

A landmark anthology celebrating
twenty-one Native poets first published
in the twenty-first century

New Poets of Native Nations

EDITED BY HEID E. ERDRICH

New Poets of Native Nations gathers poets of diverse ages, styles, languages, and tribal affiliations to present the extraordinary range and power of new Native poetry. Editor Heid E. Erdrich has selected twenty-one poets whose first books were published after the year 2000 to highlight the exciting works of poets coming up after Joy Harjo and Sherman Alexie. Collected here are poems of great breadth—long narratives, political outcries, experimental works, and traditional lyrics—and the result is an essential anthology of some of the best poets writing now.

Poets include Tacey M. Atsitty, Trevino L. Brings Plenty, Julian Talamantez Brolaski, Laura Da', Natalie Diaz, Jennifer Elise Foerster, Eric Gansworth, Gordon Henry, Jr., Sy Hoahwah, LeAnne Howe, Layli Long Soldier, Janet McAdams, Brandy Nālanī McDougall, Margaret Noodin, dg nanouk okpik, Craig Santos Perez, Tommy Pico, Cedar Sigo, M. L. Smoker, Gwen Westerman, Karenne Wood

As an editor and judge on panels for literary prizes, I have found among my peer poets and critics a general lack of understanding of what Native American writing looks like, what it might be about, what styles it might choose, and how it can be recognized within the whole of American poetry. It has seemed to me that, unless our poetry conforms to some stereotypical notion of Native American history and culture in the past tense or unless it depicts spiritual relationship to the natural world of animals and plants and landscape, it goes unrecognized. We do and we do not write of treaties, battles, and drums. We do and we do not write about eagles, spirits, and canyons. Native poetry may be those things, but it is not only those things. It is also about grass and apologies, bones and joy, marching bands and genocide, skin and social work, and much more. But who would know? . . . This anthology is meant to bring new audiences to poets of Native nations, including Native audiences, and readers who might then start seeing actual Native-created poetry as part of the larger American poetry conversation.

—Heid E. Erdrich, from her introduction



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