THE SETTING SUN
978-0-8112-0032-5 • \$14.95

THE FLOWERS OF BUFFOONERY
978-0-8112-3454-2 • \$14.95

Liliana Colanzi

You Glow in the Dark

- Translated from the Spanish by Chris Andrews
- Cover design by Jamie Keenan

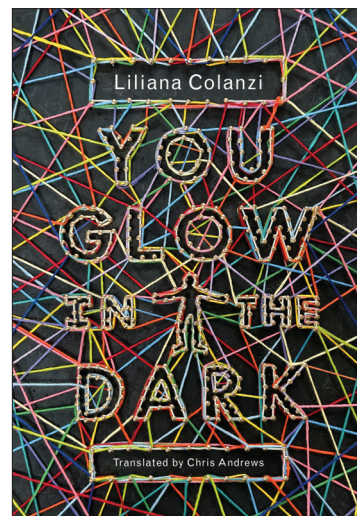
Introducing the Bolivian writer Liliana Colanzi, *You Glow in the Dark* glimmers with an unearthly light and a nearly radioactive power

The seven stories of *You Glow in the Dark* unfold in a Latin America wrecked and poisoned by human greed, and yet Colanzi's writing—at once sleek and dense, otherworldly and intensely specific—casts an eerily bright spell over the wreckage. Some stories seem to be set in a near future; all are superbly executed and yet hard to pin down; they often leave the reader wondering: was that realistic or fantastic? Colanzi draws power from Andean cyberpunk just as much as from classic horror writers, and this daring is matched by her energizing simultaneous use of multiplicity and fragmentation—the book's stylistic trademarks. Freely mixing worlds, she uses the Bolivian altiplano as the backdrop for an urban dystopia and blends Aymara with Spanish. Colanzi never gets bogged down; she can be brutal and direct or light-handed and subtle. Her materials are dark, but always there's the lift of her vivid sense of humor. *You Glow in the Dark* seizes the reader's attention (from the title on) and holds it: this is a book that announces the arrival of a major new talent.

"A rare excellence: a capacity to combine the ambiguity of poetry with the clarity of a revelation." —**CARLOS PARDO, *EL PAÍS***

"Liliana Colanzi won the International Ribera del Duero Prize for *You Glow in the Dark*, further evincing the tremendous talent of this Bolivian writer whose fiction has opened up new spaces in our literature of the strange and the fantastic." —**LATIN AMERICAN LITERATURE TODAY**

LILIANA COLANZI was born in Santa Cruz in Bolivia and has published three collections of short stories. She teaches Latin American literature at Cornell University. Colanzi is the founder of Dum Dum publishing house in Bolivia, an indie press focusing on fiction that mixes genres and "has a foot in the jungle and another one on Mars." She won the 2015 Aura Estrada Prize, awarded to women writers under 35 who live in the USA, Canada, or Latin America and who write in Spanish, and *You Glow in the Dark* (*Ustedes brillan en lo oscuro*) won the prestigious Ribera del Duero Prize 2022. The poet and translator **CHRIS ANDREWS** has won the Valle Inclán Prize and the French-American Translation Prize for his work.



PBK	NDP 1587
FICTION	FEBRUARY
5 x 8"	144pp
ISBN	978-0-8112-3718-5
EBK	978-0-8112-3719-2
48 CQ	TERRITORY A
US \$14.95	

Jonathan Buckley

Tell

• Cover design by Janet Hansen

Co-winner of the 2022 Novel Prize, *Tell* is an exuberant, intensely fluid, and probing examination of the ways in which we make stories of our own and of other people's lives

A novel of intense, flickering intelligence, *Tell* is structured as a series of interviews with a woman who worked as a gardener for a wealthy businessman and art collector who has mysteriously disappeared, and may or may not have committed suicide. What might be a gloomy subject is instead alluring, lit from within by a lively deep knowledge of human nature: Buckley's eye for motivations brings to mind a Thomas Hardy for our atomized 21st-century. A thrilling novel of strange, intoxicating immediacy, *Tell* carries the pleasures of exciting new gossip enjoyed with a rare old cognac by a crackling fire.

Calling his work "captivating," John Banville has asked: "Why isn't Jonathan Buckley better known?"

"Exactly why Buckley is not already revered and renowned as a novelist in the great European tradition remains a mystery that will perhaps only be addressed at that final godly hour when all the overlooked authors working in odd and antique modes will receive their just rewards."

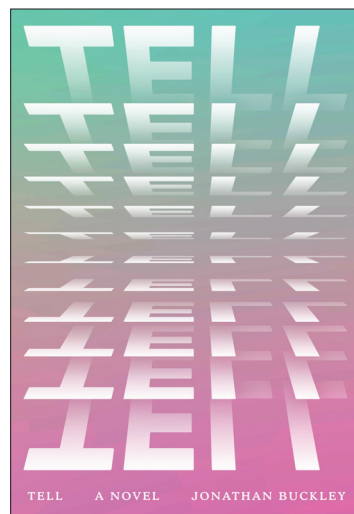
—IAN SAMSON, *THE TIMES LITERARY SUPPLEMENT*

"Buckley's fiction is subtle and fastidiously low-key... every apparently loose thread, when tugged, reveals itself to be woven into the themes [and] gets better the more you allow it to settle in your mind."

—MICHAEL FABER, *THE GUARDIAN*

"An exceptional talent." —*THE BOOKSELLER (UK)*

"Affecting, carefully drafted, quietly tumultuous." —*TLS*



PBK **NDP 1588**

FICTION **MARCH**

5 x 8" **160pp**

ISBN **978-0-8112-3791-8**

EBK **978-0-8112-3792-5**

48 CQ **TERRITORY A**

US \$14.95

JONATHAN BUCKLEY is a writer and editor from the West Midlands, now living in Brighton. In 2015 he won the BBC National Short Story Award for "Briar Road," and he is a regular contributor to the *Times Literary Supplement*. *Tell* is his twelfth novel.

Anne de Marcken

It Lasts Forever and Then It's Over

• Cover design by Pablo Delcan

Co-winner of the 2022 Nobel Prize, this incredible life-after-death novel asks us to consider how much of what we love can we lose before we are lost? And then what happens?

This third person perspective on myself is disconcerting.

The heroine of the spare and haunting *It Lasts Forever and Then It's Over* is voraciously alive in the afterlife. Adrift yet keenly aware, she notes every bizarre detail of her new reality. And even if she has forgotten her name and much of what connects her to her humanity, she remembers with an implacable and nearly unbearable longing the place where she knew herself and was known (and loved), and she is determined to get back there at any cost. Our dead heroine travels across the landscapes of time and space (heading always west and carrying a dead but laconically opinionated crow in her chest), encountering and losing parts of her body and her self in one terrifying, hilarious, and heartbreaking situation after another.

A bracing writer of great nerve and verve, Anne de Marcken bends reality (and the reader's mind) with throwaway assurance. *It Lasts Forever and Then It's Over* plumbs mortality and how it changes everything, except possibly love. Delivering a near-Beckettian whopping to the reader's imagination, this is one of the sharpest and funniest novels of recent years, a tale for our dispossessed times.

Praise for Anne de Marcken's *The Accident*:

"Filled with measured, continuous, indestructible longing ... her words and images take darkness from moment to moment and take light from moon to moon." —**VI KHI NAO, AUTHOR OF HUMAN TETRIS AND A BRIEF ALPHABET OF TORTURE**

ANNE DE MARCKEN is a queer interdisciplinary artist and writer living on unceded land of the Coast Salish people in Olympia, WA, in the United States. She is the founding editor and publisher of the 3rd Thing.



PBK	NDP 1589
FICTION	MARCH
5 x 8"	160pp
ISBN	978-0-8112-3785-7
EBK	978-0-8112-3786-4
48 CQ	TERRITORY A
US \$15.95	

José Donoso

The Obscene Bird of Night

- Translated from the Spanish by Hardie St. Martin, Leonard Mades, and Megan McDowell
- Introduction by Alejandro Zambra
- Afterword by Megan McDowell
- Cover design by Joan Wong

Donoso's terrifying masterpiece returns in a new centennial edition—unabridged for the first time in English

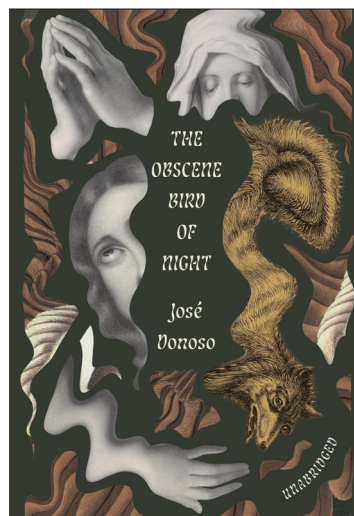
Deep in La Rinconada's maze of musty, forgotten hallways, Mudito rummages through piles of old newspapers. The mute caretaker of the crumbling former abbey, he is hounded by a coven of ancient witches who are bent on transforming him, bit by bit, into the terrifying *imbunche*: a twisted monster with all of its orifices sewn up, buried alive in its own body. Once, Mudito walked upright and spoke clearly; once he was the personal assistant to one of Chile's most powerful politicians, Jerónimo de Azcoitia. Once, he ruled over a palace of monsters, built to shield Jerónimo's deformed son from any concept of beauty. Once, he plotted with the wise woman Peta Ponce to bed Inés, Jerónimo's wife. Mudito was Humberto, Jerónimo was strong, Inés was beautiful... Narrated in voices that shift and multiply, *The Obscene Bird of Night* frets the seams between master and slave, rich and poor, reality and nightmare, man and woman, self and other in a maniacal inquiry into the horrifying transformations that power can wreak on identity.

Now, star translator Megan McDowell has revised and updated the classic translation, restoring nearly twenty pages of previously untranslated text that was mysteriously cut from the 1972 edition. Newly complete, with missing motifs restored, plots deepened, and characters more richly shaded, Donoso's *pajarito* (little bird), as he called it, returns to print to celebrate the centennial of its author's birth in full plumage, as brilliant as it is bizarre.

"Donoso, as I have long believed, belongs to that small company of storytellers who write not for a region but for the entire world: a gigantic masterpiece."

—KURT VONNEGUT

One of the great Boom writers, **JOSÉ DONOSO** (1924–1996) wrote novels, novellas, short stories, and poetry. He worked stints as a shepherd in Patagonia and a stevedore in Buenos Aires before studying at Princeton and teaching at the Iowa Writers Workshop. He was twice a Guggenheim Fellow and won the William Faulkner Foundation Prize as well as Chile's highest literary honor, the National Literature Prize, among many other awards. **MEGAN MCDOWELL** lives in Santiago, Chile. She has translated Alejandro Zambra, Mariana Enríquez, and Lina Meruane. She won a National Book Award in 2022 for her translation of Samanta Schweblin's *7 Empty Houses*. **HARDIE ST. MARTIN** (1924–2007), translator of Roque Dalton, Enrique Lihn, and Nicanor Parra, was a Guggenheim fellow. **LEONARD MADES** (1918–2017) taught comparative literature, French, and Spanish at Hunter College.



PBK NDP 1590

FICTION MARCH

5 x 8" 528pp

ISBN 978-0-8112-3222-7

EBK 978-0-8112-3223-4

48 CQ TERRITORY A

US \$19.95

Evelio Rosero

Way Far Away

- Translated from the Spanish by Anne McLean and Victor Meadowcroft
- Cover design by Tyler Comrie

A short, unforgettable masterwork by one of Colombia's most influential living novelists

Way Far Away is the Colombian master Evelio Rosero's ninth novel and has been billed by his Spanish publisher as "one of the most important Colombian works of fiction written in the past two decades." In search of his missing granddaughter Rosaura, an old man named Jeremías Andrade arrives in a town strewn with dead mice and overflowing with mist and fog. The owner of a rotten hotel and the dwarf who always accompanies her; children who play with sinister soccer balls and observe life from the ruined rooftops; an albino named Bonifacio who appears and disappears like a ghost; the cart driver whose only task is to pick up the mice piling up night after night; the charitable nuns in a nearby convent—these are the characters that converge in a vigil turned nightmare. Jeremías's wanderings reveal a haunting truth, and a possibility of reunion in a place where all is lost, a forever-gaping abyss.

"Rosero's prose, translated with lyricism by McLean and Meadowcroft, conveys the characters' horrifying human nature with aplomb."

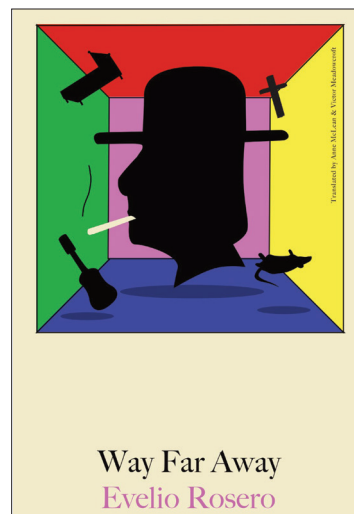
—**PUBLISHERS WEEKLY**

"Rosero affirms unashamedly that literature can and should change social reality." —**ANTONIO UNGAR, BOMB**

"Evelio Rosero is one of the most important and innovative Colombian writers working today."

—**JULIANNE PACHICO (AUTHOR OF THE LUCKY ONES)**

EVELIO ROSERO was born in Bogotá, Colombia, in 1958. He was awarded Colombia's National Literature Prize by the Ministry of Culture in 2006 for his body of work, which includes several novels, short story collections, and books for young readers and children. *The Armies*, Rosero's first novel to be translated into English, won the Tusquets International Prize and the 2009 Independent Foreign Fiction Prize. **VICTOR MEADOWCROFT** lives in Brighton, England, and translates from Spanish and Portuguese. **ANNE McLEAN** has translated the works of authors including Javier Cercas, Julio Cortázar, Juan Gabriel Vásquez, and Enrique Vila-Matas.



PBK **NDP 1591**

FICTION **MARCH**

5 x 8" **96pp**

ISBN **978-0-8112-3807-6**

EBK **978-0-8112-3808-3**

48 CQ **TERRITORY A**

US \$13.95

ALSO BY EVELIO ROSERO:

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978-0-8112-1864-1 • \$14.95

TOÑO THE INFALLIBLE
978-0-8112-2881-7 • \$17.95

STRANGER TO THE MOON
978-0-8112-2862-6 • \$13.95

László Krasznahorkai

The World Goes On

- Translated from the Hungarian by George Szirtes, Otilie Mulzet, and John Batki
- Cover design by Paul Sahre

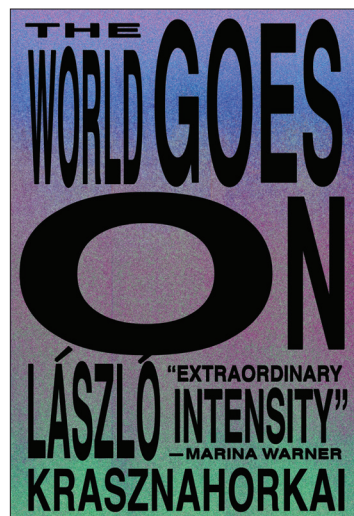
Now in paperback, a transcendent and wide-ranging collection of stories by László Krasznahorkai

In *The World Goes On*, a narrator first speaks directly, then narrates a number of unforgettable stories, and then bids farewell (“Here I would leave this earth and these stars, because I would take nothing with me”). As László Krasznahorkai himself explains: “Each text is about drawing our attention away from this world, speeding our body toward annihilation, and immersing ourselves in a current of thought or a narrative...” A Hungarian interpreter obsessed with waterfalls, at the edge of the abyss in his own mind, wanders the chaotic streets of Shanghai. A traveler, reeling from the sights and sounds of Varanasi, India, encounters a giant of a man on the banks of the Ganges ranting on and on about the nature of a single drop of water. A child laborer in a Portuguese marble quarry wanders off from work one day into a surreal realm utterly alien from his daily toils. “The excitement of his writing,” Adam Thirlwell proclaimed in *The New York Review of Books*, “is that he has come up with his own original forms—there is nothing else like it in contemporary literature.”

“Our current condition of displacement, says László Krasznahorkai in *The World Goes On*, cannot be told; only with great difficulty can language be budged out of endless spirallings of frustration. But then the collection goes on to offer stories of journeys that, whether undertaken or thwarted, arrive at transcendence. At the end there is only one way to go, in what has to be the most powerful page written so far this century.” —**PAUL GRIFFITHS, TLS**

“One begins a Krasznahorkai story like a free diver, with a deep inhalation before plunging in. His fiction is not faithful to literary convention, but it is faithful to life.” —**NATHANIEL RICH, THE ATLANTIC**

LÁSZLÓ KRASZNAHORKAI is the winner of the Man Booker International Prize for Lifetime Achievement, the National Book Award for Translated Literature for *Baron Wenckheim's Homecoming*, and the Best Translated Book Award for *Seiobo There Below*. **GEORGE SZIRTES** is a poet and a translator. His translation of *Satan-tango* by László Krasznahorkai won the 2013 Best Translated Book Award. **OTILIE MULZET** is a translator and literary critic. She received the National Book Award for Translated Literature for László Krasznahorkai's *Baron Wenckheim's Homecoming*, and the Best Translated Book Award for her translation of Krasznahorkai's *Seiobo There Below*.



PBK NDP 1593

FICTION APRIL

5 x 8" 288pp

ISBN 978-0-8112-3751-2

EBK 978-0-8112-2420-8

36 CQ TERRITORY A

US \$19.95

ALSO BY LÁSZLÓ KRASZNAHORKAI:

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978-0-8112-2664-6 • \$29.95

SATAN TANGO
978-0-8112-2089-7 • \$15.95

THE MELANCHOLY OF RESISTANCE
978-0-8112-1504-6 • \$16.95

Sylvia Legris

The Principle of Rapid Peering

- With drawings by the poet
- Cover design by Erik Carter

A lyrical guide through Saskatchewan's Aspen parkland by a poet whose work is "fizzing with ecological intellect" (TLS)

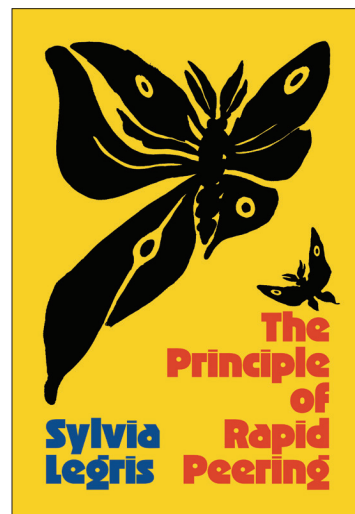
*Self-seeding wind
is a wind of ever-replenishing breath.*
—from "The Walk, or The Principle of Rapid Peering"

The title of Sylvia Legris's melopoeic collection *The Principle of Rapid Peering* comes from a phrase the nineteenth-century ornithologist and field biologist Joseph Grinnell used to describe the feeding behavior of certain birds. Rather than waiting passively for food to approach them, these birds live in a continuous mode of "rapid peering." Legris explores this rich theme of active observation through a spray of poems that together form a kind of almanac or naturalist's notebook in verse. Here is "where nature converges with words," as the poet walks through prairie habitats near her home in Saskatchewan, through lawless chronologies and mellifluous strophes of strobili and solstice. Moths appear frequently, as do birds and plants and larvae, all meticulously observed and documented with an oblique sense of the pandemic marking the seasons. Elements of weather, ornithology, entomology, and anatomy feed her condensed, inflective lines, making the heart bloom and the intellect dance.

"As a poet, Legris is a master of the curving tangent, working her way around a central theme while simply inclining, dropping clippings, allowing the reader to follow, suspended, her careful meanderings, often grounded by a hard-working title or subtle allusion." —**THE LOS ANGELES REVIEW OF BOOKS**

"Sensuous, brainy and cardiovascular, *Garden Physic* is a cutting-edge ode to plants, teeming with human knowledge and natural mystery, accompanied by gem-like illustrations by the poet." —**THE GUARDIAN**

SYLVIA LEGRIS was born in Winnipeg, Manitoba. Her collection *Garden Physic* was chosen as one of the best poetry books of the year by *The Times* (London) and CBC/Radio-Canada. Her other poetry collections include *The Hideous Hidden*, *Pneumatic Antiphonal*, and *Nerve Squall*, which won the Griffin Poetry Prize and the Pat Lowther Award. She lives in Saskatoon, Saskatchewan.



PBK NDP 1594

POETRY APRIL

5 x 8" 96pp

ISBN 978-0-8112-3764-2

48 CQ TERRITORY A

US \$14.95

ALSO BY SYLVIA LEGRIS:

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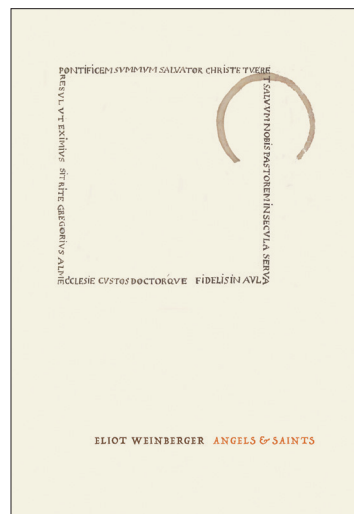
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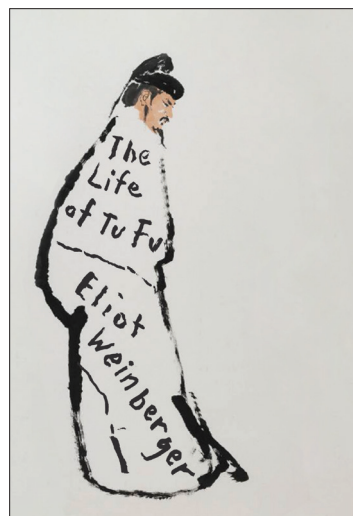
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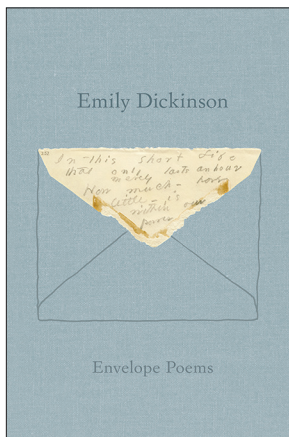
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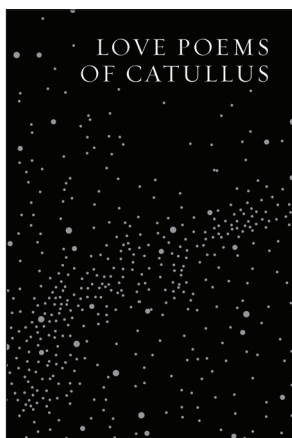
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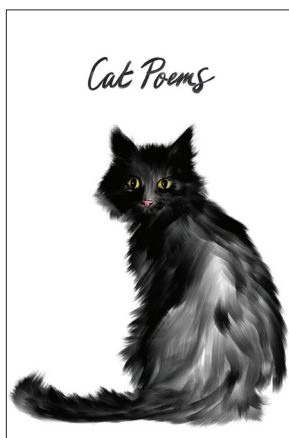
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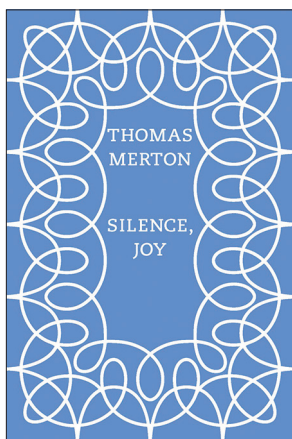
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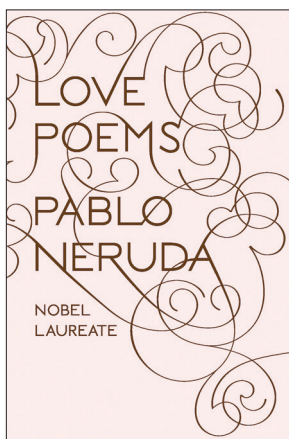
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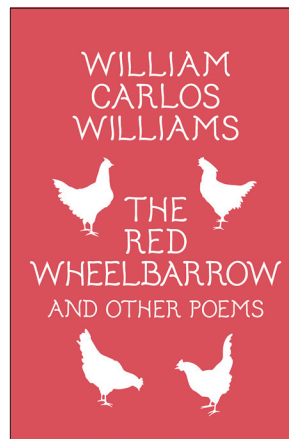
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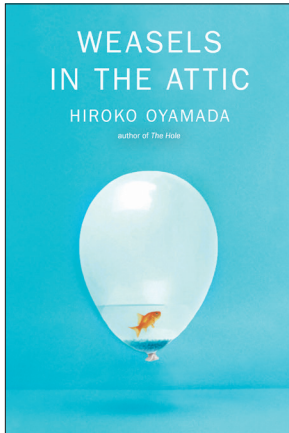


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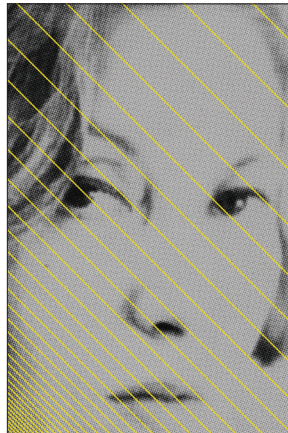


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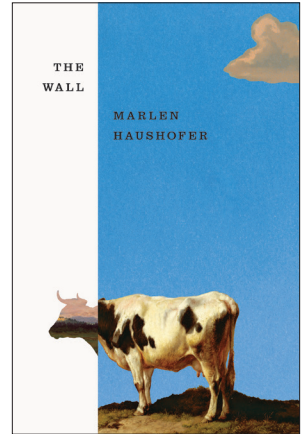
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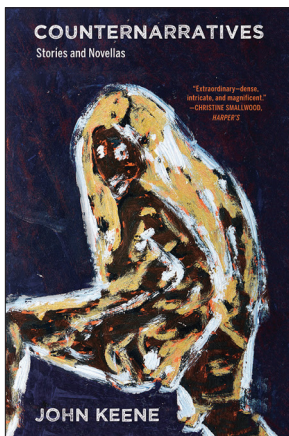
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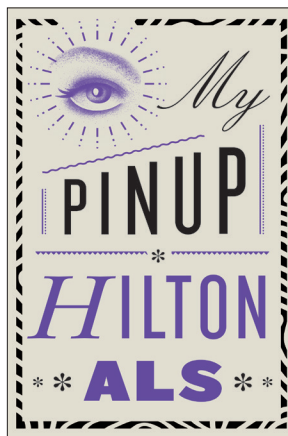
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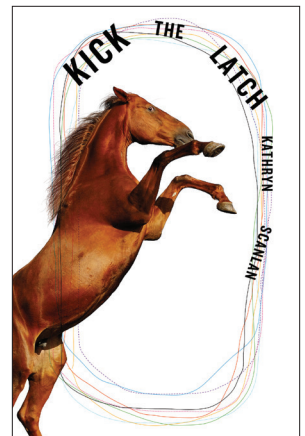
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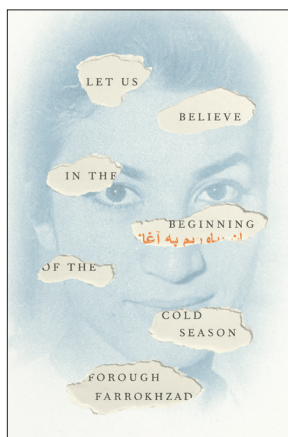
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