

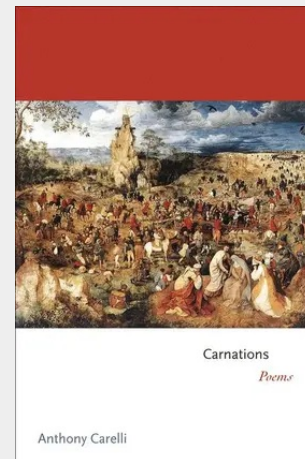
Carelli

Carnations

Poems

In Anthony Carelli's remarkable debut, *Carnations*, the poems attempt to reanimate dead metaphors as blossoms: wild and lovely but also fleeting, mortal, and averse to the touch. Here, the poems are carnations, not only flowers, but also body-making words. Nodding to influences as varied as George Herbert, Francis Ponge, Fernando Pessoa, and D. H. Lawrence, Carelli asserts that the poet's materials--words, objects, phenomena--are sacred, wilting in the moment, yet perennially renewed. Often taking titles from a biblical vocabulary, *Carnations* reminds us that unremarkable places and events--a game of Frisbee in a winter park, workers stacking panes in a glass factory, or the daily opening of a café--can, in a blink, be new. A short walk home is briefly transformed into a cathedral, and the work-worn body becomes a dancer, a prophet, a muse.

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