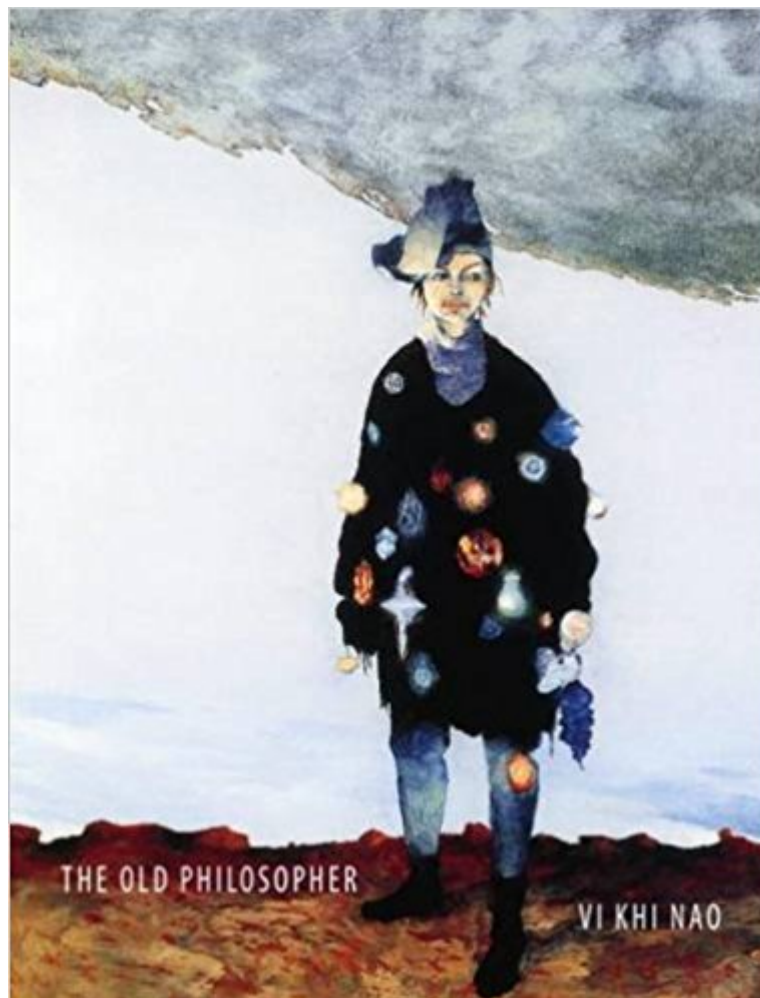


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The Old Philosopher



Synopsis

Winner of the Nightboat Books Prize for Poetry

Book Information

Paperback: 80 pages

Publisher: Nightboat (May 3, 2016)

Language: English

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Product Dimensions: 6.9 x 0.2 x 8.5 inches

Shipping Weight: 5.6 ounces (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars [See all reviews](#) (30 customer reviews)

Best Sellers Rank: #427,483 in Books (See Top 100 in Books) #33 in [Books > Literature & Fiction > Poetry > Regional & Cultural > United States > Asian American](#) #52772 in [Books > Literature & Fiction > United States](#)

Customer Reviews

"Open your eyes and sit beneath the trees and eat your apples. Let the paint rain upon you, droplets of resin, pigment, solvent, perfume of iridescence." First and clearly this has one of the most gorgeous book covers I've ever seen. The mystical figure decked in what may be shells, jewels, crystals, planets, stars - it is impossible to know. The book's whirling panpsychism is miscreant and irreverently symbolic but exultant and heightened. It feels like a dynamic division between blood and rain, the rain soaking into the skin. Everything's animated and releasing itself. There is an avatar of pain "kissing the side of the door." This is all... hard to describe. The text is centerless with many seams throughout. Comparing *The Old Philosopher* to some of the author's previous books Vi is still very concerned with light and needles and fruit. But these poems are not dance-like, not precise sexual ghosts, not pink and blue rays from holes in the intersections of walls. Every poem is an algorithm of tensions: watery, layered, imploded. I could never hate a book that ends with (and is carrying) so much water. I won't lose any of the intoxicated phrasings here. The kings fear their birthdays. A divine addition casts the angelic shadow of snow. Humans are a deity's cigarettes. There is a lighthouse in the moon's backyard. Fractal and creative, the swarm of words talk to each other emergently and do not deign to orbit either hope nor longing. In this darkling mode, Vi Khi Nao gives us flurrying sectors of the edges of bodies tightening, bursting, and constantly remade. Letting the thing play against itself I am absorbed into "grass, legume, fodder drifting beneath the field of

gametes . . . bituminous pitch with sand or gravel & why chromosome .

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