



# Miraculum Monstrum

AN ILLUSTRATED HYBRID NARRATIVE BY

Kathline Carr

*Miraculum Monstrum* is an illustrated, highly original, and formally inventive speculative hybrid narrative—much in the vein of *Grief Is the Thing with Feathers*—centering on the life and work of a fictional female artist afflicted with wings.

*Miraculum Monstrum* is a hybrid narrative about fictitious female artist Tristia Vogel who experiences a radical physical transformation, beginning with the excrescence of apparent wings. Though her affliction is possibly an anomalous mutation resulting from worldwide ecological upheaval, the bird/woman is co-opted by a religious cult and written as the central figure of their scriptural text. *Miraculum Monstrum* contains fragmentary verse, scraps of lore, cult propaganda, curatorial commentary and colorful images in a catalog for an exhibit of Vogel's visual artifacts and writings that chronicle this speculative history.

## ADVANCE PRAISE

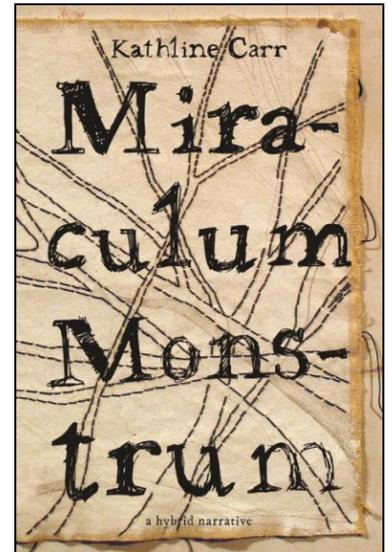
“Enter in: here is that familiar moment when someone on the sidewalk, someone we maybe call schizophrenic, or deranged, yells out to her (our?) demons, or to eternity, to just leave her the fuck alone, and for once you hear it, and for once you agree, and wonder what would happen if everyone yelled out what they really felt, and why don't they, and what's lost in the silence. Enter: here is sadness and resistance and wings—a life (re)created, pieced together from the fragments we all become.”—**Nick Flynn**, author of *The Reenactments*

“A visionary's warning, a topographical map of the mind, a manual of survival in the face of apocalyptic odds. *Miraculum Monstrum's* imagined curatorial chronicle of Tristia Vogel's metamorphosis is devastating—and transcendent.”—**Jane Denitz Smith**, playwright

“*Miraculum Monstrum* by Kathline Carr is a remarkably inventive, audacious debut collection that unfolds as poems, stories, fragments, drawings, paintings, mixed media pieces, and quotes to document and illustrate the life of Tristia Vogel, a visual artist who transforms dramatically and traumatically into a bird, and becomes an unintentional prophet. . . . The is book is a unique and brilliant contribution to contemporary dystopic literature.”—**Jan Conn**, author of *Tomorrow's Bright White Light*

## ABOUT THE AUTHOR

**Kathline Carr** was born in 1966 and raised primarily in New England. After having a family and living in seclusion at the base of Gallows Hill in Connecticut, Carr earned her BFA in Creative Writing with concentrations in visual art and feminist philosophy from Goddard College, VT and an MFA in Visual Arts from The Art Institute of Boston at Lesley University. She is the recipient of the 2015 Clarissa Dalloway “Everything but Poetry” Book Prize from AROHO Foundation, and a previous Connecticut Poetry Circuit Award winner (2006). Her writing/art has appeared in *Yew Journal*, *Entropy*, *Calyx*, *Earth's Daughters*, *Hawaii Review*, *CT Review*, *Alexandria Quarterly* and elsewhere; she has exhibited her visual work in the Berkshires, Provincetown, NYC, Boston, and Toronto. Carr lives in North Adams, Massachusetts, with her husband and sometimes-collaborator, figurative painter Jim Peters, and her youngest daughter Mercedes.



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**MORE PRAISE FOR *MIRACULUM MONSTRUM***

“Kathline Carr’s *Miraculum Monstrum* joins ranks with Gabriel García Márquez’s story ‘A Very Old Man with Enormous Wings,’ and Remedios Varo’s painting *Creation of the Birds* . . . in an artistic (oracular) tradition that invokes the artist-figure as bird, art-making as flight. The poetic voice and sheer inventiveness of this book as a response to our current environmental crisis is breathtaking. . . . a tour de force of hybrid poetics.”—**Shira Dentz**, author of *Flounders*

**FROM *MIRACULUM MONSTRUM***

Opening windows,  
applying resinous winter  
paint to new canvas;  
shaking rugs into pale grass,  
digging in the earth with fingers.  
Eating plums

juice on chin, throat, between breasts—  
like sweat rising from skin to cool tense muscles  
clenched in anticipation of climax—sucking

plums, nectarines, the hummingbirds  
hovering their soft bodies  
at the wisteria, prodding

flowers with their protruding beaks.  
Her skin wakes, a panting anemone.  
She brings him home and they flit, hover, release,  
pour sweat into strange cups.

(Her desire looks like a house. Boarded up, empty rooms, bills in baskets for services rendered, dusty baseboards, stacked dishes, rusty metal, blood in floorboards, creaky bedsprings, soiled carpet, no carpet, wood flooring, Formica counters, cigarette burn, attached garage, welcome mats, and this she dreams into him.

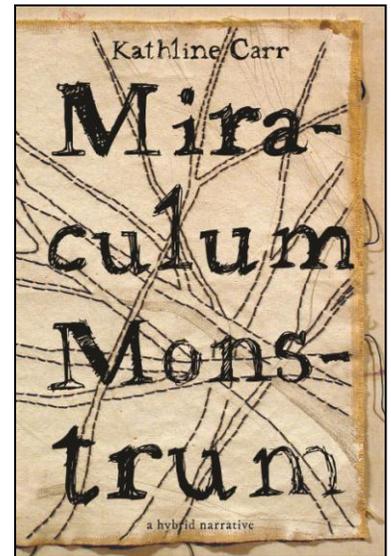
He, her latest lover, is guileless, as flocking, feather-spoken, she coaxed him, he shyly stays the night, one time.

There is something in the air.

Her dreams are pocked with dark places, falling from heights, oppressive heat. There is a weight on her chest, she wakes up freezing and reaching for the phone in the blue light of breaking morning, but whom to call.

Not *him*, he is sleeping, alone, and there is no way to rush past all the barriers to closeness—time and loneliness construct. She sighs.)

In daylight, panic skin sloughs.



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