

# DRAWN & QUARTERLY

SPRING 2026

**CHARITY AND SYLVIA**

TILLIE WALDEN

**OPIOIDS AND ORGANS**

ARIZONA O'NEILL

**DOGS ON DATES**

LUKE HEALY

**MARY PAIN**

LOLA LORENTE

TRANSLATED BY ANDREA ROSENBERG

**DECLARATION ILLUSTRATED**

R. SIKORYAK

**BEWARE HER FURY**

MIRION MALLE

TRANSLATED BY ALESHIA JENSEN

**NARROW ROOMS**

CHOI SUNGMIN

TRANSLATED BY JANET HONG

**APPLEGUY & BEEFWOOD**

CEDAR VAN TASSEL

**A NOBODY ARTIST**

YOSHIHARU TSUGE

TRANSLATED BY RYAN HOLMBERG

**LEGEND OF KAMUI: VOLUME FOUR**

SHIRATO SANPEI

TRANSLATED BY RICHARD RUBINGER

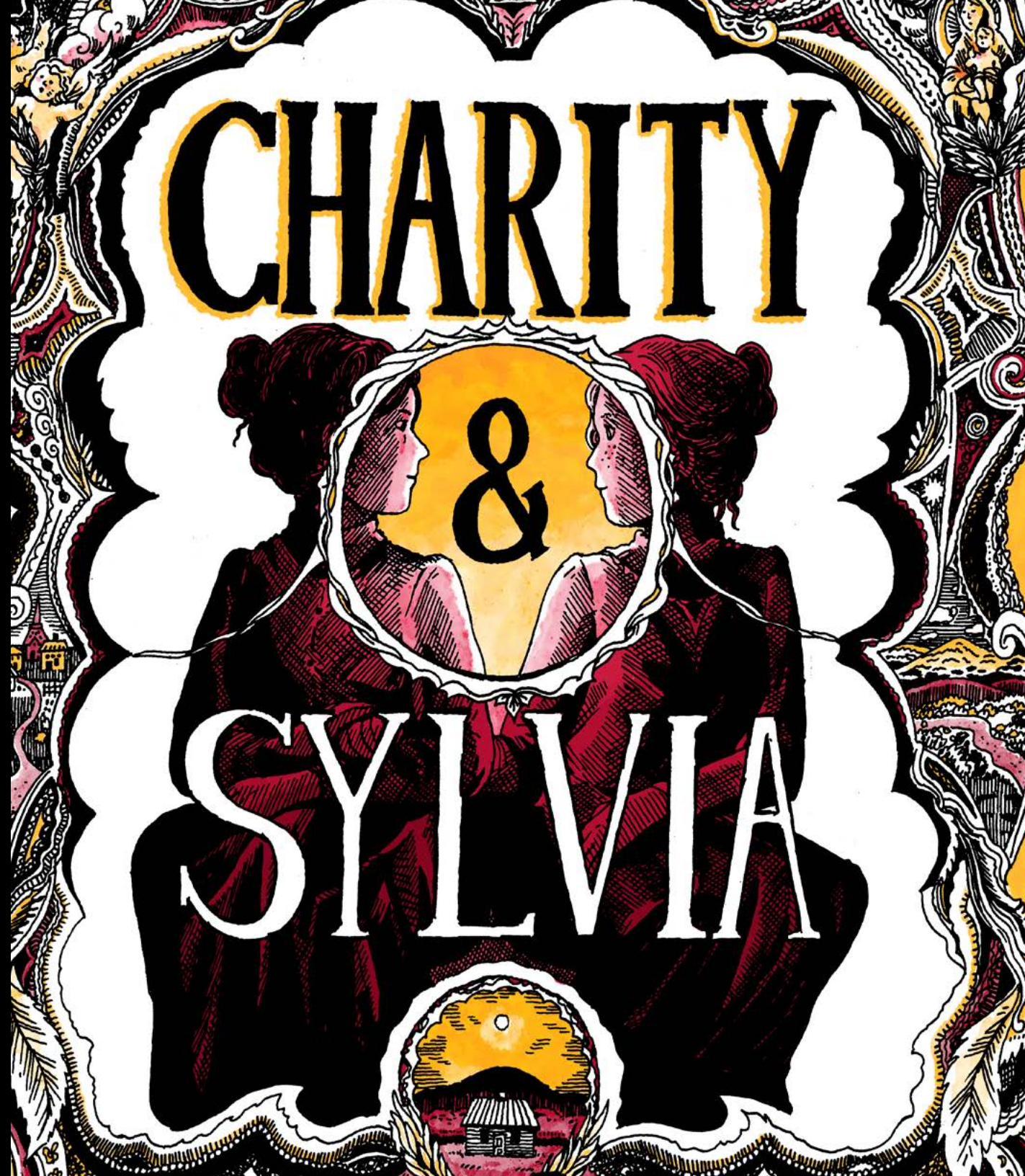
WITH NORIKO RUBINGER

**MOOMIN ADVENTURES: BOOK THREE**

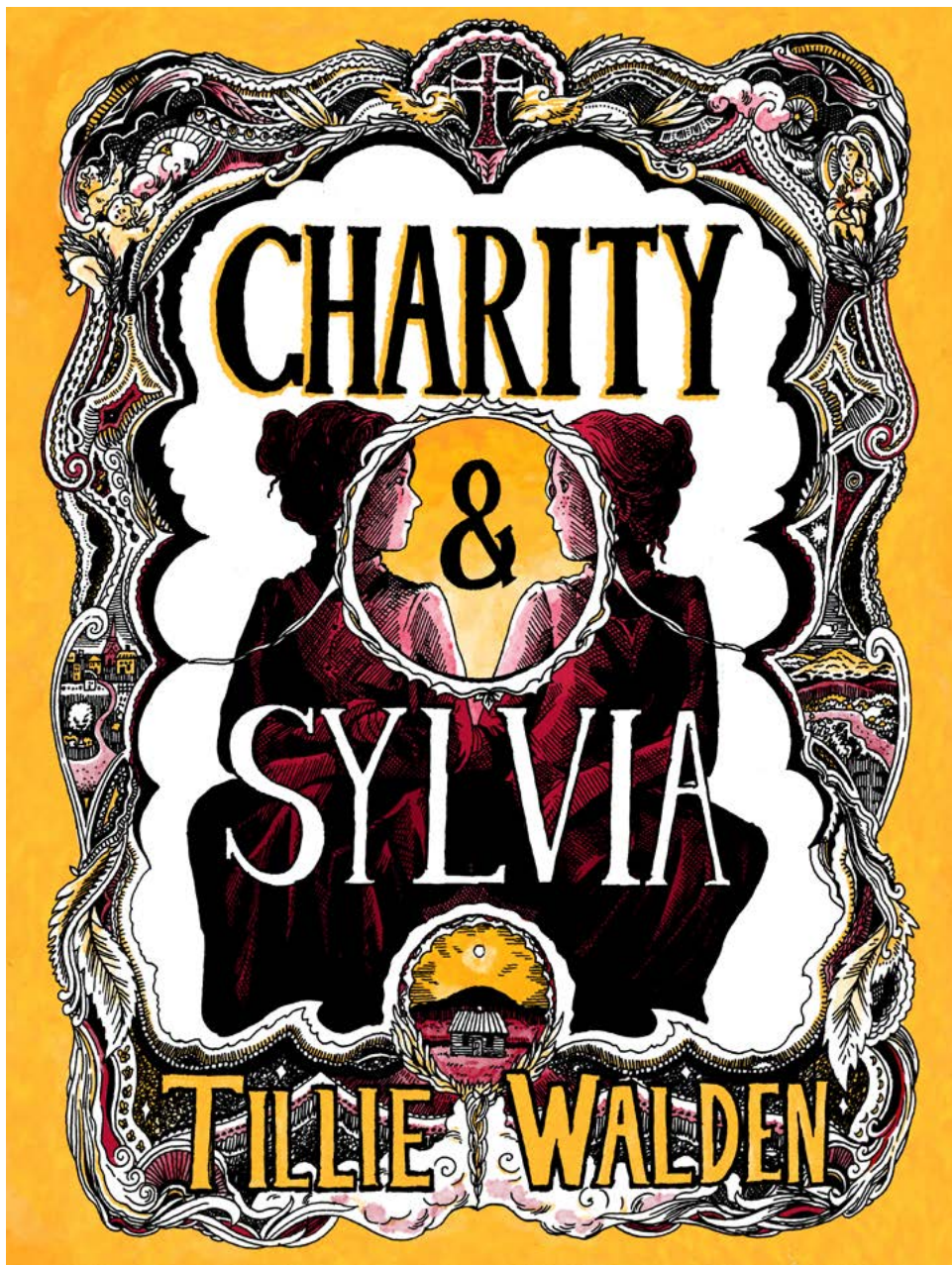
TOVE JANSSON & LARS JANSSON

**MOOMINSUMMER MADNESS**

TOVE JANSSON







# CHARITY AND SYLVIA

## TILLIE WALDEN

**An openly Lesbian couple survives and thrives in 19th century Vermont—a true story, as told by Tillie Walden**

The month is February in the year 1807. The place is Weybridge, Vermont: small, cold, lonely, and beautiful. Sylvia Drake is exhausted. As an unwed woman with few prospects, she is residing with and caring for her sister's rambunctious family. Today the house is abuzz awaiting a guest—Charity Bryant. A friend of the family, she is most known for her elegant letters, with their swoopy and evocative penmanship and carefully chosen prose. But Charity's visit is a guise, she is coming to Vermont to start over after heartbreak and rumors—so many rumors—that have grown too loud back in Massachusetts.

Being openly gay in 19th century New England is not an easy row to hoe. But Charity can only be herself, and she immediately catches—and holds—the eye of none other than Sylvia Drake. From this point on, for 44 years, the two would be inseparable, building a life together despite all odds and living as a lesbian couple in small town Vermont.

The true, exceptional story of these remarkable women is brought to life with humor and passion by the unparalleled and award-winning Tillie Walden (*Spinning, On A Sunbeam*). We see

America grow alongside these women over a period that brings about the railroad, many novels, fourteen Presidents, riots, rebellion, plagues, and poetry. Based on extensive archives of their writing, *Charity and Sylvia* is a groundbreaking biography that is also the story of 19th century America.

### PRAISE FOR TILLIE WALDEN

"Walden can make one pen stroke on one character's face equal two pages of dialogue." —*The New Yorker*

"The specialness of these two women and their journey suffuses every page...Her line is incredibly changeable: Sometimes it feels edgy, other times loose and windswept, other times prosaically down-to-earth." —NPR

"You need to be reading graphic novelist Tillie Walden...among the most essential graphic novelists of her generation." —*Entertainment Weekly*

"Tillie Walden is an unstoppable force in comics...Walden's blend of delicate line-work, thick pools of black, and vibrant coloring imbuing the landscape with a sense of mystery and wonder." —*The AV Club*

MAY 2026 • \$30 USD / \$40 CAD • PARTIAL COLOR • 7.6" X 10" • 260 PAGES  
HARDCOVER • COMICS & GRAPHIC NOVELS/LGBTQ+/LESBIAN • ISBN 978-1-77046-838-2



What follows is a  
**true** historical account  
of two women's lives--  
Charity Bryant  
and Sylvia Drake.

Or, rather, it is *nearly* true. Some  
amount of detail and experience  
is lost.

(And some was purposely  
destroyed. I'm looking at  
*you*, Charity.)

I, the **Author and Narrator**,  
have filled such gaps to the best of  
my ability.

I have also accentuated and  
changed certain details in the  
spirit of drama and understanding.  
Please know that such acts do not  
diminish that what follows is true  
and undeniable.

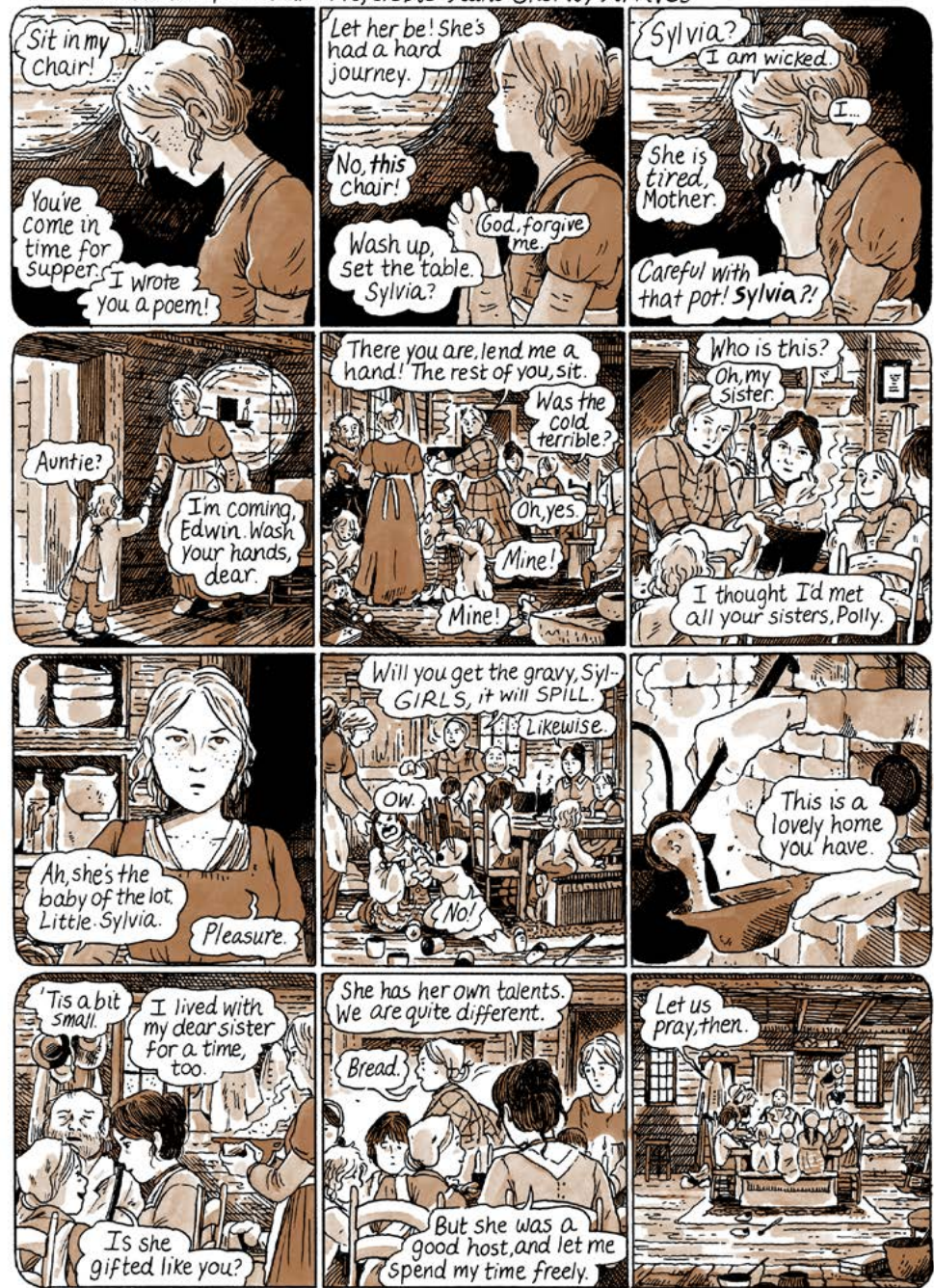
# The Day Wears On (and On)





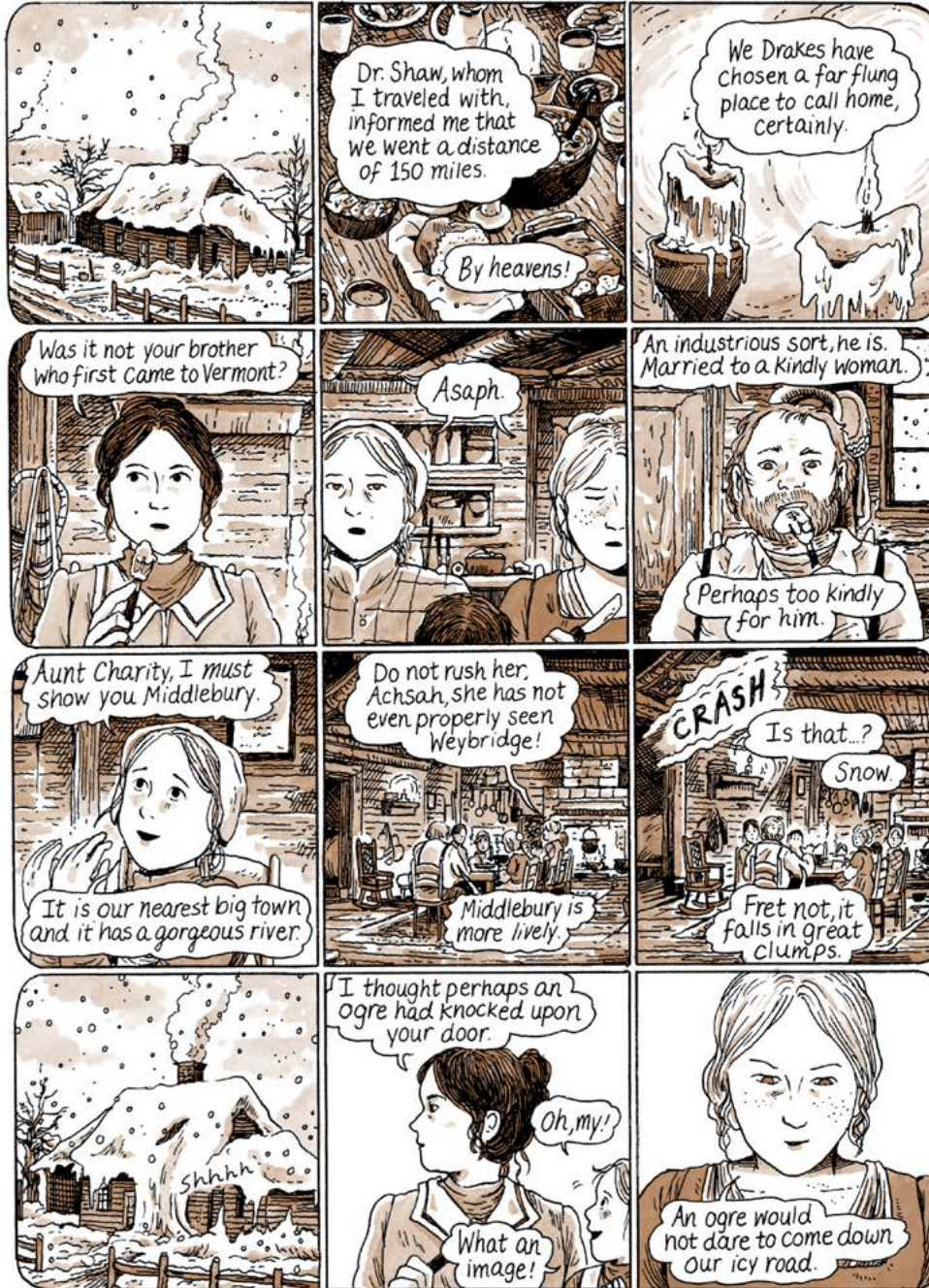


## The Much Anticipated and Preferable 'Aunt' Charity Arrives





# The Snow Will Fall, The Water Will Spill













## In Contrast:

### The Drake Family Enjoys A Stable Reputation in Their Vermont Community

(And, you have just met a Vast Assemblage of  
Persons, and some Further Introduction may  
prove Helpful and Informative.)

ASAPH DRAKE,  
Sylvia's brother, is known  
as a **tenacious** fellow  
with occasional ill-  
humors.



His wife, LOUISA  
BELDING DRAKE, is  
known as a hearty lady  
with a kind complexion.

MARY MANLEY DRAKE,  
Sylvia's widowed Mother.



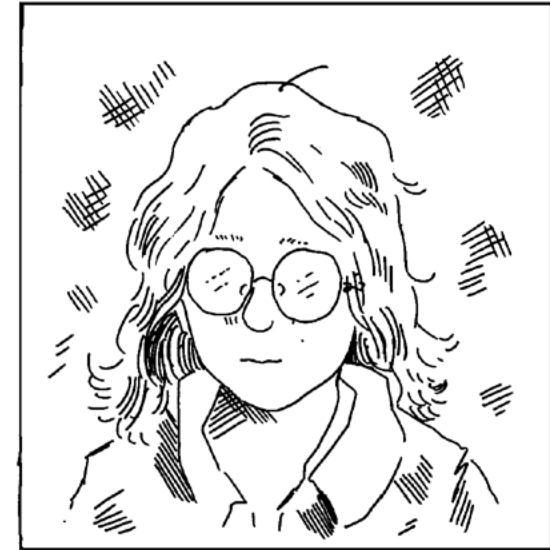
She is known to be rather  
**bent** with age, and  
**fearsome** with the Spirit  
of Christ.

POLLY DRAKE HAYWARD,  
Sylvia's sister, wife to a  
Goodly Man, Mother to a  
Growing Brood, is known  
for her favourable wit  
and excellent pye.



Her Eldest child, ACHSAH,  
all agree, fancies herself  
a **Queen**.

The Rest of Sylvia Drake's Siblings are All known as Humble, Good-Mannered  
Christian Folk (though their Presence In This Story is Rather Minimal.)



**Tillie Walden** is a cartoonist and illustrator from Austin, Texas. She is the creator of a number of award-winning graphic novels including *On a Sunbeam*, *Spinning*, and the *Walking Dead's Clementine* Trilogy. She is a graduate of the Center for Cartoon Studies in Vermont where she now teaches and lives with her wife and son.





# OPIOIDS AND ORGANS

## ARIZONA O'NEILL

**A heartwrenching memoir of a daughter losing her father and a scathing indictment of the medical industry**

Arizona grieves at the hospital bed of her father, a man she hardly knew, brain dead after a fentanyl overdose. Doctors encourage her to act quickly to recast him as a hero by way of organ donations. Distraught, Arizona makes a decision that will haunt her for the rest of her life. As she struggles to come to terms with her father's death and her role as next of kin in making his life's last decision, she uncovers inconvenient truths about the organ industry's own codependence on the opioid crisis.

Her parents were bohemian wild kids of 90s Montreal. He was a talented skateboarder, charming guitarist, and visual artist. She was an aspiring writer and outcast. They lived with other teenagers in the Plateau in a messy apartment filled with drugs, alcohol, and black-market animals. The city's macabre history—McGill Medical School, the Mount Royal

Cemetery, ancient cadavers at the Maude Abbott Medical Museum—takes center stage as Arizona sorts out fact from fiction.

*Opioids and Organs* is a damning critique of an industry that takes advantage of society's outcasts. It is also the graphic novel debut of O'Neill herself, who weaves together a dramatic personal history with that of how humanity made its scientific advances. A muted yet striking pastel palette and a doll-like fantastical elegance belie both the gruesomeness of the book's topic and the rage of its author.

### PRAISE FOR ARIZONA O'NEILL

"O'Neill's playful fourth-wall breaks and winsome watercolours add a textured dynamism to the interviews." —*Cult MTL*

"[O'Neill] questions the price of fame and confronts the tired myth of the tortured artist." —*ICI Radio Canada*

MAY 2026 • \$30 USD / \$40 CAD • 4-COLOR • 6.69" X 8.8" • 374 PAGES • HARDCOVER  
COMICS & GRAPHIC NOVELS/NON-FICTION/BIOGRAPHY & MEMOIR • ISBN 978-1-77046-845-0

















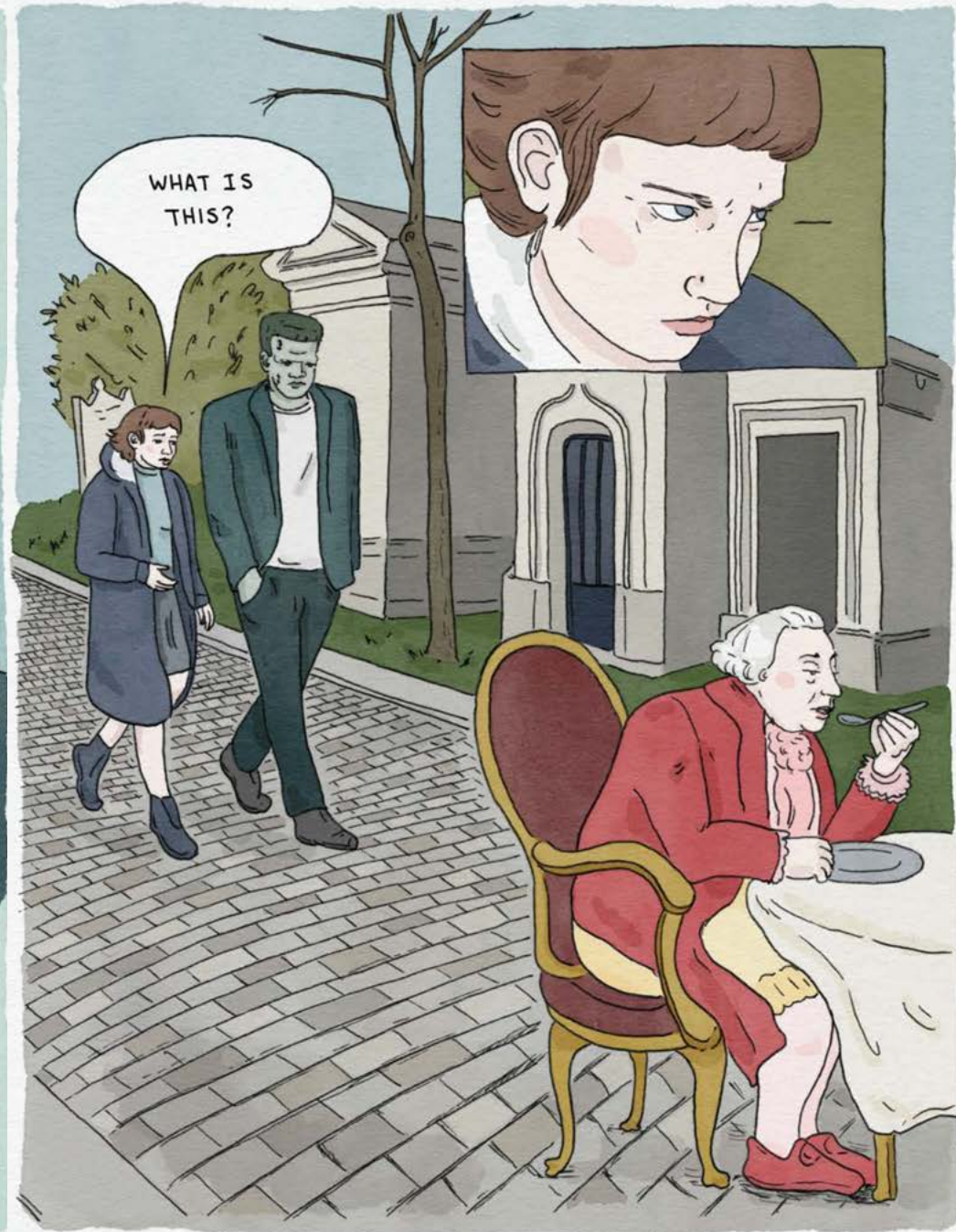
WHAT'S THE POINT?  
THERE'S NO WAY TO  
PROTECT YOUR LOVED  
ONE'S BODY ONCE  
DEAD. THERE NEVER  
HAS BEEN.







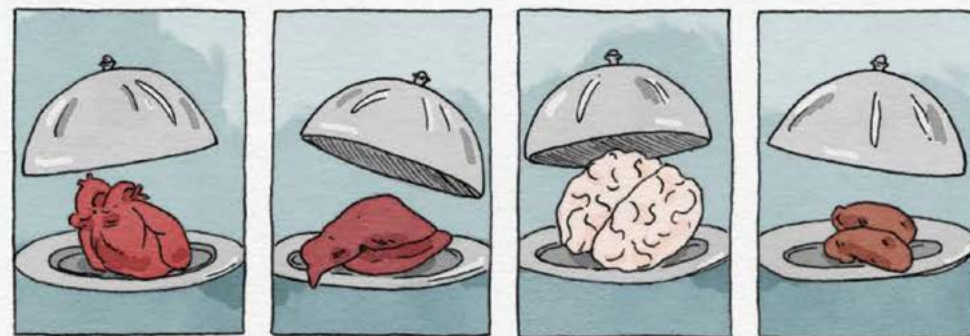
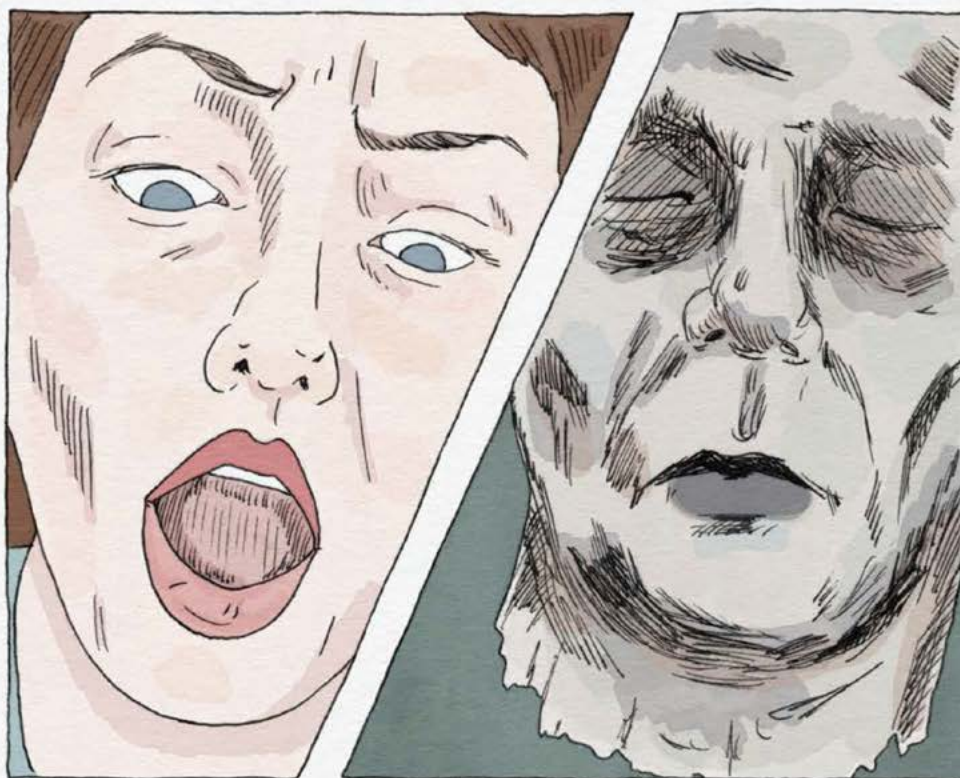




















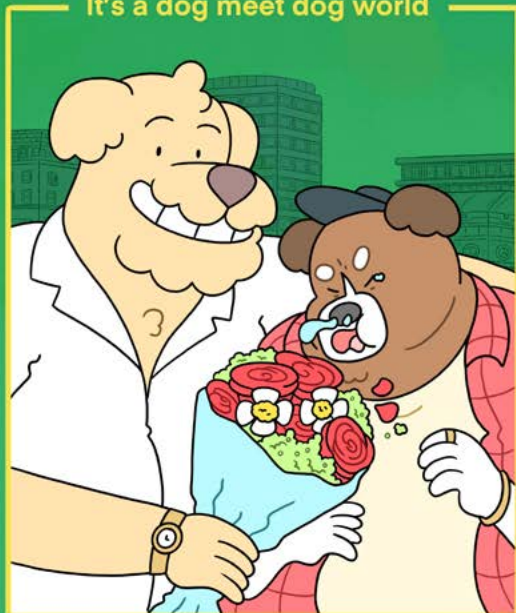
**Arizona O'Neill** is a Montreal-based author and illustrator. She is the illustrator of Nelly Arcan's *L'enfant dans le miroir*, and Heather O'Neill's *Valentine in Montreal*. Her comics have appeared in *Hazlitt*, *Exclaim!*, and *Canadian Geographic*. She has created animated videos for many outlets including CBC. *Opioids and Organs* is her debut graphic novel.



Luke Healy,

# DOGS

It's a dog meet dog world



# on DATES

## DOGS ON DATES

LUKE HEALY

**If Brad's the balloon, Bernie's the string. Love is real. And Luke Healy will prove it, one joke at a time**

It's dogs. And they are on dates.

Bernie—a confident, chill, and world-wise gay, trans, short Seth Rogen type—is fresh from telling his college advisor that he's dropping out of art school. Absentmindedly, he walks into a plate glass window, bashing his face. Before he can even formulate gratitude for the window not breaking...

Brad—a sweet-natured, kindhearted romantic, who is not cool, but nice, which is actually better—arrives at the school for a gig to teach students about the merits of caring for the environment. Dressed as an Earth mascot, “Earthy,” he walks into the glass from the other side. But this time, it smashes. In totality.

With Bernie and Brad off to the hospital together, is this the gay dog meet-cute we've all been searching for? Of course, dating is never so simple. Hilariousness and awkwardness ensue as our two love dogs face misadventures, mishaps, and missteps...but also flowers, pasta, sandwiches, and maybe even love.

In Luke Healy's wonderfully precise yet loose lines and careful wit, *Dogs on Dates* will quickly become your favorite comics rom-com.

### PRAISE FOR LUKE HEALY

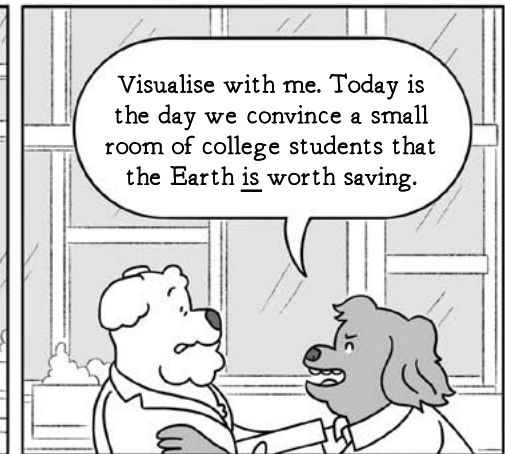
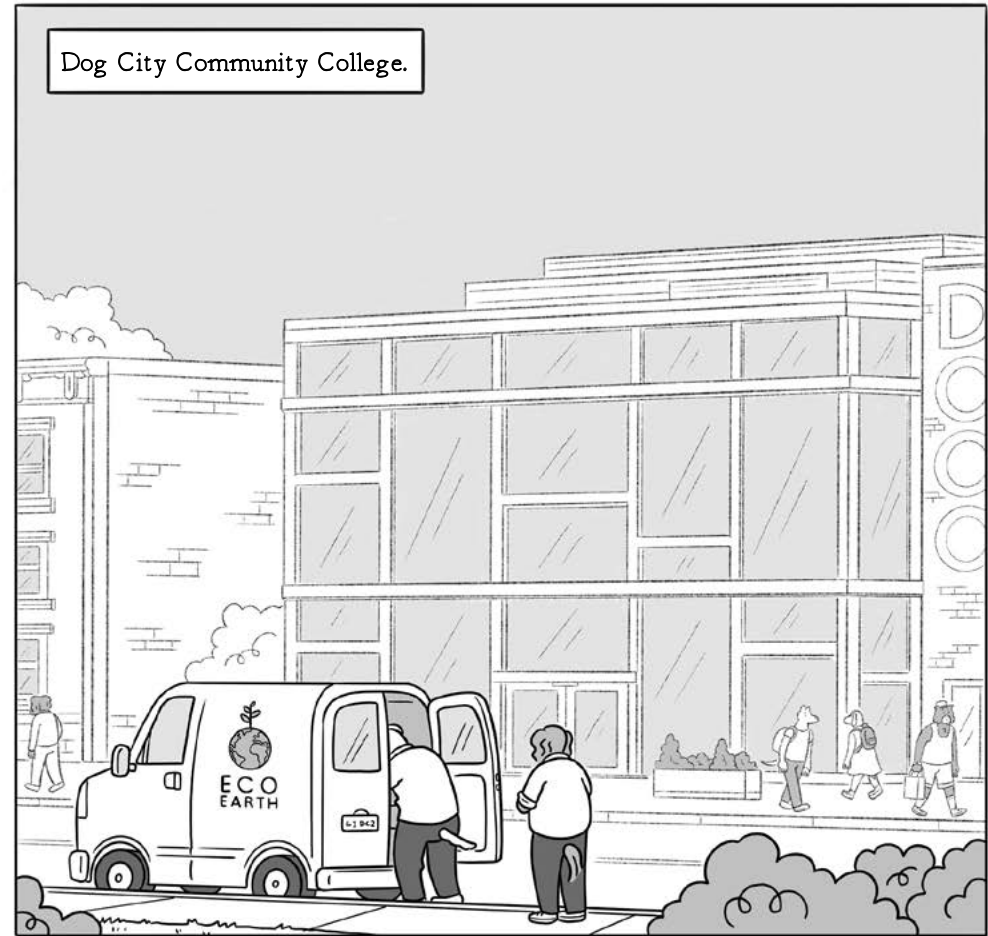
“Healy balances self-effacing humor with evenhanded introspection over pages of neat, efficient cartooning.” —*Publishers Weekly*

“A painfully funny... narrative involving grief, identity and the frightening climate crisis... Every page sends up the terrible dissonance between our utter self-obsession and our anxiety (or not) at what's happening out in the world before our very eyes.” —*The Guardian*

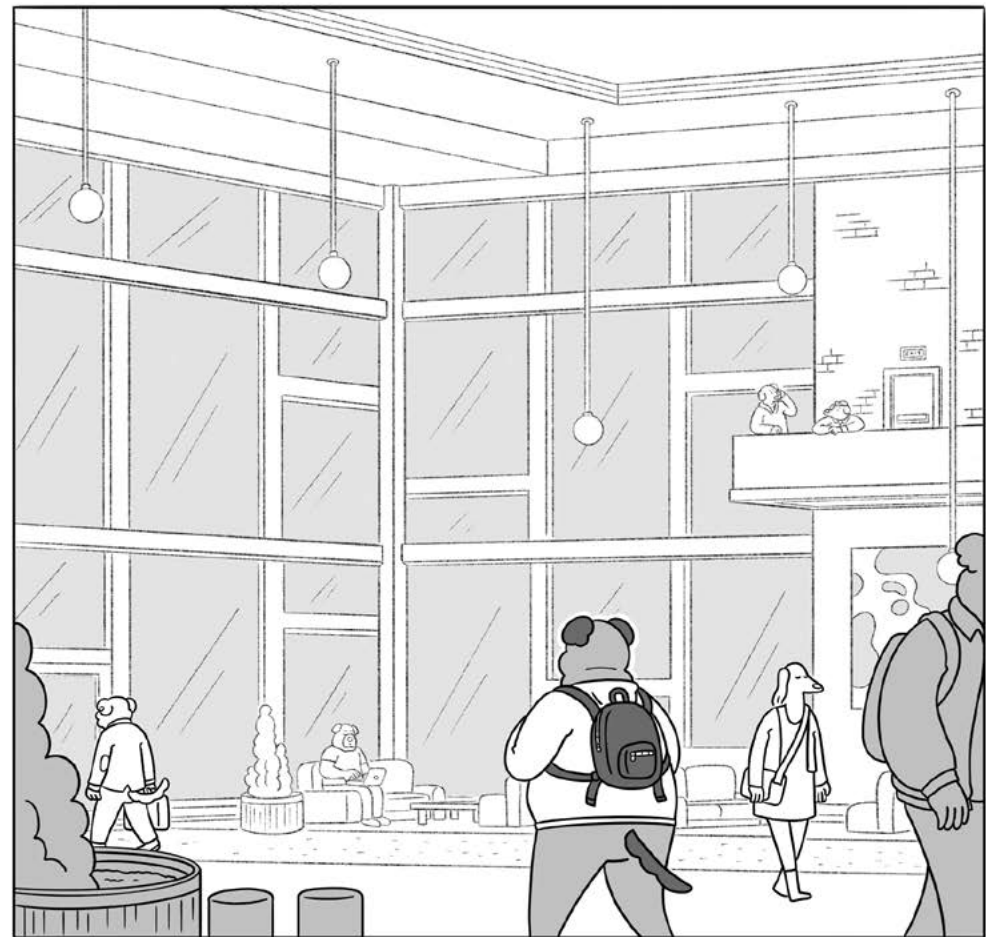
“Healy's clean cartooning chops will be recognisable...allowing him to draw out minute emotional details with the smallest strokes, and create a book about the many small deaths that come from submitting yourself to be loved, whether to a person or a comedy crowd.” —*The Irish Times*

JUNE 2026 • \$25 USD / \$35 CAD • B&W • 6" X 8.5" • 272 PAGES  
PAPERBACK • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-857-3

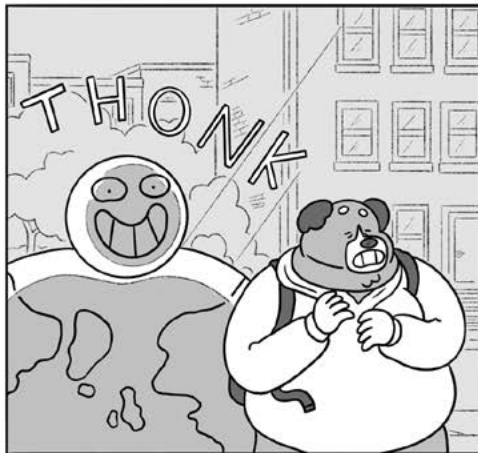




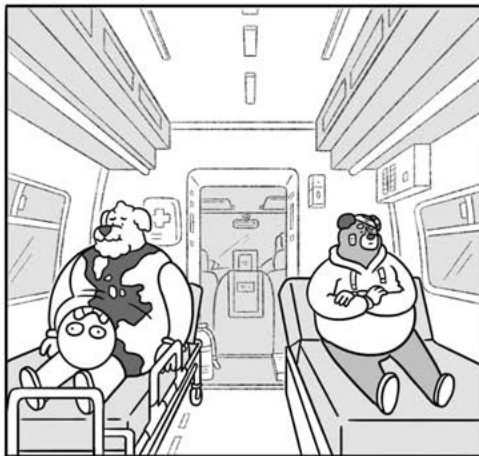














Date 1



I think flowers are nice on a first date.



They say "I trust you to appreciate the fragile beauty of life."



No, babe. They say "I've picked out our children's names, please marry me."



Stop projecting onto my flowers, they'll wilt.



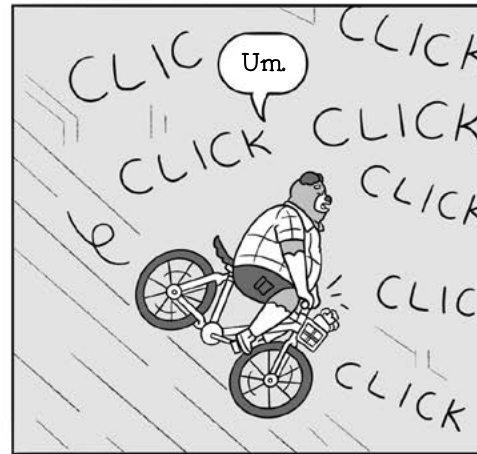
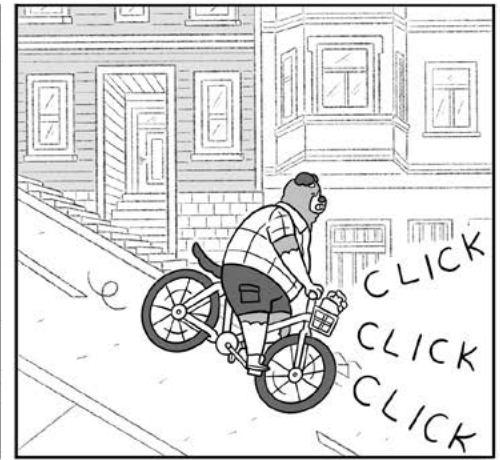
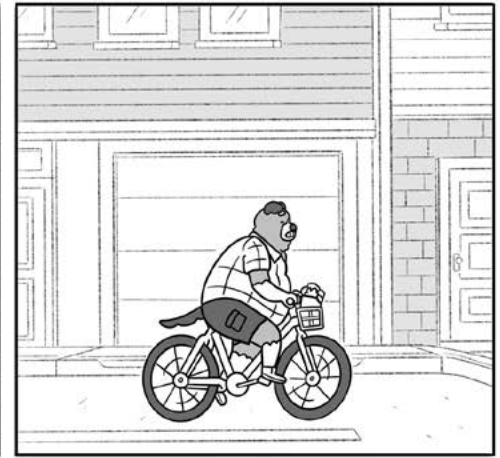
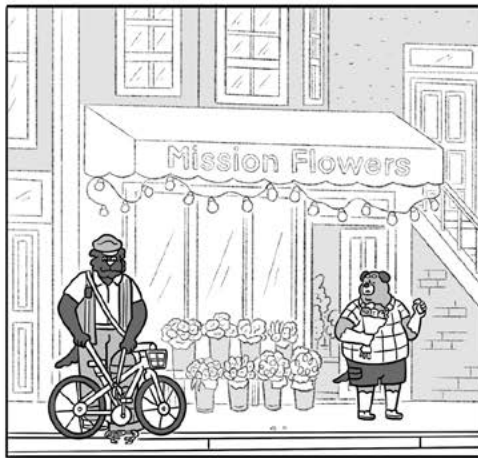
Awww, you're so nervous.



I am not nerv-





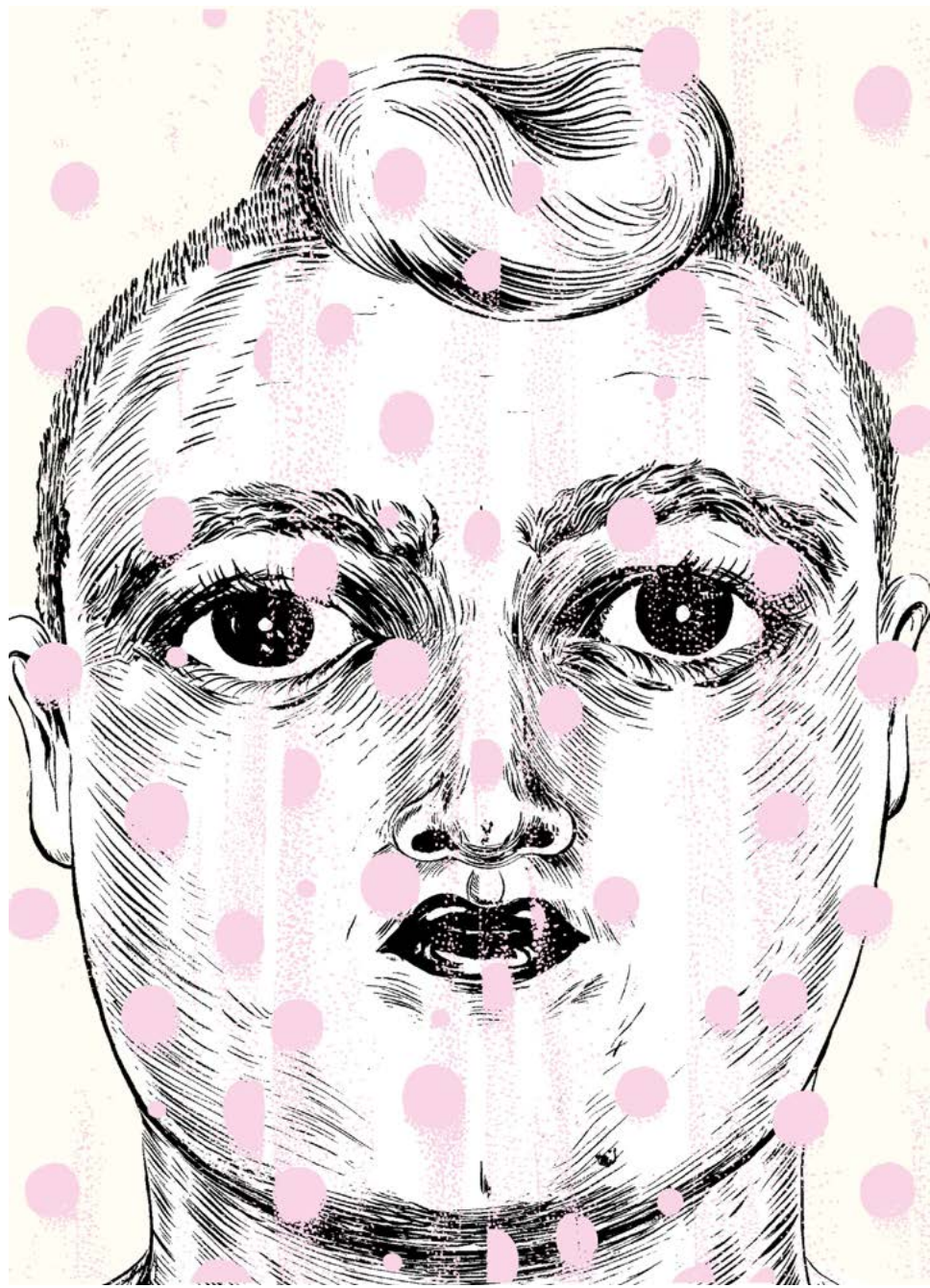






**Luke Healy** is a cartoonist from Dublin, Ireland. His first book with Drawn & Quarterly, *The Con Artists*, was published in 2022, followed by *Self-Esteem and the End of the World* in 2024. He enjoys comedy, and brevity.





# MARY PAIN

## LOLA LORENTE

TRANSLATED BY ANDREA ROSENBERG

**Mary Pain's hit rock bottom with nothing left to lose... but she's also absolutely free**

Mary Pain might just be the patron saint of second chances. Unemployed and all out of options, she buys a one-way bus ticket to the dead-end town she grew up in. Time stands still there—all the same people still telling the same old gossip she's been running from for ages. Back in her childhood home, she needs to find a way to save the house from foreclosure, care for her ailing grandfather, and make peace with her mother's ghost, whose telephone calls still come in on the old kitchen landline.

With the odds stacked against her, Mary Pain doesn't let her mid-life rut keep her down: She picks up men for midnight trysts in the park, and

remains open to deepening connections with childhood friends, new lovers, and precocious altar boys.

Lola Lorente's slick black inkwork feels sophisticated and voluptuous, and her rendering of townsfolk and their customs is a sensorial delight. Her devoted attention to fabric textures, body shapes, and one-of-a-kind faces brings this cast of oddballs and weirdos, sometimes verging on the grotesque, fully to life.

Translated from the Spanish by Andrea Rosenberg, Lorente's English debut is a sorrowful yet hopeful portrait of a young adult at a crossroads in life—a quintessential loser looking for meaning and redemption in a town full of ghosts.

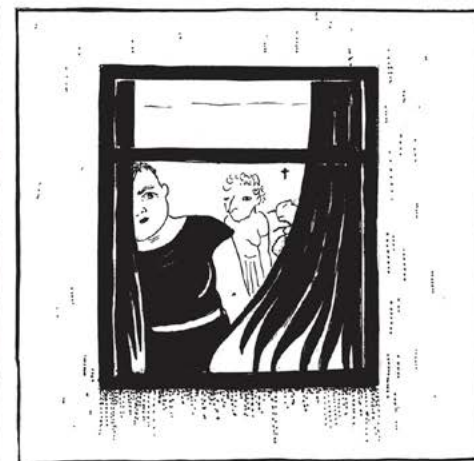
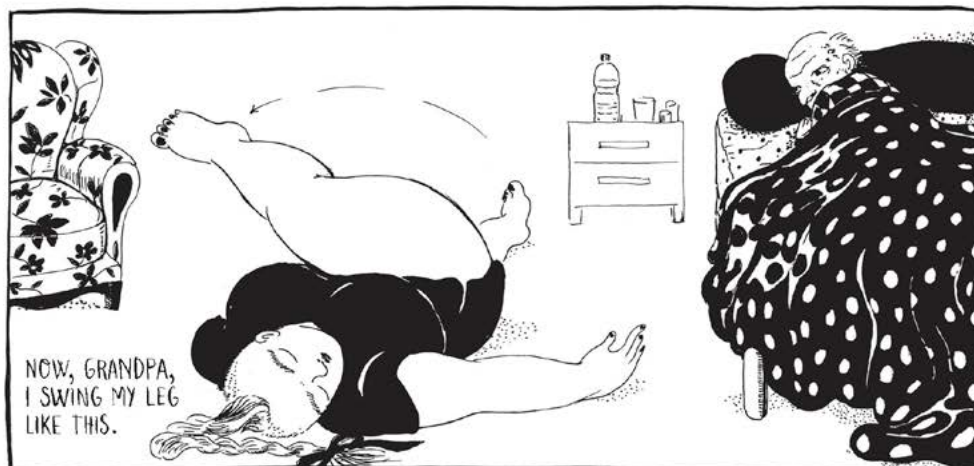
---

MAY 2026 • \$30 USD / \$40 CAD • B&W • 7.3" X 10" • 224 PAGES  
HARDCOVER • COMICS & GRAPHIC NOVELS/LITERARY • ISBN 978-1-77046-853-5

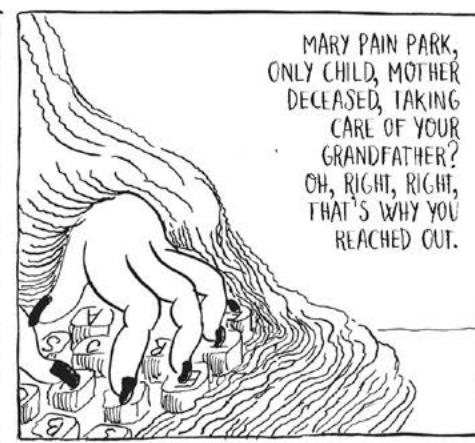
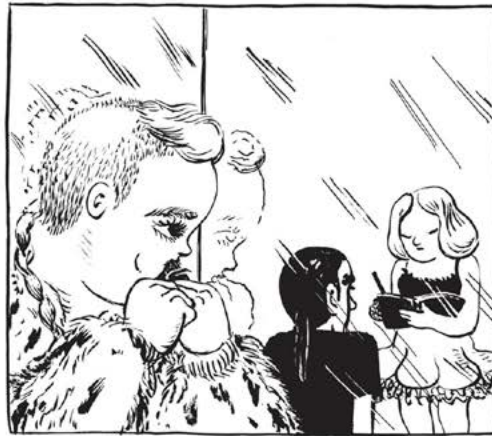












MARY PAIN PARK,  
ONLY CHILD, MOTHER  
DECEASED, TAKING  
CARE OF YOUR  
GRANDFATHER?  
OH, RIGHT, RIGHT,  
THAT'S WHY YOU  
REACHED OUT.

LET'S HAVE A LOOK AT  
YOUR BACKGROUND...  
YOUR RESUME.

UGH...NO DICE.

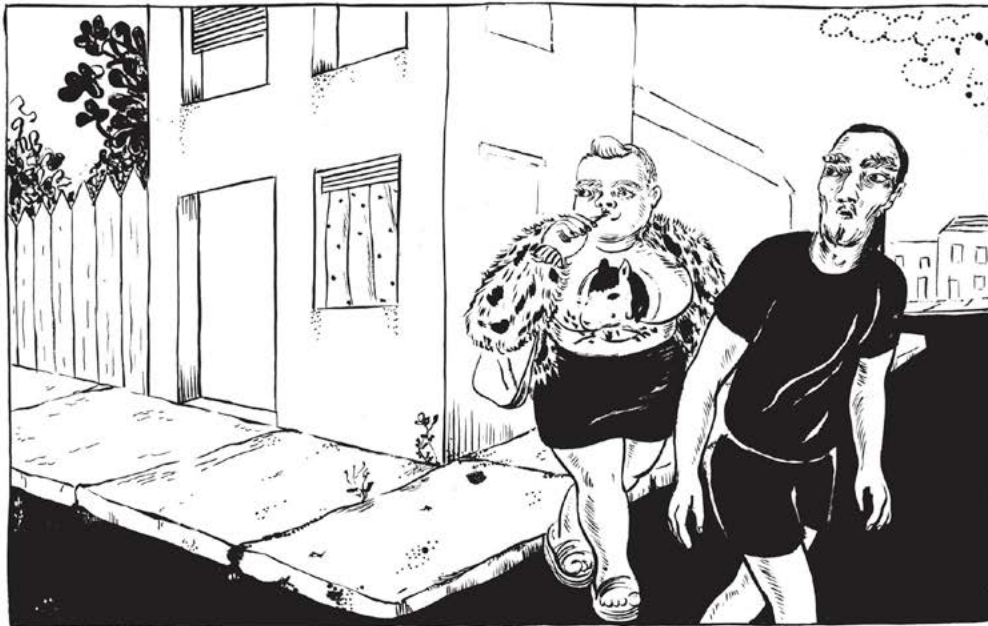
NOTHING LIKE THIS HERE.  
YOU SHOULD LOWER YOUR  
EXPECTATIONS.

WE'VE ADDED YOU  
TO OUR DATABASE.

WHY DO YOU REFER  
TO YOURSELF AS "WE"?

PROTOCOL.

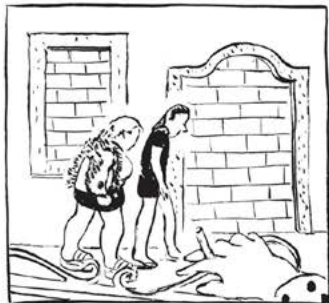




FEEL THE AIR FILL YOUR BELLY...  
NOW YOUR LUNGS...EXHAAALE...  
EVERYTHING FLOWS...EVERYTHING  
PASSES...NOW LOOK UP AT THE CLOUDS.



BETTER AVOID  
THAT STREET  
FROM NOW ON.



SHIT, AREN'T  
YOU ROSE  
MARY'S  
KID?



OK.



SO, WHO WAS THAT GIRL YOU WERE  
TALKING TO? DO YOU LIKE HER?



HIINHAAALE...  
SLOOOOWWWWLLLYYY...



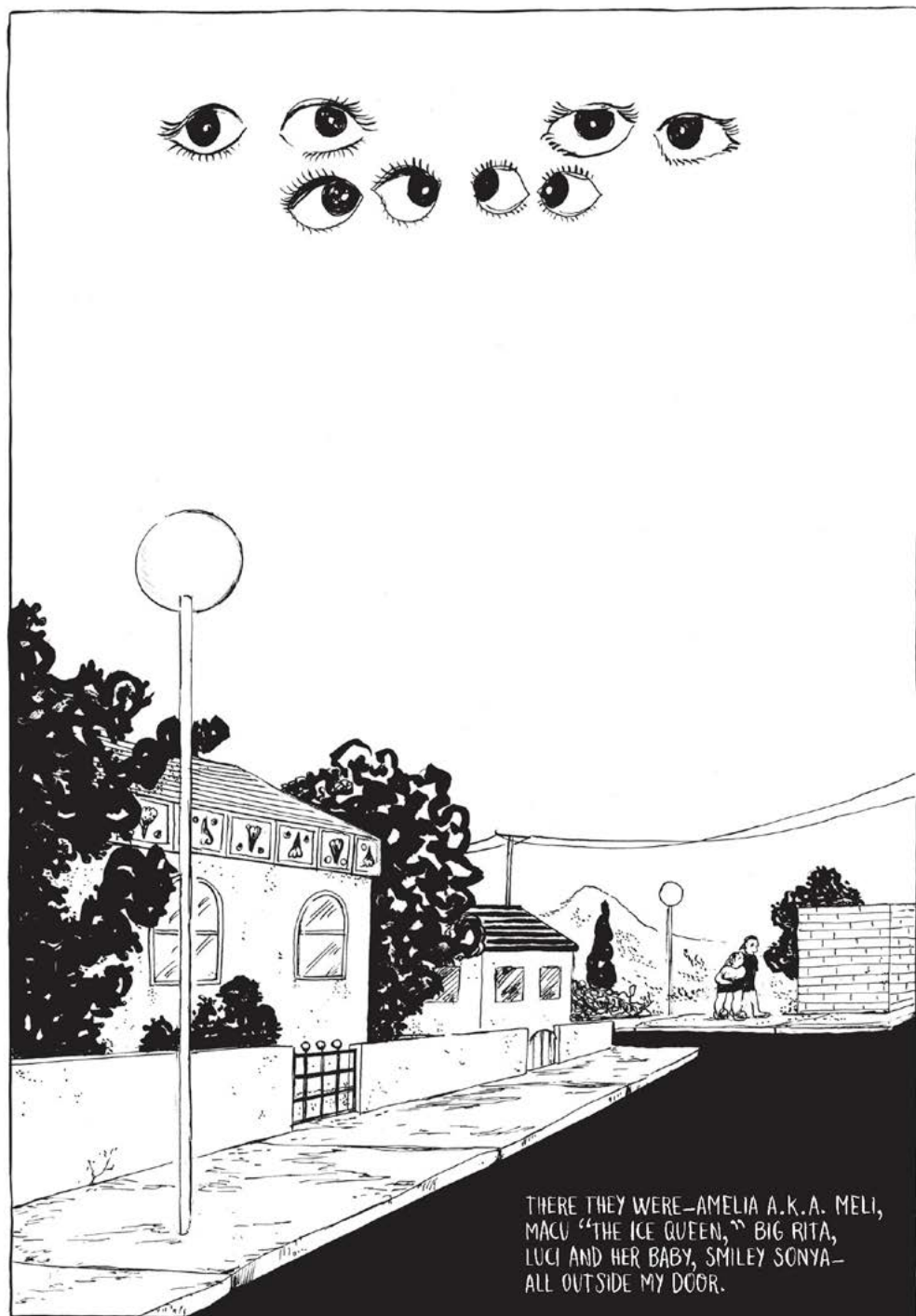
WE'D ALREADY GRAPPLED  
WITH THAT. WE KNEW SOME-  
BODY MIGHT RECOGNIZE YOU.



YOU JEALOUS?

NO.





THE LAST THING I WANTED WAS TO SEE THEM...





YOUR SCHOOL FRIENDS  
CAME BY LOOKING  
FOR YOU.



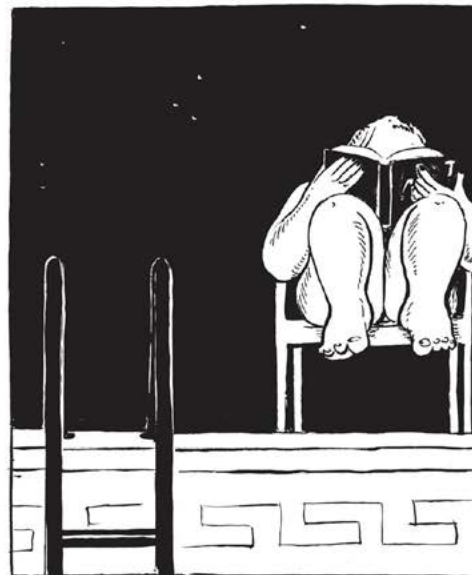
EVERYBODY'S  
THRILLED YOU'RE  
BACK, MARY  
PAIN.



DO YOU THINK  
YOU WOULD HAVE  
DONE EXACTLY THE  
SAME THINGS  
IF YOU WERE  
IN MY SHOES?

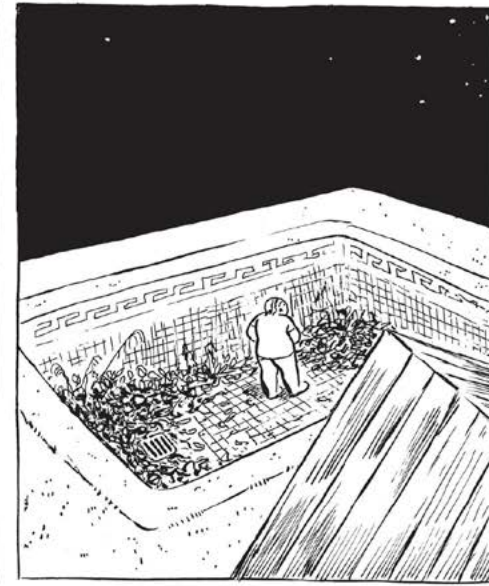
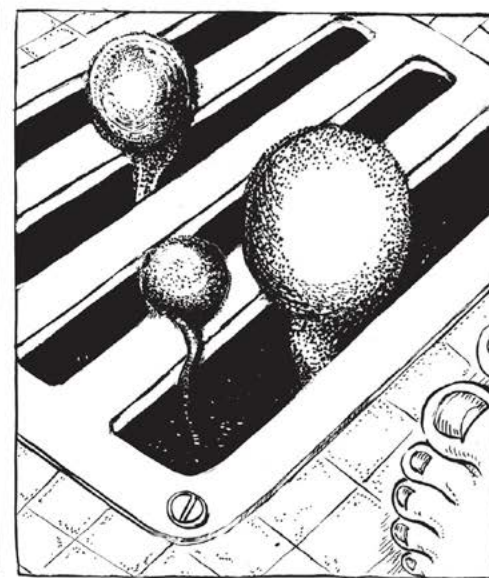
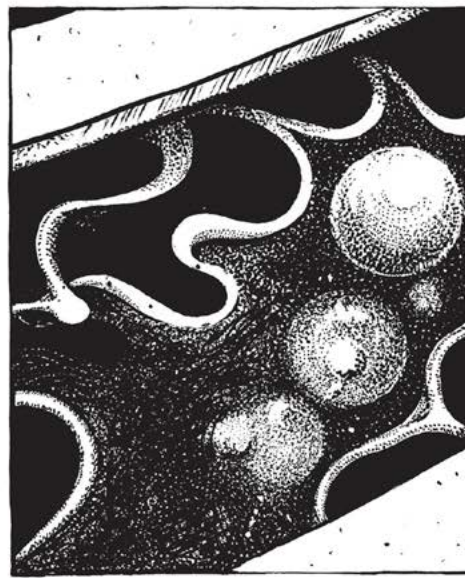
I'M NOT YOU.

OKAY.



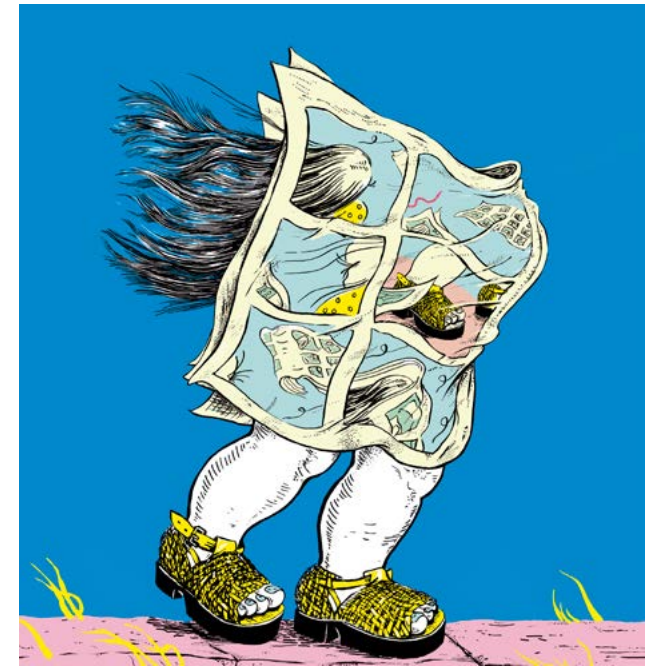
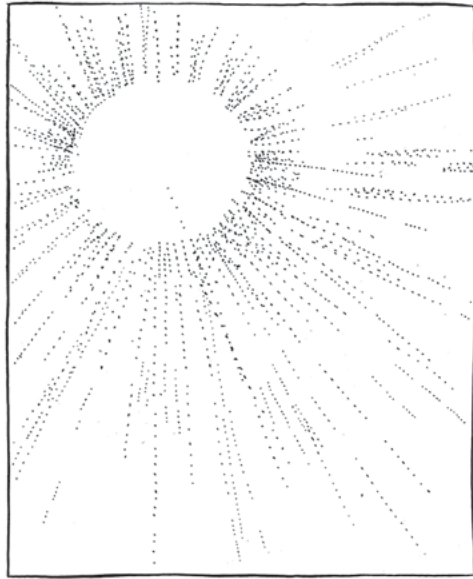


F A N T A S Y



O R R E A L I T Y ?





**Lola Lorente** (1980) was born in Bigastro, a small town in southeastern Spain. Her trajectory has been shaped by winning competitions and scholarships, working on graphic novels, moving cities, creating occasional illustrations for print media, and a long list of part-time jobs. Her first book, *Sangre de mi sangre*, won her the prize for best new author at the Barcelona International Comic Fair. The French edition of this book was nominated for several categories at the 2024 Angoulême Festival. She currently lives in Madrid, where she spends her time creating comics and teaching drawing in public art schools. When she's not drawing, she likes to knit weird sweaters.



# Declaration ILLUSTRATED



R. SIKORYAK

# DECLARATION ILLUSTRATED

R. SIKORYAK

## R. Sikoryak revisits the Declaration of Independence on the 250th anniversary of its signing

R. Sikoryak, the cartoonist who cemented his reputation as the king of the visual mash-up with *Masterpiece Comics* and *The Unquotable Trump*, sets his sights on the document that explained to the world why America's thirteen colonies were to be sovereign states. A prequel of sorts to his *Constitution Illustrated*, Sikoryak presents the unabridged text of the Declaration, rendered in the bright, bold, and iconic styles of over 60 different American comics, cartoons, and graphic novels from over a century.

The severing of colonial ties to Great Britain has never been more vividly manifested than in the skillful hands of Sikoryak, who doesn't hesitate to dream up Jeffy from *Family Circus* as Thomas Jefferson and Mr. Magoo as a British loyalist. King George III is deliciously portrayed as pop culture's most famous villains, such as Thanos, The Joker, Scar from *The Lion King*, and many more. Sikoryak also skillfully adopts the styles of such comic artists as Will Eisner of

*The Spirit*, Allie Brosh of *Solutions and Other Problems*, Morrie Turner of *Wee Pals*, Mark Beyer of *Amy and Jordan*, and Floyd Gottfredson of *Mickey Mouse*. *Declaration Illustrated* is an entertaining multilayered history lesson for buffs of the American Revolution and American comics.

### PRaise for R. SIKORYAK

"[*Constitution Illustrated*] is the most slyly patriotic book of the year." —*The New York Times*

"From Preamble to Amendment XXVII, this is a comic lover/political junkie's dream...Without a shadow of a doubt, [*Constitution Illustrated*] is one of the most exciting comic works to come out in this, the year of our lord, 2020." —*School Library Journal*

"This pastiche of comics and politics is a cleverly educational and irresistible way to engage with this foundational text." —*Publishers Weekly*

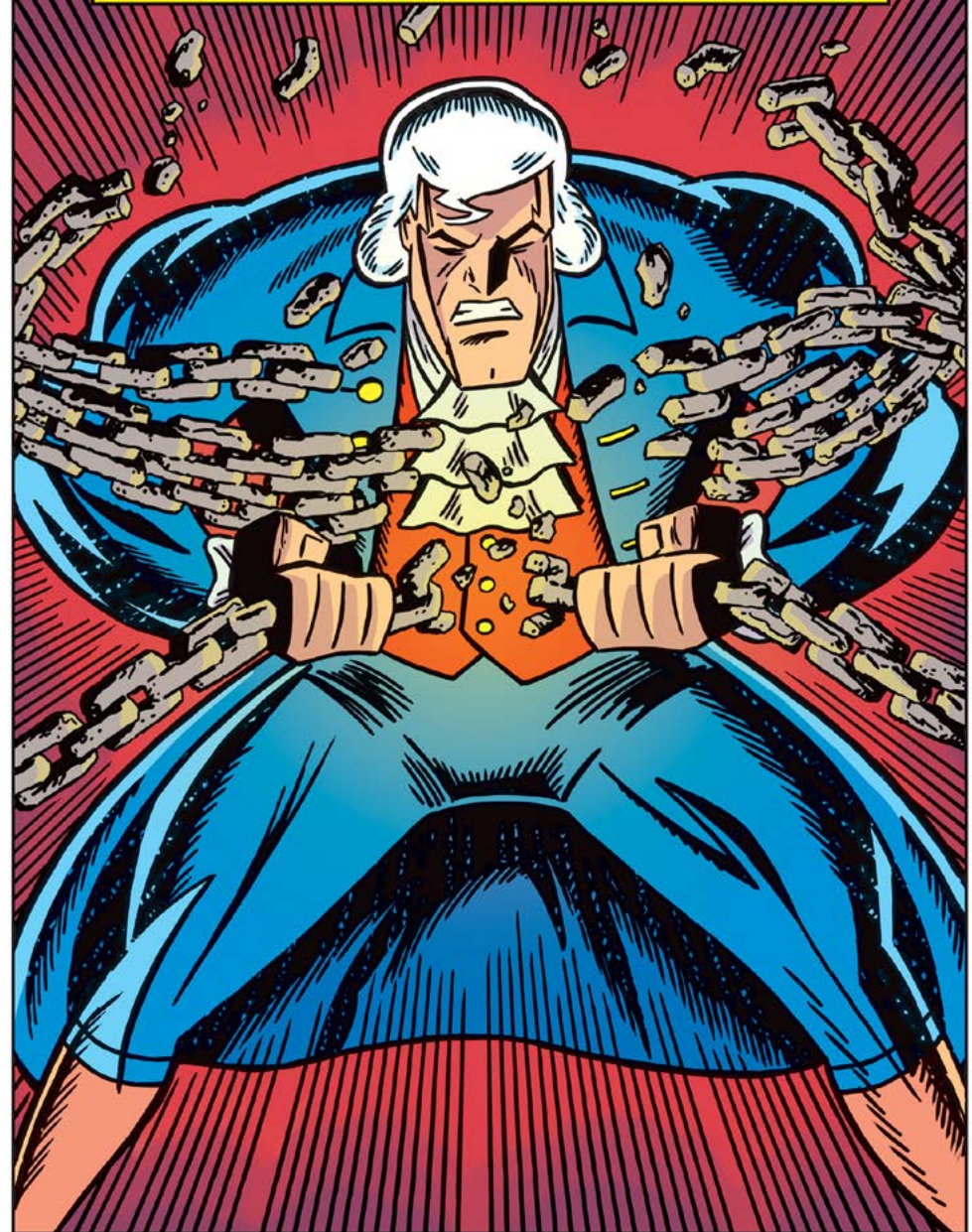
JUNE 2026 • \$15 USD / \$20 CAD • 4-COLOR • 5" X 7" • 128 PAGES • PAPERBACK  
COMICS & GRAPHIC NOVELS/NON-FICTION/POLITICS & PHILOSOPHY • ISBN 978-1-77046-717-0



In Congress, July 4, 1776  
The unanimous Declaration of the  
thirteen united States of America,



When in the Course of human events, it becomes  
necessary for one people to dissolve the political  
bands which have connected them with another,





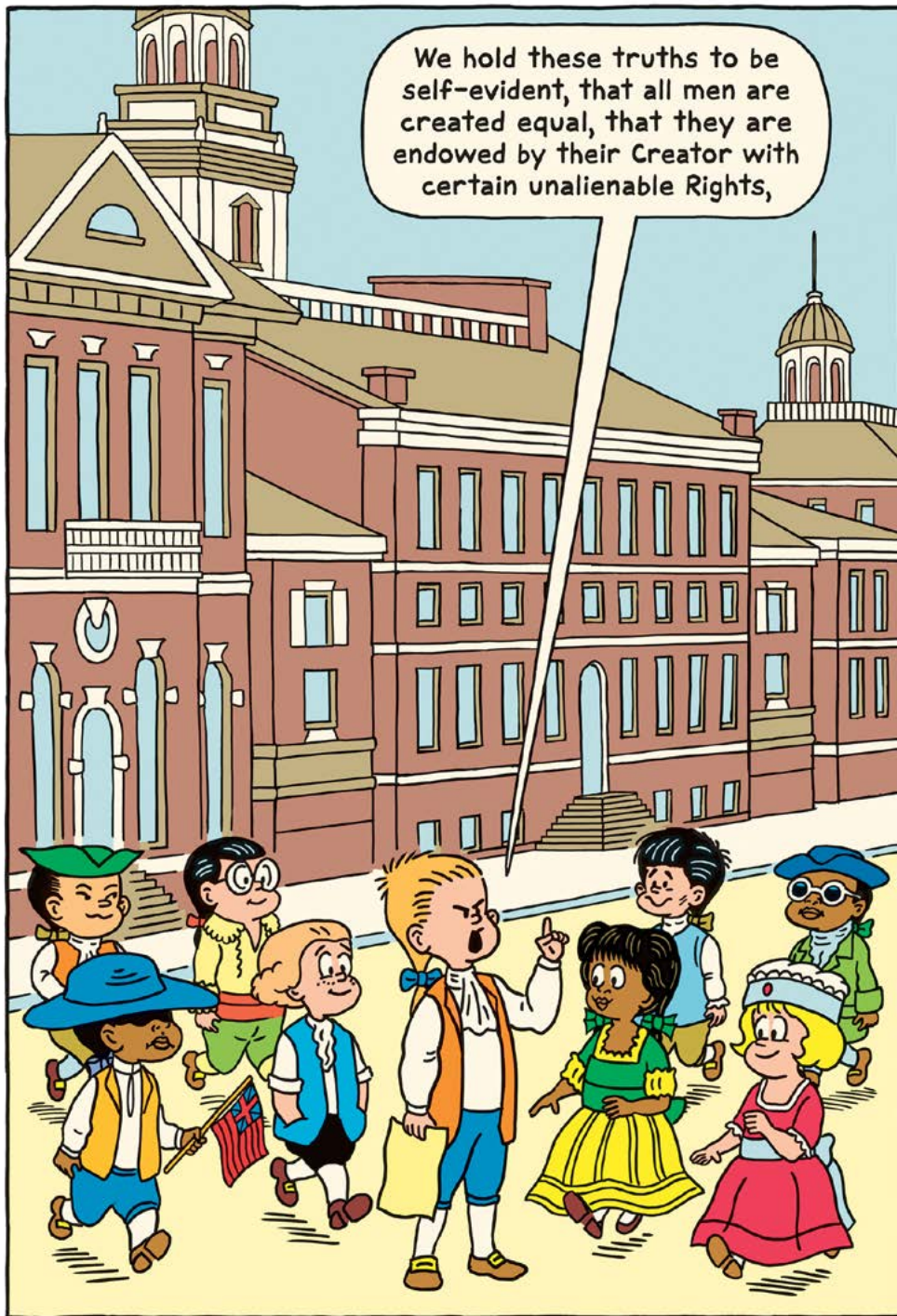
and to assume among the powers of the earth,  
the separate and equal station to which the Laws  
of Nature and of Nature's God entitle them,



a decent respect to the opinions  
of mankind requires that they  
should declare the causes which  
impel them to the separation.









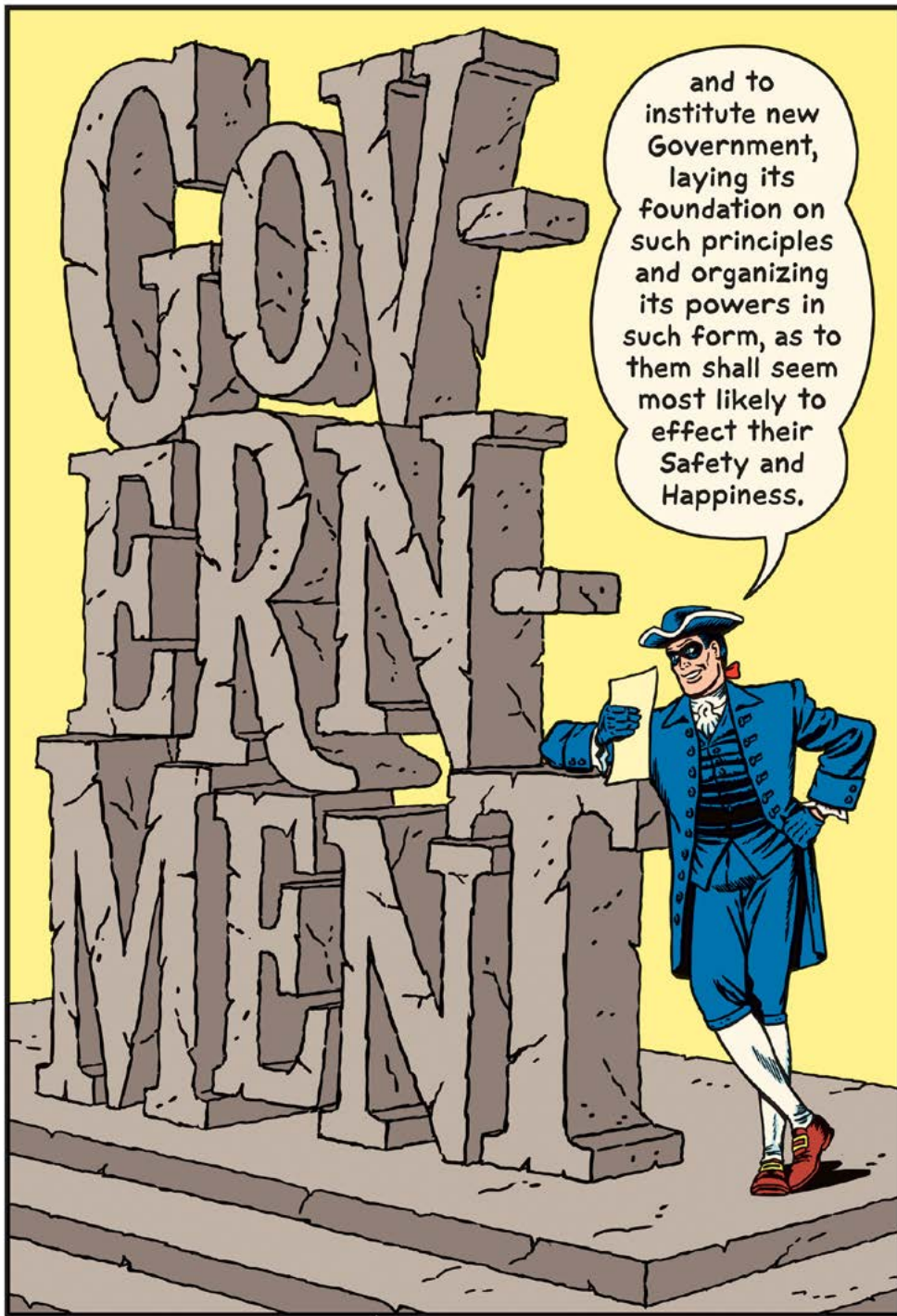
--That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed,



--That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it,







Cartoonist [R. Sikoryak](#) has adapted the classics for various anthologies, including *The Graphic Canon* and *RAW*. His comics and illustrations have appeared in *The New Yorker*, *The New York Times Book Review*, *The Nation*, *The Onion*, *MAD*, and more. Sikoryak teaches in the illustration department at Parsons School for Design and previously at The Center for Cartoon Studies. Sikoryak most recently illustrated the comic book that appeared in the bestselling novel *The Making of Another Major Motion Picture Masterpiece* by actor and writer Tom Hanks. Since 1997, he's presented his live comics performance series, *Carousel*, around the United States and Canada. He lives in New York City with his spouse, Kriota Willberg.





# BEWARE HER FURY

MIRION MALLE

TRANSLATED BY ALESHIA JENSEN

## Hell hath no fury like a woman harmed

Clemence is angry, and it's driving her mad. It's not that life isn't good. In fact, life is pretty great: movie nights with her besties, trading Tinder horror stories, inking folks day in and day out as a tattoo artist. She's even got herself the perfect new girlfriend, but not even the overwhelming atmosphere of love in her life can shake the specter of her trauma loose. Processing the aftermath of her sexual assault is no easy feat—particularly when life still has so much to offer.

When she begins habitually confronting catcallers preying on young women on the streets of Montreal, her therapist suggests she join a support group for fellow survivors. Will the flames of her own fury consume her? Or will

her community save her by keeping her company one week at a time?

Critically acclaimed cartoonist Mirion Malle returns with a bluntly honest graphic novel about the difference between recovering and healing, and the surprising resilience of queer joy. Translated by Aleshia Jensen.

## PRAISE FOR MIRION MALLE

"Irresistible...Malle's subject is female courage, and how much it has to do with friendship."—*The Guardian*

"Malle ingeniously presents digital screens as comics frames, and vice versa; she links how we access our digital lives with how we read comics."—*The New York Times*

AUGUST 2026 • \$25 USD / \$35 CAD • 4-COLOR • 6.5" X 9.25" • 224 PAGES  
PAPERBACK • COMICS & GRAPHIC NOVELS/FEMINIST • ISBN 978-1-77046-870-2







We listen to each other—and we cry a lot—but we smile a lot too.







Hahahaha

i know you have to hate me

ummm, no, i feel like?

Wan't blame you if you blame me

HAHA  
HAHA

Then her girlfriend told  
me she knew the whole  
time she was the one who  
told me to say that!

Yeah I go to the  
gym on St. Laurent and  
Faillon, it's kinda low  
tech though.

Shit!

Oh okay cool

So  
funny!

Really?

How old was she  
though?

Yeah but you know, that's  
the thing with the Jonas  
Brothers!!!

haha  
hahahahahah

I'm mixing it up with a  
different movie!!!

I'm lost.

High School Musical?



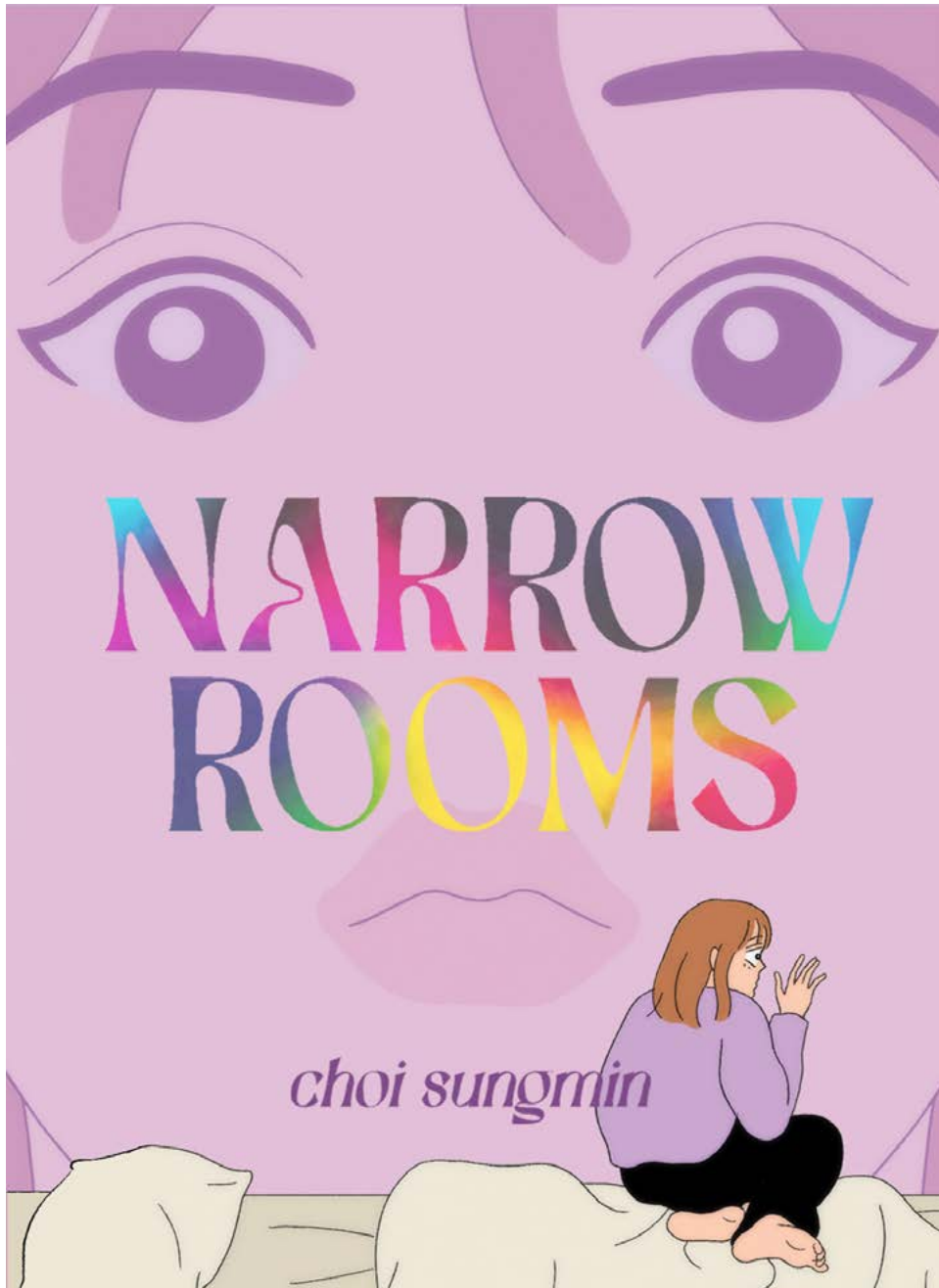






**Mirion Malle** is a French cartoonist and illustrator. She likes adventures, karaoke, friendships, and pure hearts. She dreams of revolution and of living in a house in the woods surrounded by animals. In the meantime, she watches lots of movies and continues to draw. Malle has published three books in English: *The League of Super Feminists*, *So Long Sad Love*, and *This is How I Disappear*, which was reviewed in *The New York Times* and nominated for the Harvey Award Cartoonist Studio Prize and Joe Shuster Award.





# NARROW ROOMS

CHOI SUNGMIN

TRANSLATED BY JANET HONG

**A romantic thriller exploring the dark corners of human desire and isolation with quiet eeriness**

Is a fresh start truly possible? Or will society's strictures and your own impulses keep re-creating the same messed-up relationships in every narrow room you enter?

Choi Sungmin's *Narrow Rooms* follows a young woman who leaves her rural hometown to study in Seoul and seek self-improvement. But once there, she quickly becomes the target of unwanted attention from her teacher, and the whispers of other students only deepen her alienation. Living in a cramped, poorly soundproofed room, the suffocating atmosphere begins to further distort her boundaries and perceptions. Longing for escape, she fixates on a handsome new neighbor, her fascination spiraling into obsession: She secretly rummages

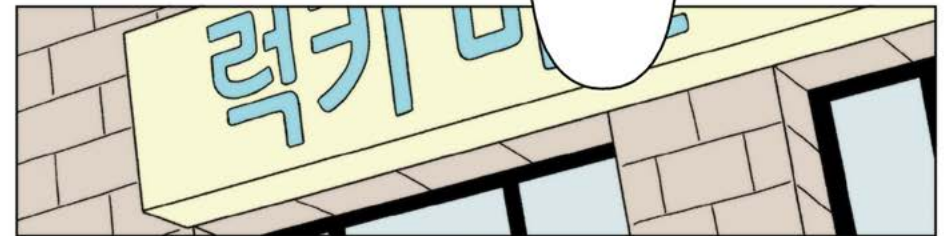
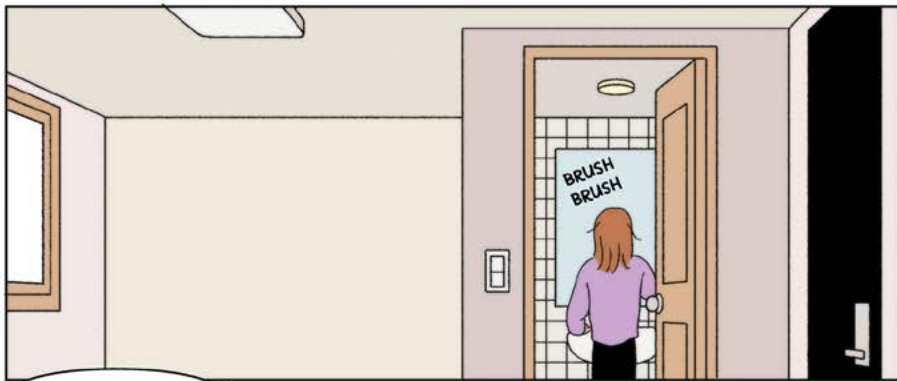
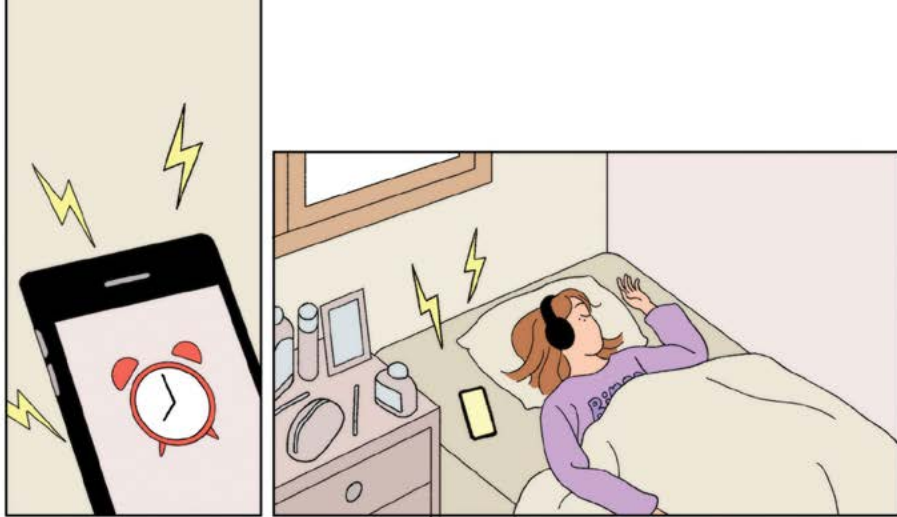
through his mailbox, collects his discarded cigarette butts and teabags, and hoards his trash. But when she discovers something unsavory about the object of her desire, will she be forced to confront the morals of her own behavior?

With clean, uniform lines and milky colors reminiscent of glass paintings, Choi's cartooning heightens the story's sense of claustrophobia and unreality. Expertly translated from the Korean by Janet Hong and originally serialized as a Webtoon, *Narrow Rooms* has been praised for its raw, unsparing depiction of how human desires leak out when confined behind thin walls, emerging in unsettling, antisocial ways that no amount of self-control can fully contain.

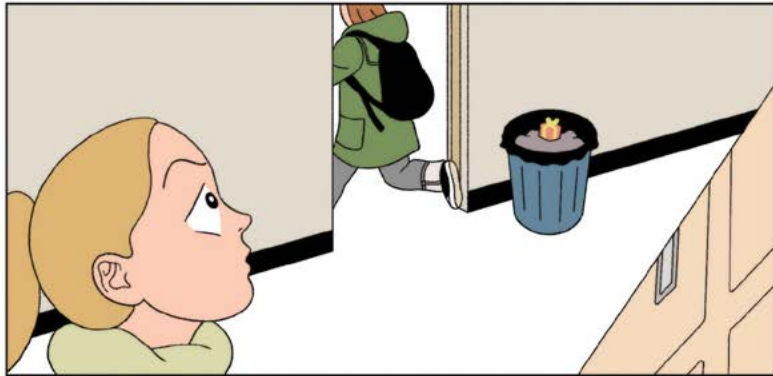
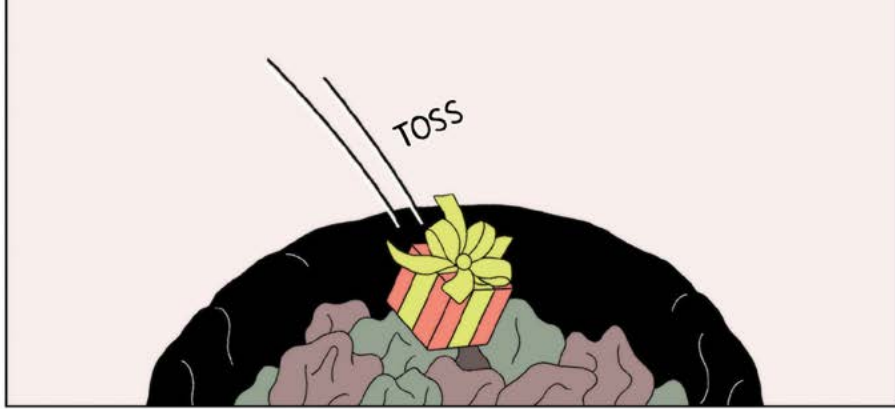
---

MAY 2026 • \$30 USD / \$40 CAD • 4-COLOR • 5.825" X 8.25" • 400 PAGES • PAPERBACK  
COMICS & GRAPHIC NOVELS / EAST ASIAN STYLE / MANHWA • ISBN 978-1-77046-852-8





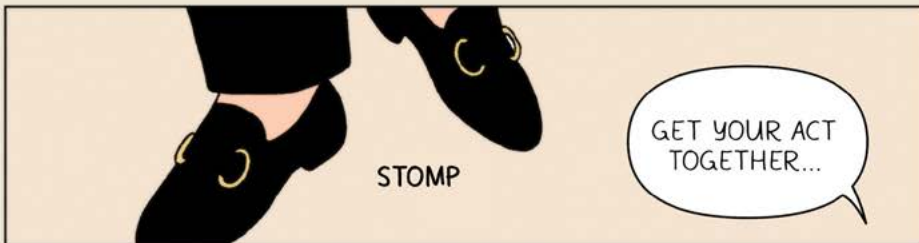




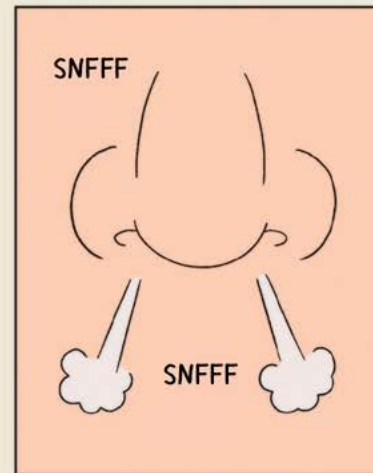




I HATE THIS.







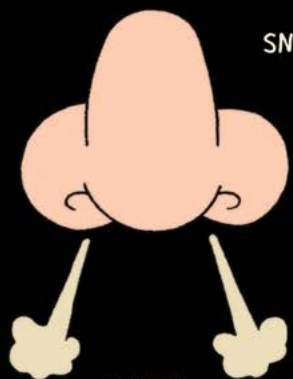




SNFFF



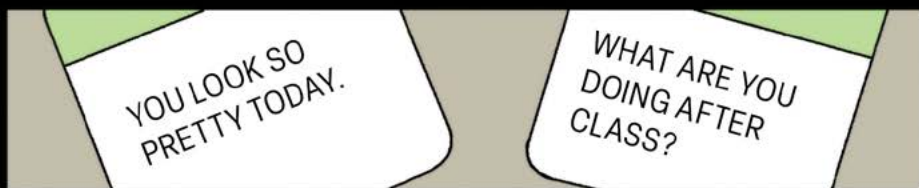
SNFFF



SNFFF



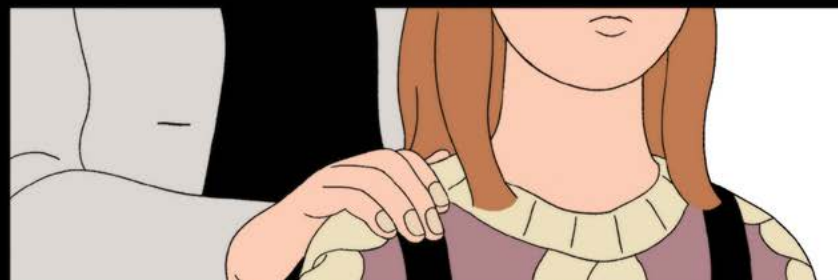
SNFFF



SNFFF

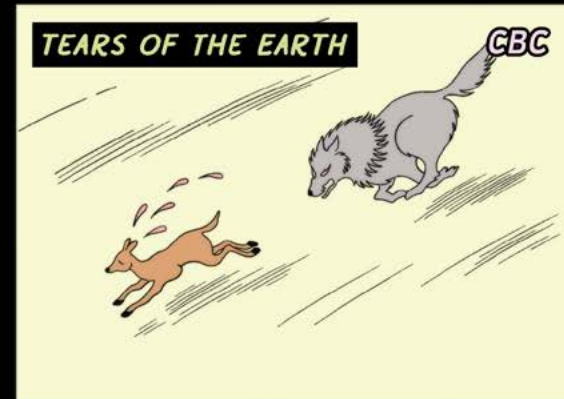
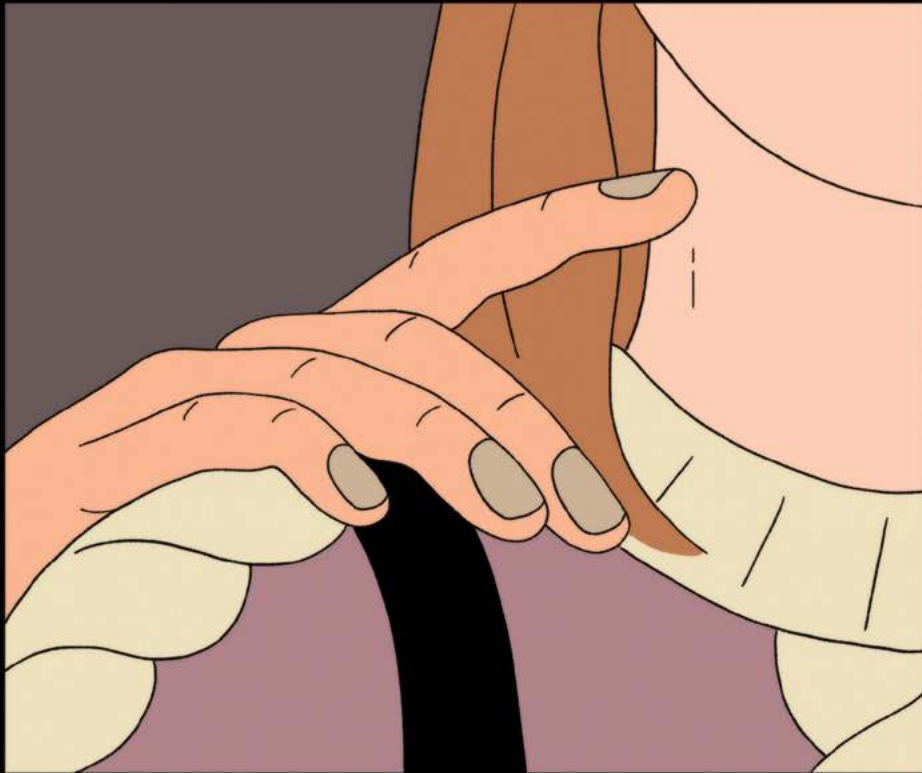


SNFFF



SNFFF

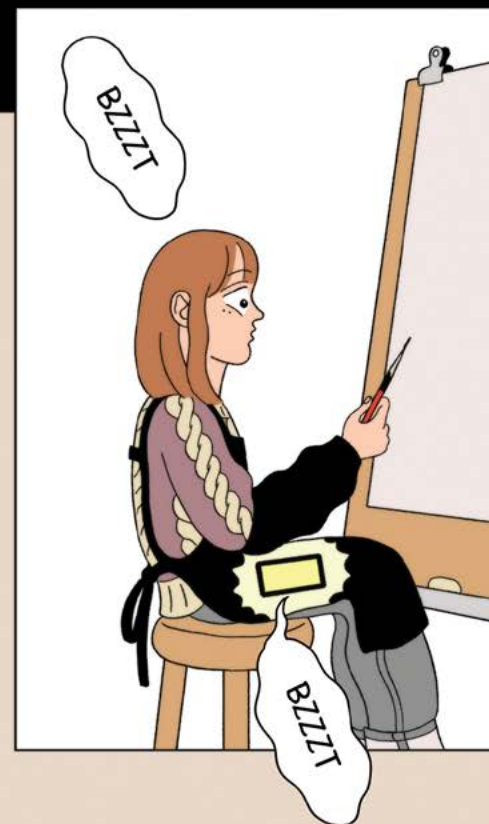




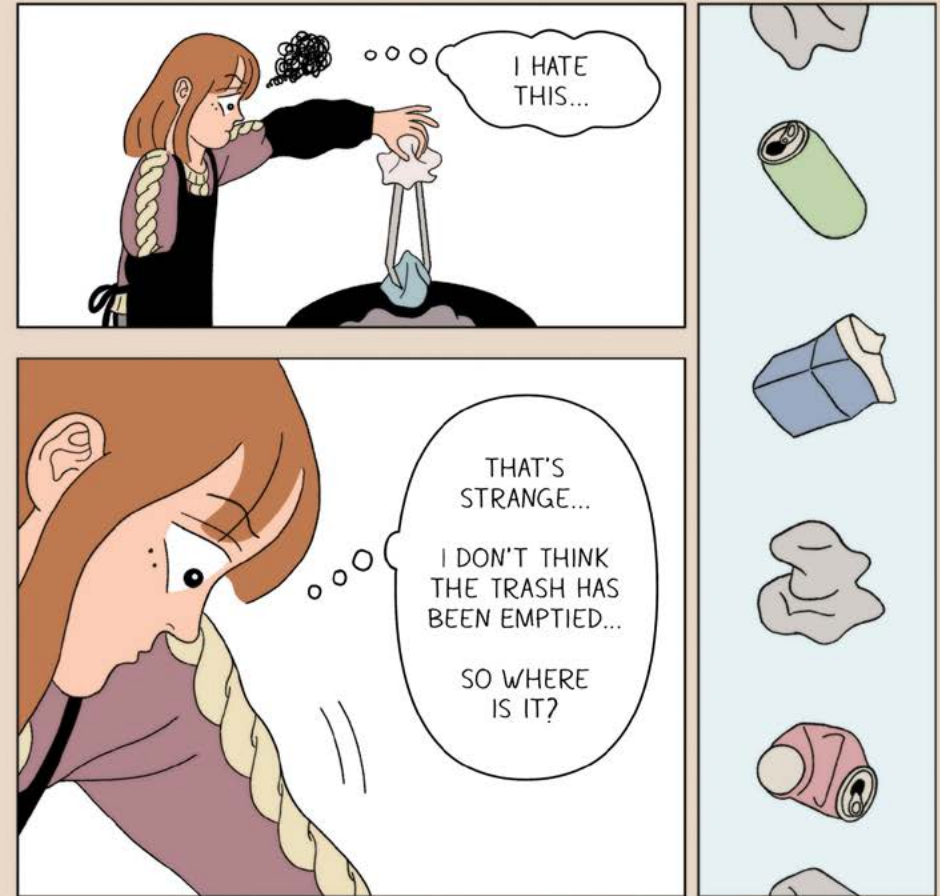
A YOUNG REINDEER SEPARATED FROM THE HERD BECOMES AN EASY TARGET FOR HUNGRY PREDATORS.



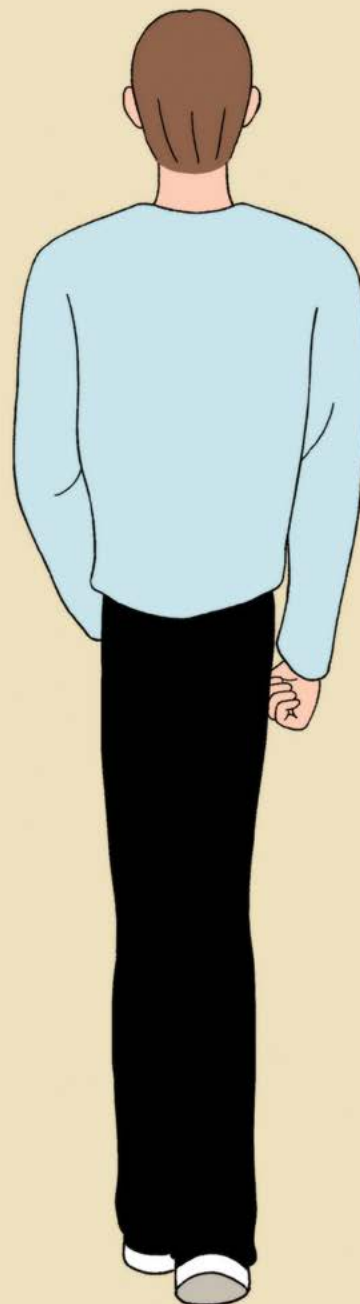
BZZZT---



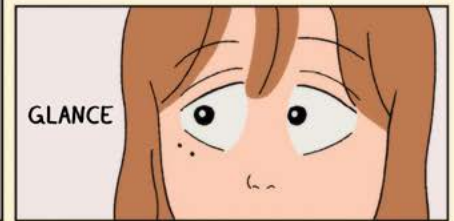
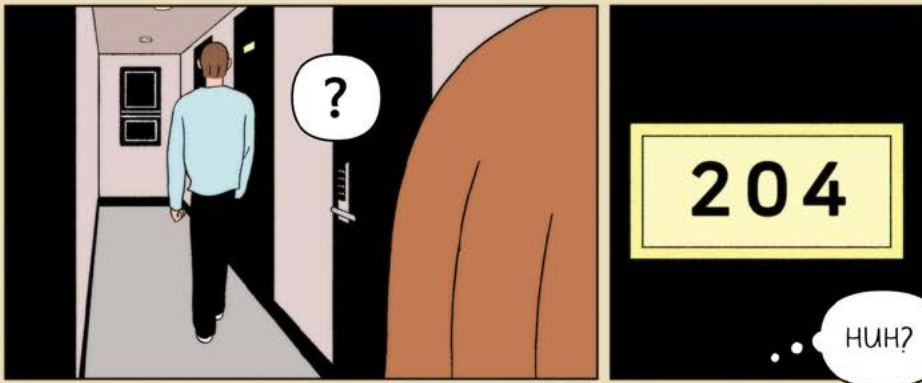
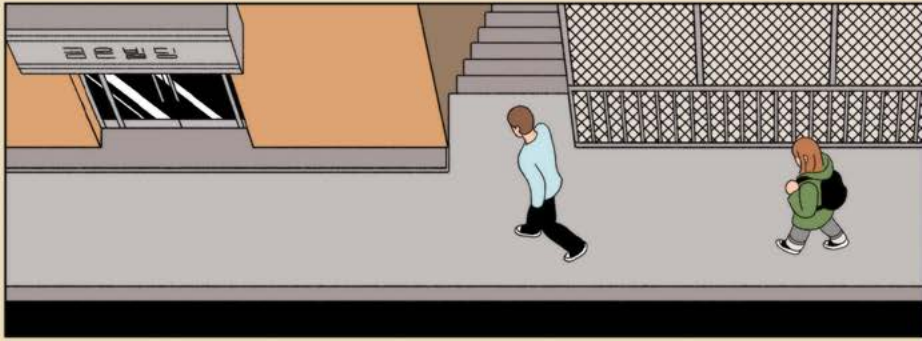




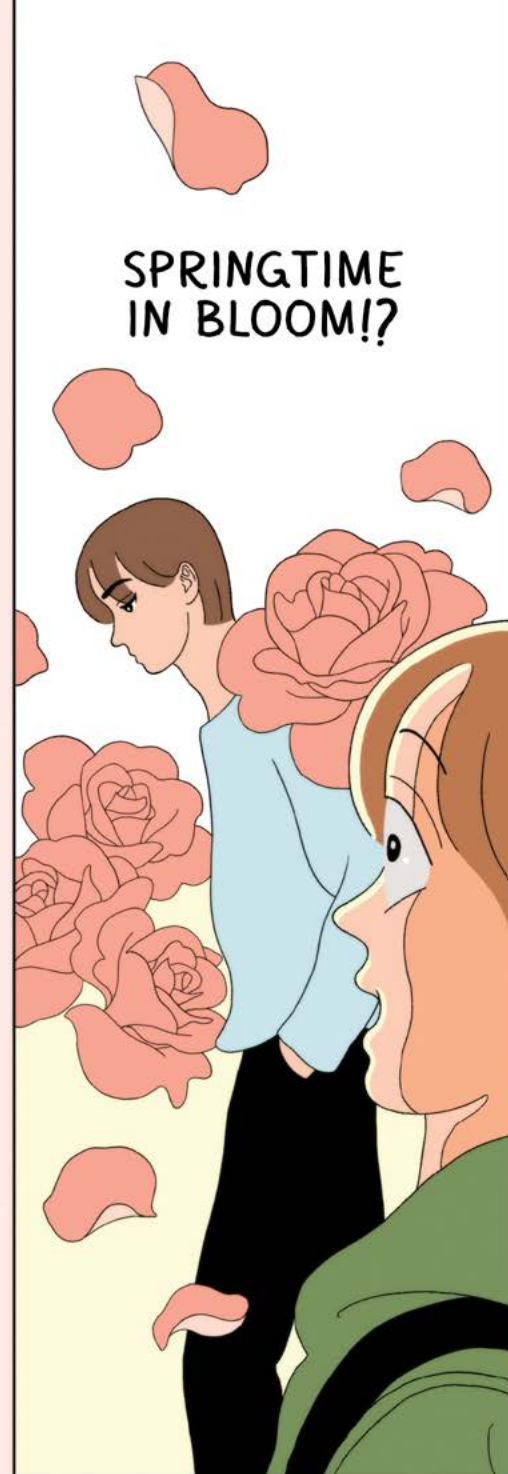
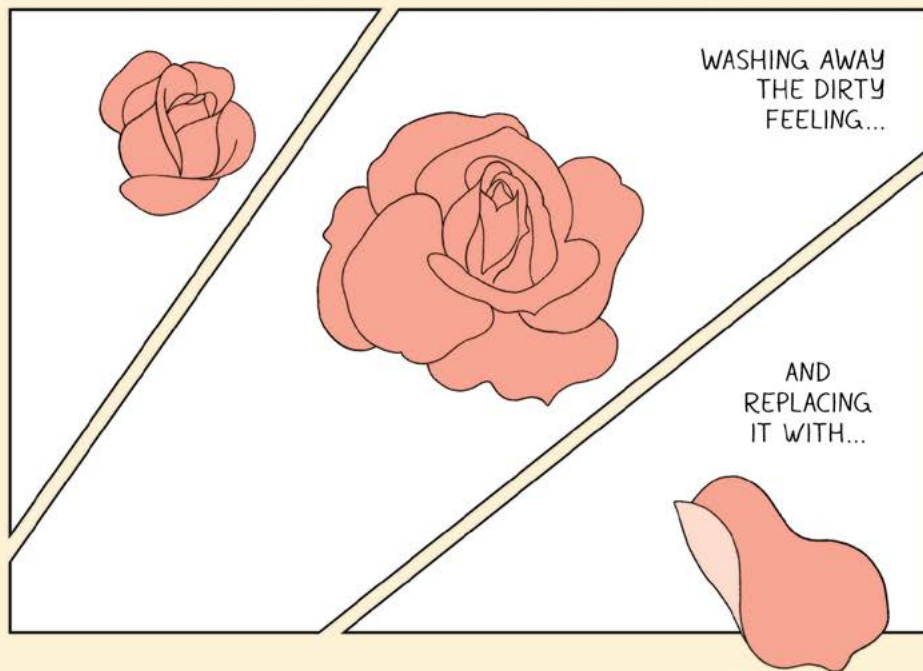
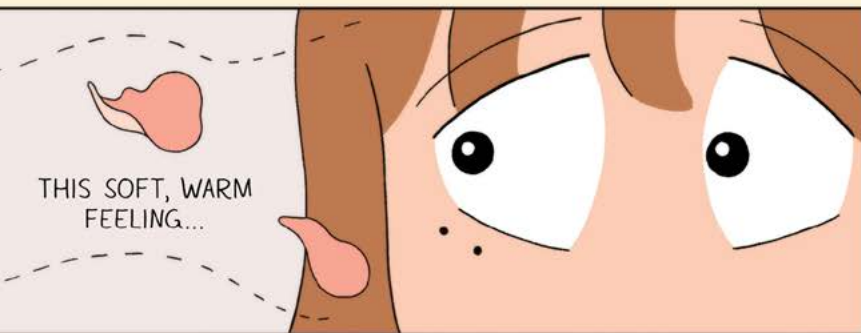
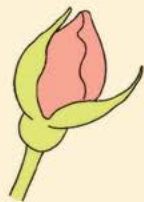
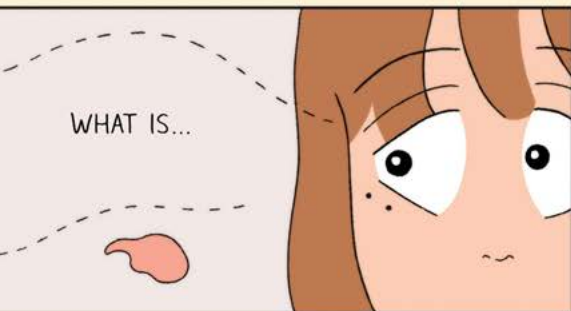




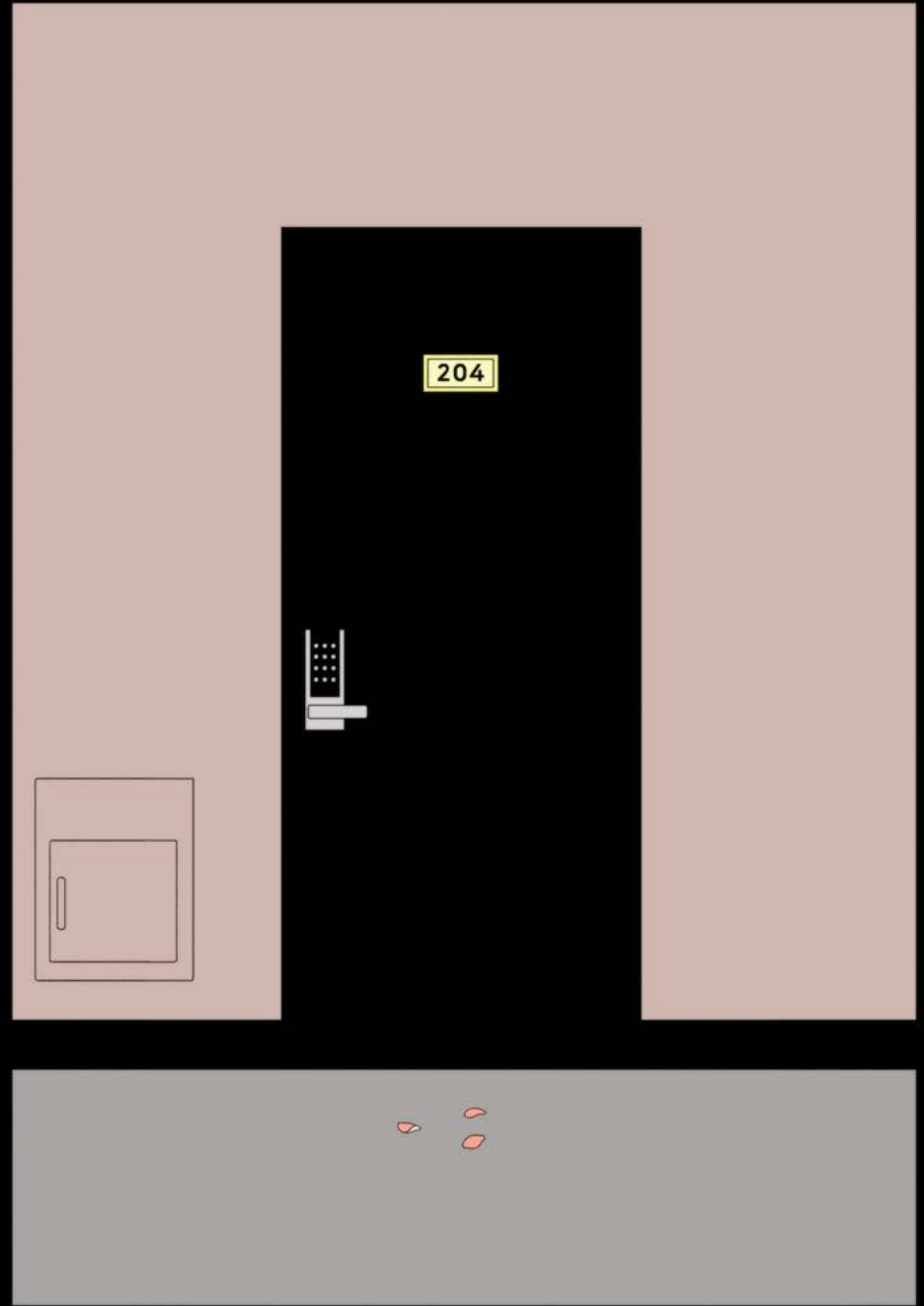
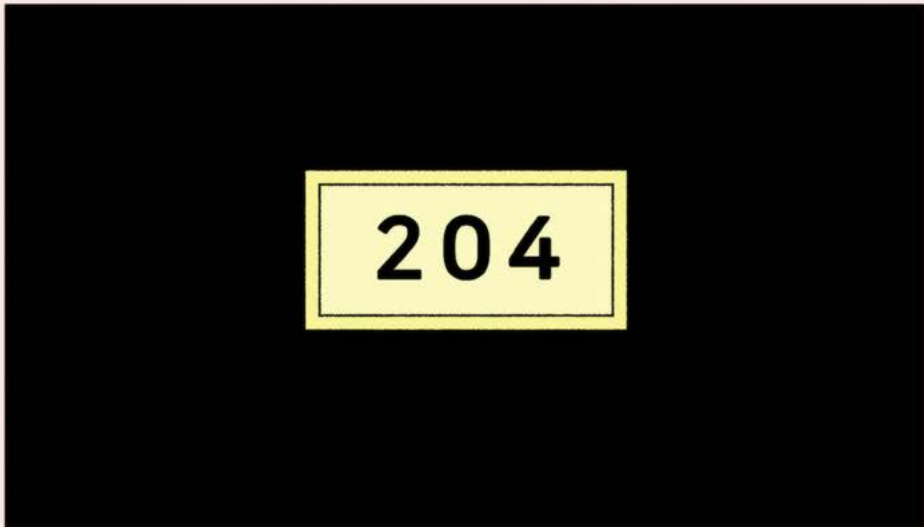
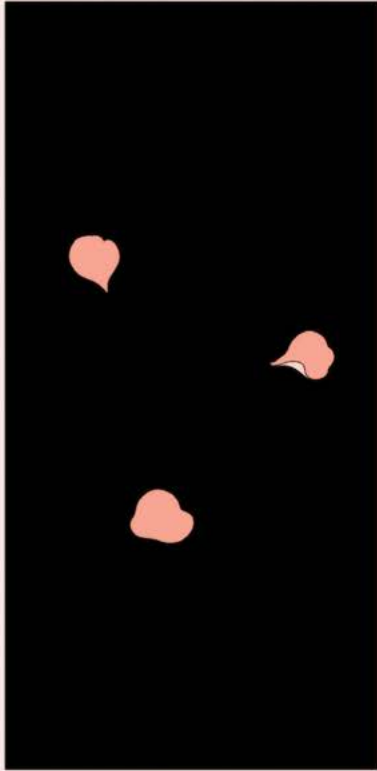














THUMP

THUMP

THUMP

THUMP

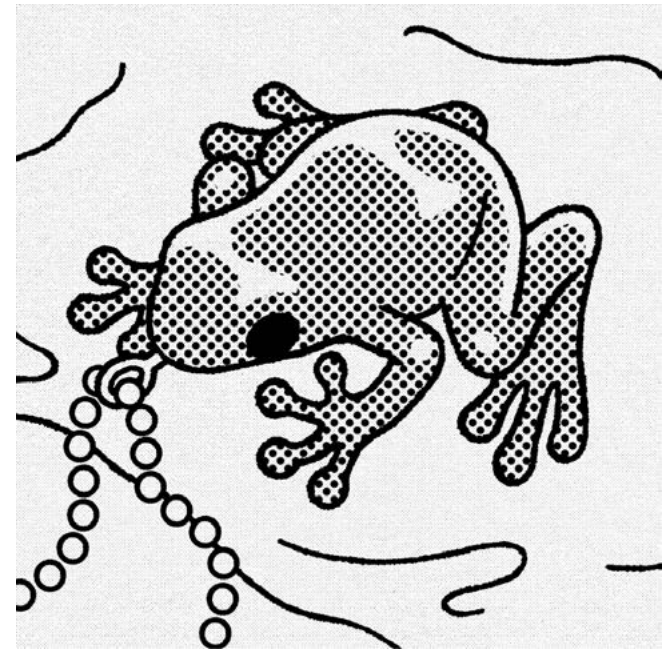
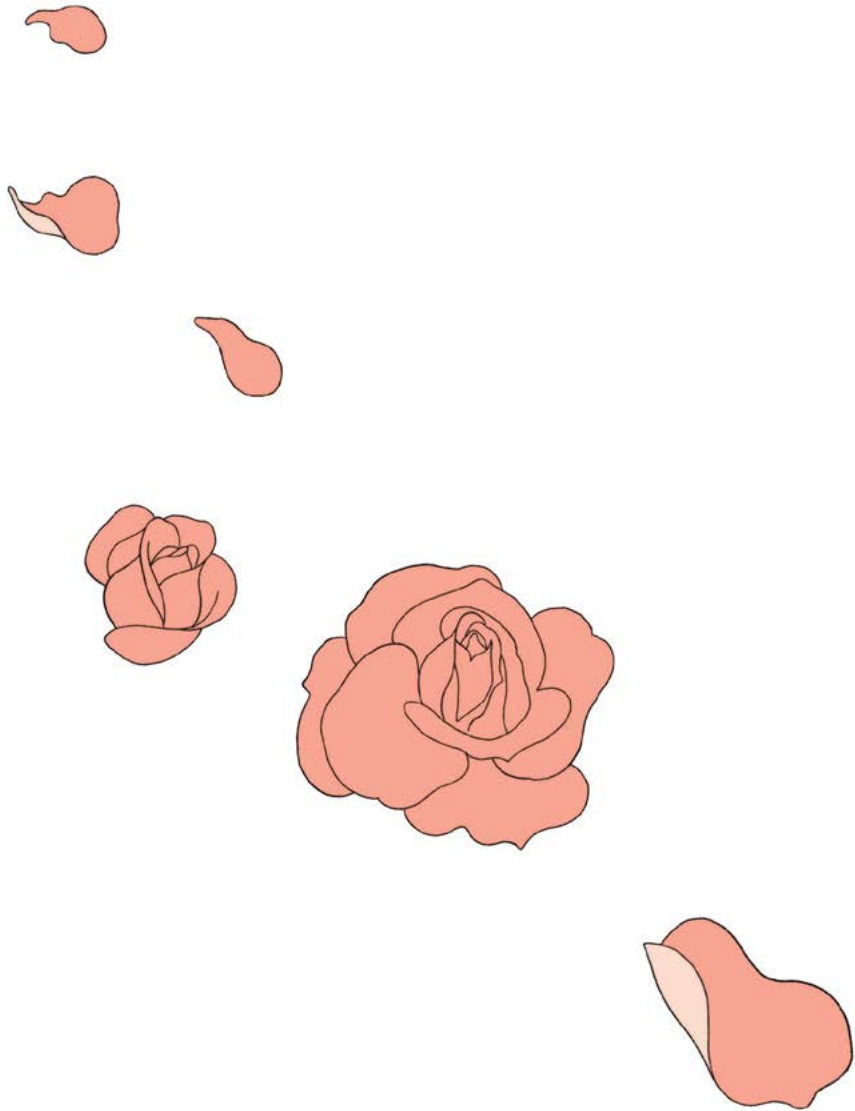


THU-

SO  
HAND  
SOME  
!!

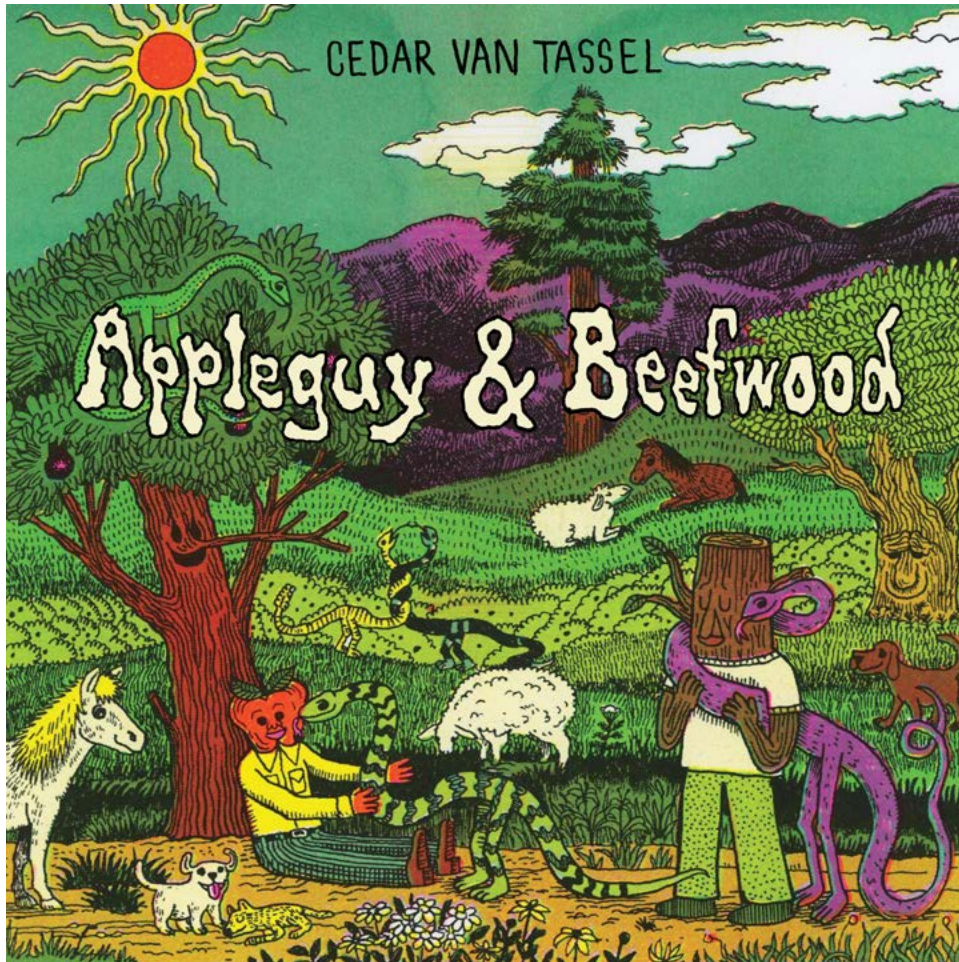
-UMP





An illustrator and cartoonist based in Seoul, **Choi Sungmin** has published several short comics and graphic novels. *Narrow Rooms* is her first to be translated to English.





# APPLEGUY & BEEFWOOD

CEDAR VAN TASSEL

**A serial buddy comedy like no other from the mind of Cedar Van Tassel**

Cartoonist Cedar Van Tassel has created the great new comic strip of the modern era: a perfect jewel in an underappreciated genre in the comics field—the serial buddy comedy. Using rural agriculture as a stepping-off point, he tackles climate change, small-town politics, psychedelics, mysticism, and friendship.

*Appleguy & Beefwood's* rapid-fire dialogue and tightly wound humor is

reminiscent of classic buddy comics as wide-ranging as *Calvin and Hobbes* or *Mutt and Jeff*. Van Tassel's wiry, delightfully jagged characters walk and talk as the world grows both physically and spiritually around them.

This approachably hilarious take on the existential and esoteric distills the absurdities of the modern everyday into four panels with forthright wit and a discerning eye.

---

JUNE 2026 • \$25 USD / \$35 CAD • B&W • 5.75" X 5.875" • 200 PAGES  
HARDCOVER • COMICS & GRAPHIC NOVELS/HUMOROUS • ISBN 978-1-77046-843-6



moblequy

SO BALLNUT, I HEARD YOUR DYSTOPIAN SOIL EROSION YA NOVEL GOT PUBLISHED?

SURE DID!

HAS IT BEEN WELL-RECEIVED?

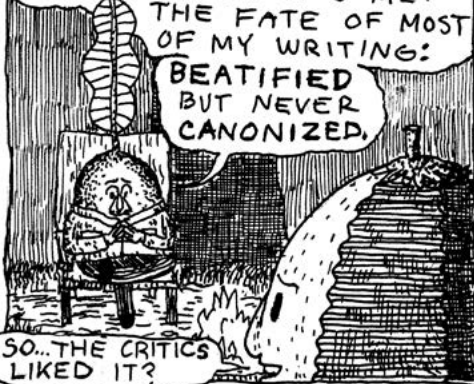


THE BOOK IS BEING COMPARED TO AMERICAN CLASSICS BUT UNFORTUNATELY IT'S MET

THE FATE OF MOST OF MY WRITING:

BEATIFIED BUT NEVER CANONIZED.

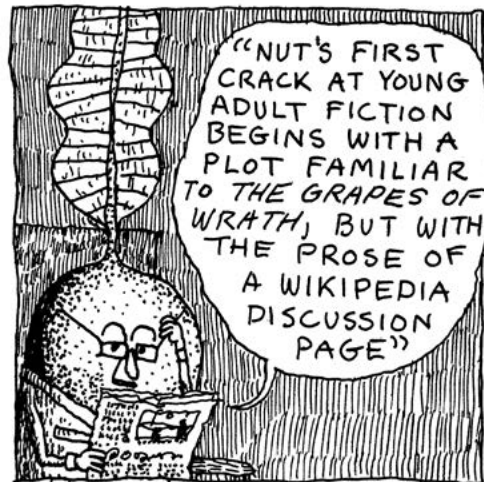
SO...THE CRITICS LIKED IT?



moblequy

THIS WAS ONE OF THE LAST THINGS BUILT BY HUMANS BEFORE THEY VANISHED.

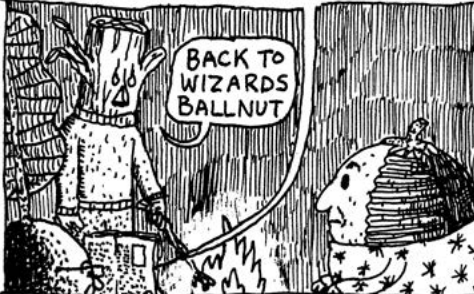
WE CAN ONLY IMAGINE IT WAS ERECTED IN A TIME OF GREAT TURMOIL



"NUT'S FIRST CRACK AT YOUNG ADULT FICTION BEGINS WITH A PLOT FAMILIAR TO THE GRAPES OF WRATH, BUT WITH THE PROSE OF A WIKIPEDIA DISCUSSION PAGE"

"IT'S ALSO UNCLEAR IF NUT HAS EVER ACTUALLY MET A YOUNG ADULT. THE NOVEL'S PROTAGONIST YOUTHS ARE DESCRIBED ONLY AS 'FEEBLE-MINDED RUNTS'"

BACK TO WIZARDS BALLNUT

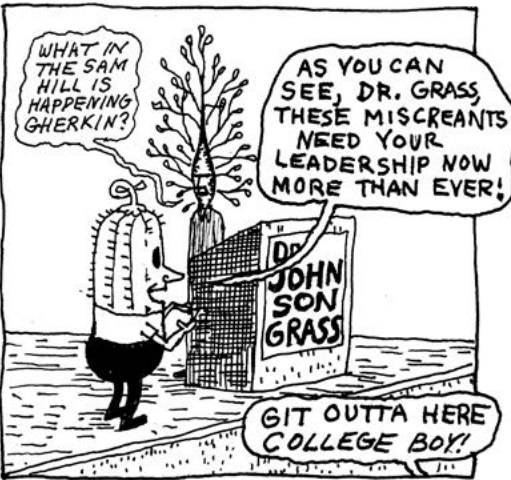
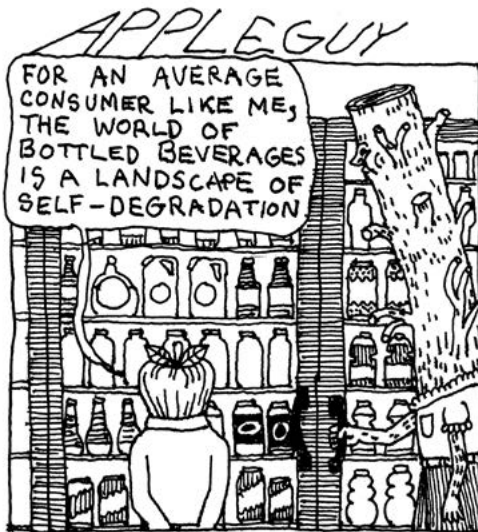
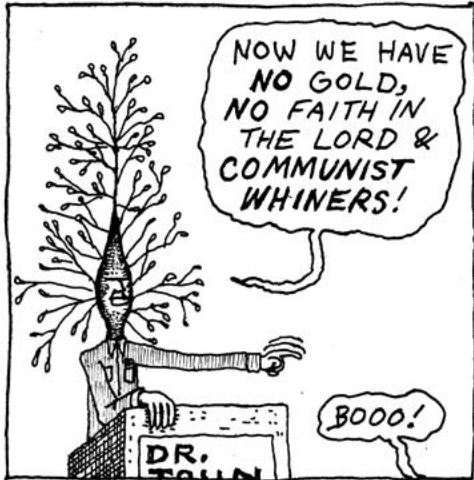
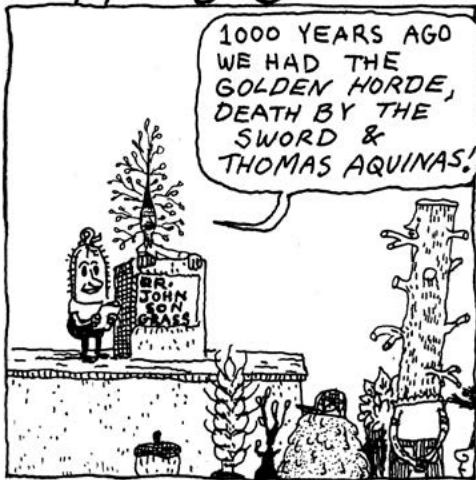


IT'S A NICE SENTIMENT

THEY WERE PLEADING TO THE POSSUMS FOR MERCY



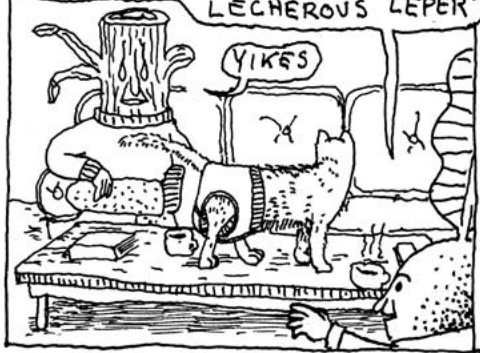
# Appleguy





# Applebees

MY NEXT NOVEL IS A TWIST ON THE CLASSIC ANTIHERO TALE, IT STARS A CRIMINAL MASTER-MIND CALLED "THE LECHEROUS LEPER"



THE READER IS MADE TO BELIEVE THAT THE CAT IS A GOOD VIL

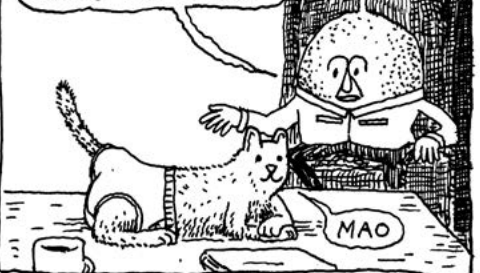


# Applebees

WISE OLD TREE, WHAT MADE THE HUMAN BEINGS HERE IN AMERICA DISAPPEAR?



OH, SPHINXTER? LOTS OF PEOPLE DRESS UP THEIR PETS. UNDERWEAR SEEMED LIKE THE MOST REASONABLE PLACE TO START



WELL IT MAKES ME FEEL LIKE SOMETHING TERRIBLE IS ABOUT TO HAPPEN



THEY GOT RAPTURED TO HELL?!

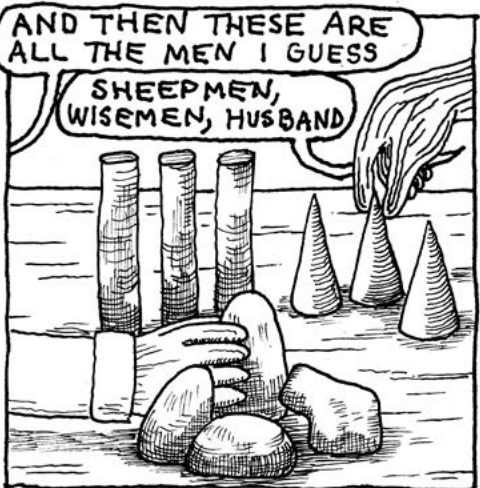
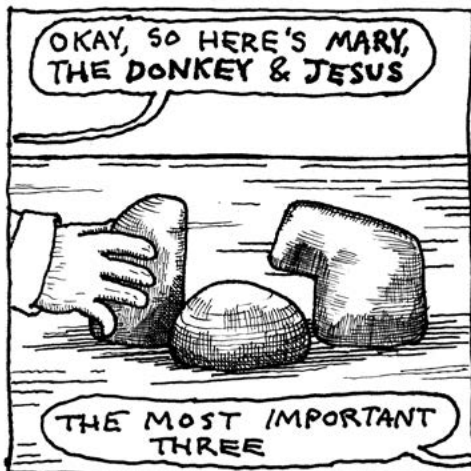


TO PURGATORY?? TO THE BARDO??





baseguy



appleju





# AppleGuy

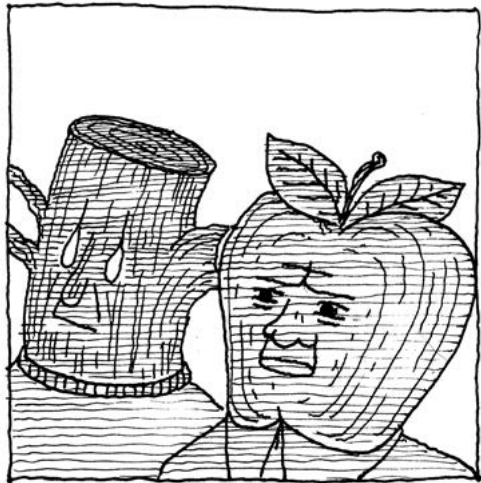


# AppleGuy

GOUTSTALK & I HAVE BEEN WORKING ON SOME COUNTRY MUSIC INSPIRED BY J.R.R. TOLKIEN'S MIDDLE-EARTH







**Cedar Van Tassel** was born in Saline County, Kansas, in 1999. He started drawing *Appleguy* as a comic strip for the Marlboro College student newspaper, and started publishing it regularly as a weekly Instagram comic in 2022. His work has been published in comics anthologies like *CRAM* and *Frankenstein Magazine*. A lifelong plant and prairie lover, he does work on ecological restoration projects throughout the Great Plains. He lives in Gypsum, Kansas.





# Yoshiharu TSUGE

*A Nobody Artist*

## A NOBODY ARTIST YOSHIHARU TSUGE

TRANSLATED BY RYAN HOLMBERG

**A revealing glimpse into the life and times of alt-manga's most intriguing comics auteur**

*A Nobody Artist* features a number of loosely (and disputably) semiautobiographical vignettes often concerning a young cartoonist trying to make a go of it in the shifting manga market. True to form, Tsuge delivers much more than a straight accounting of a cartoonist's life. Lust routinely distracts our young artists while older artists again and again provide a model for what not to do, or more likely, where a cartoonist's life will lead you. Fleeting moments of domestic happiness are upset by bouts of self-doubt. As always, Tsuge's art is succinct and glorious—a beautiful document of a changing Japan.

This penultimate volume in Drawn & Quarterly's complete collection of the legendary manga-ka's oeuvre collects

richly-detailed and deeply human comics stories originally published between 1981 and 1985. Translated by prolific manga scholar and art historian Ryan Holmberg.

### PRAISE FOR YOSHIHARU TSUGE

"Tsuge throws open his inner gates of possibility and lets the world rush in with all its complexity, humanity, beauty, uncertainty and violence."

—Chris Ware, *The Washington Post*

"A gritty and humorous postwar Japan is depicted in these early works by the influential manga cartoonist."—*The Guardian*

"Tsuge's raw and profound work is equal parts pathos and poetry, streaked with irony and ribaldry."—*Kirkus*, Starred Review

---

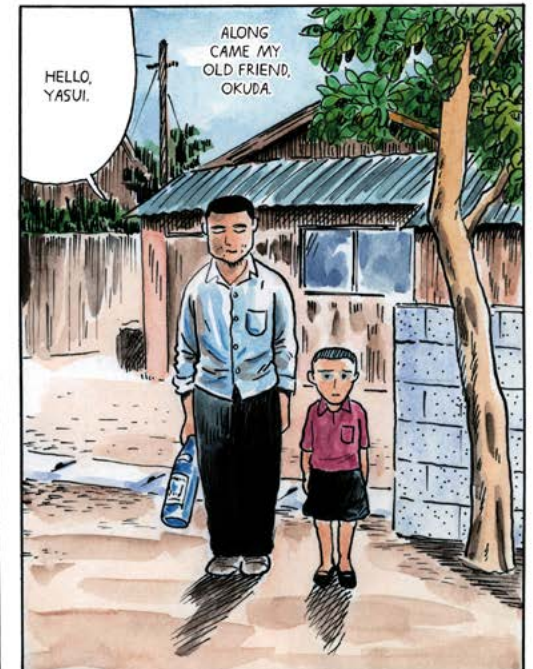
AUGUST 2026 • \$30 USD / \$40 CAD • PARTIAL COLOR • 6.1" X 8.4" • 304 PAGES • HARDCOVER  
COMICS & GRAPHIC NOVELS / EAST ASIAN STYLE / MANGA / GENERAL • ISBN 978-1-77046-859-7



These spreads are meant to be read from right to left.

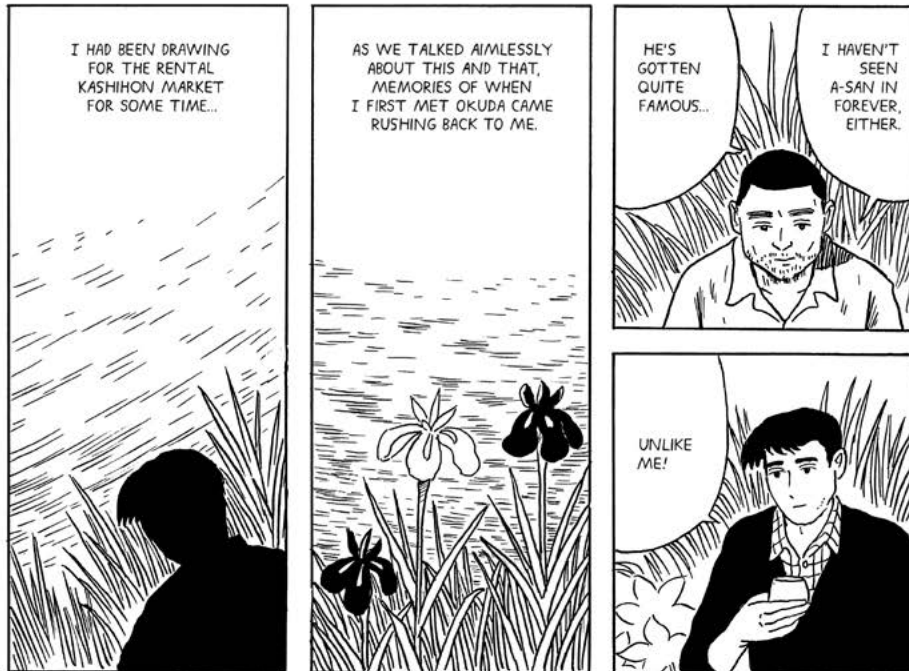


SIGN: FUJI VIEW APARTMENTS





*These spreads are meant to be read from right to left.*

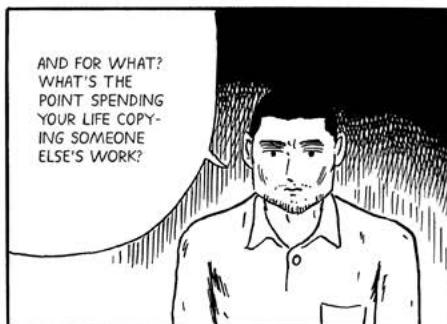


TSUKUDANI: SIMMERED SEAWEED SNACK





*These spreads are meant to be read from right to left.*

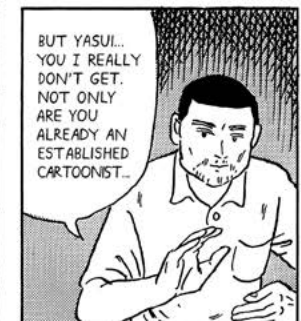
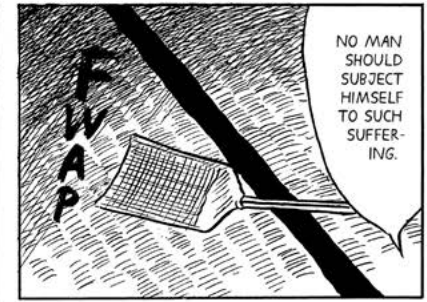




*These spreads are meant to be read from right to left.*

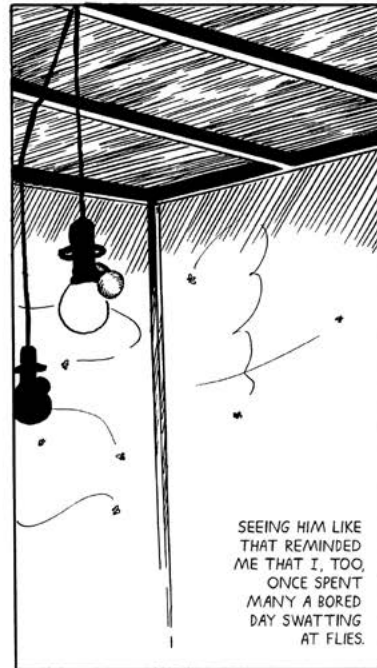
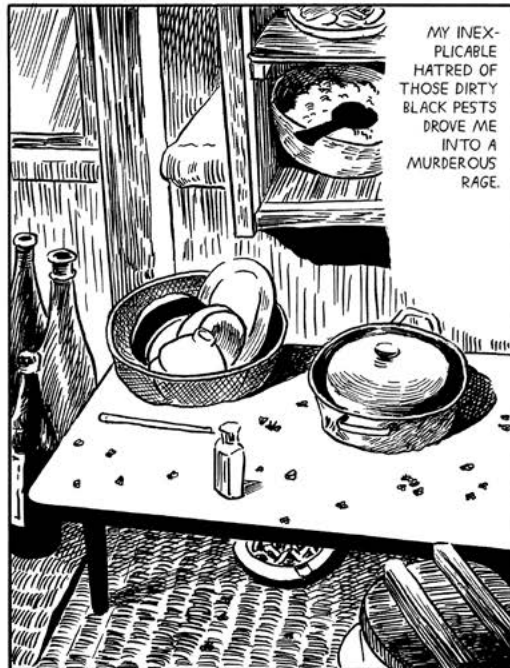
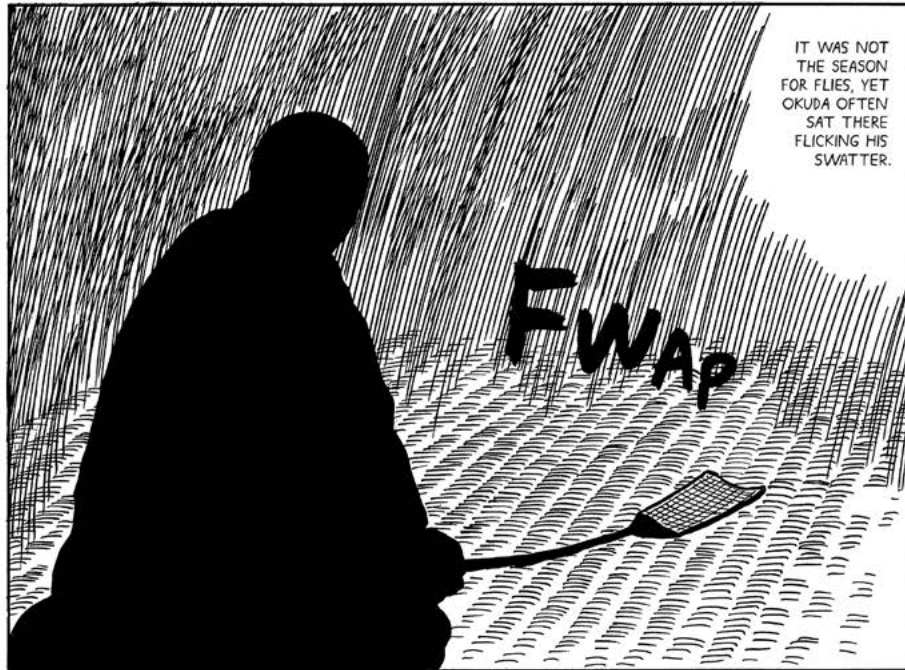


BOOK: ISLES OF APOLLO



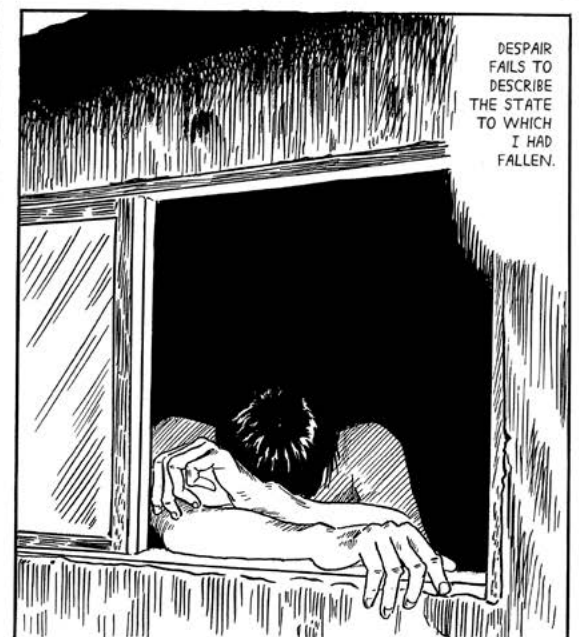
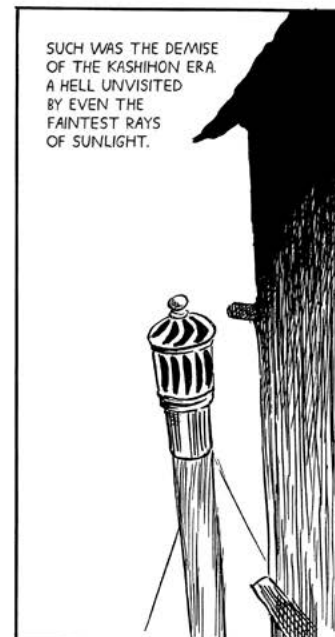


*These spreads are meant to be read from right to left.*



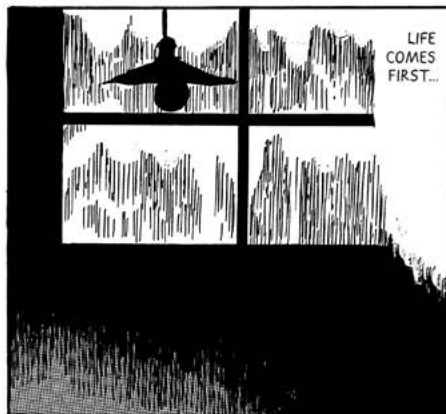
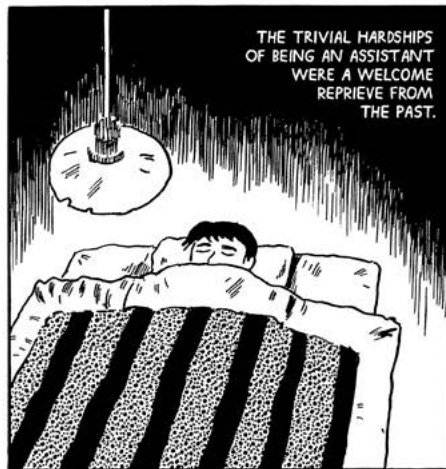
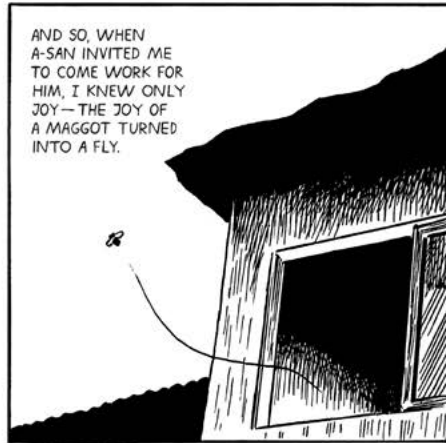


*These spreads are meant to be read from right to left.*





*This page is meant to be read from right to left.*



**Yoshiharu Tsuge** was born in Tokyo in 1937. Influenced by the adventure comics of Tezuka Osamu and the mystery manga of Tatsumi Yoshihiro and Matsumoto Masahiko, he began making his own comics in the mid '50s. He also assisted Mizuki Shigeru during his explosion of popularity in the '60s. In 1968, Tsuge published the groundbreaking surrealistic story "Nejishiki" in the legendary alternative manga magazine *GARO*. It cemented his position as not only an influential cartoonist, but also a major figure within Japan's artistic counterculture. Tsuge is considered the greatest practitioner of the semi-autobiographical "I-novel" genre of comics-making. In 2020, he was honored for his career achievements at Angoulême International. In 2022, he was one of the first mangaka to be inducted into the prestigious Japan Art Academy.





# THE LEGEND OF KAMUI

SHIRATO SANPEI



# THE LEGEND OF KAMUI

## VOLUME 4

SHIRATO SANPEI

TRANSLATED BY RICHARD RUBINGER WITH NORIKO RUBINGER

**The plot thickens in Shirato Sanpei's sweeping masterpiece!**

Long considered the greatest epic series in Japanese comics, *The Legend of Kamui* delicately balances the largest cast ever in manga while managing to make every character distinct.

In this fourth installment of the groundbreaking saga, the outcast Kamui finally enters the order of the ninja. But soon, he is tasked with assassinating his teacher Akame who has joined forces with a high-powered merchant. Elsewhere, Shosuke's hard work and innovative ideas have ingratiated him with the farmer class, beginning to bridge the gap with outcasts in a move towards collaboration—at least, until he is arrested for helping start the Tamate uprising.

*The Legend of Kamui* remains the most exciting adventure comic on the stands today while also managing to be the single greatest source for understanding

Edo-period Japan and how ALL modern civilizations are built. Originally serialized between 1964 and 1971 in the legendary alt-manga magazine *GARO*, this landmark work of historical fiction is translated from the Japanese by Richard Rubinger with Noriko Rubinger.

### PRAISE FOR *THE LEGEND OF KAMUI*

"Part adventure epic, part historical fiction, part political call to arms, this manga defies easy categorization... Readers will want to dive in."

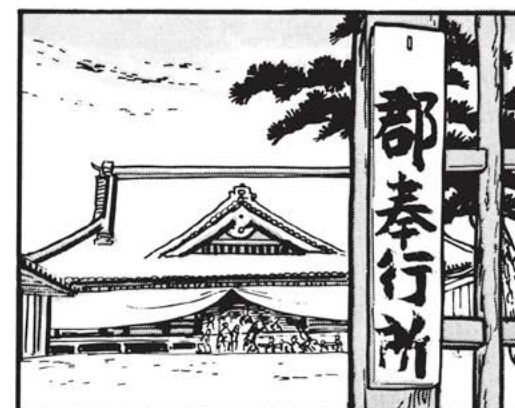
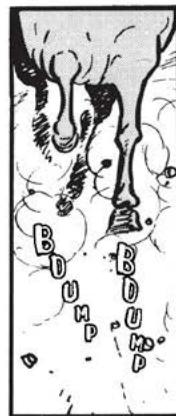
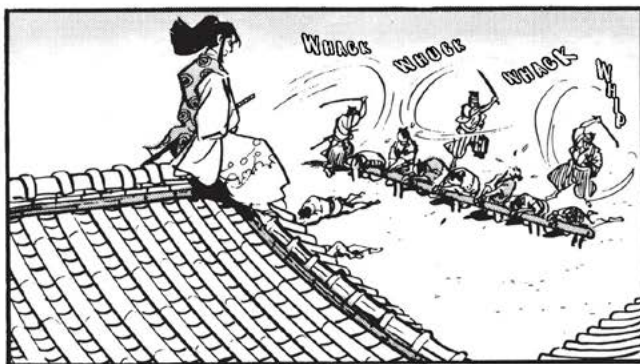
—*Publishers Weekly*, Starred Review

"*Kamui* opens on a confident, popular artist in full control of his work. [Shirato Sanpei] positions very primal, nearly mythic vignettes amidst a panoramic view of feudal society in 17th-century Japan."—Joe McCulloch, *The Comics Journal*

JULY 2026 • \$40 USD / \$50 CAD • 4-COLOR • 6.2" X 8.8" • 660 PAGES • PAPERBACK  
COMICS & GRAPHIC NOVELS / EAST ASIAN STYLE / MANGA / GENERAL • ISBN 978-1-77046-856-6



These spreads are meant to be read from right to left.



Magistrate's office

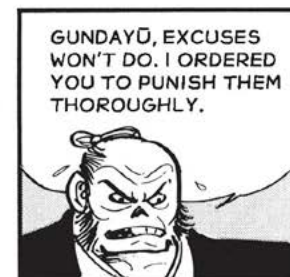
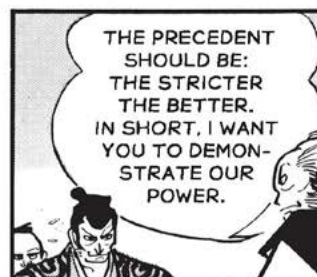
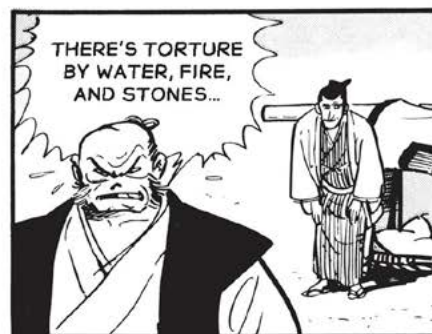
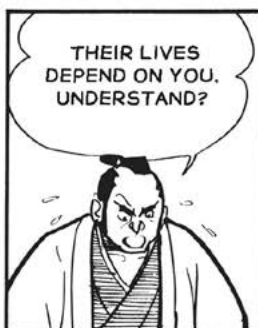
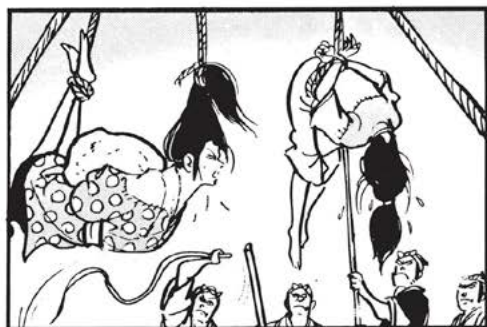
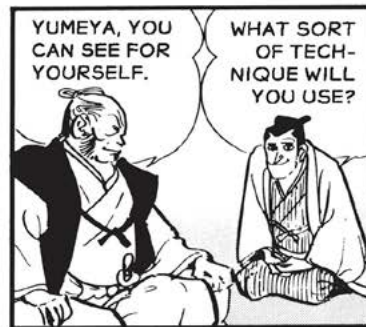




These spreads are meant to be read from right to left.

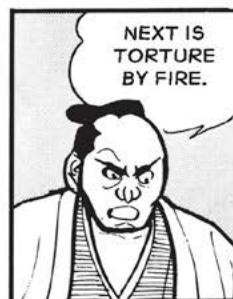
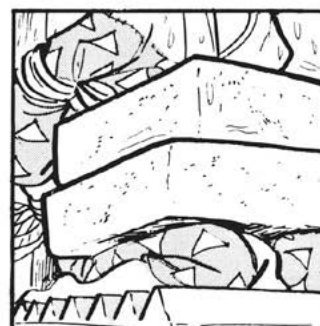
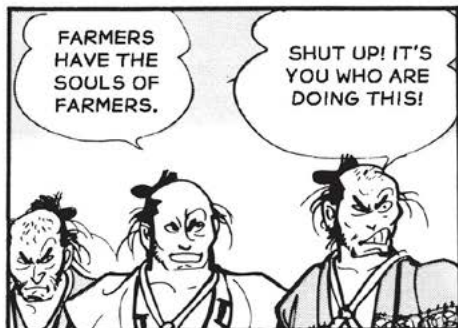


Shichibei is trying to oppose the metsuke and Kuraya's power grab in the domain. Taking advantage of the Tamate uprising, he sought favor with the castle warden by giving him money. They needed each other.



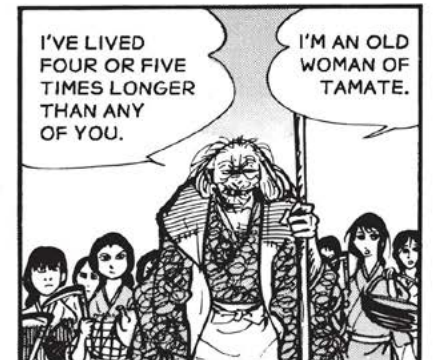
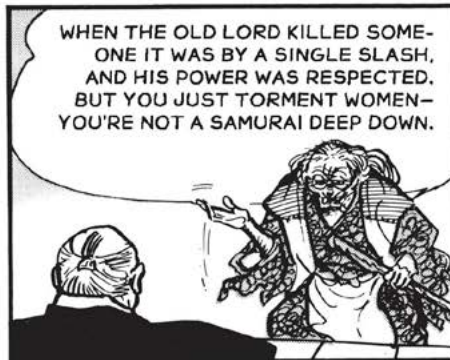
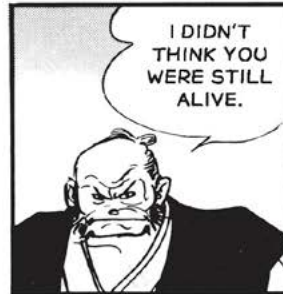


*These spreads are meant to be read from right to left.*





*These spreads are meant to be read from right to left.*

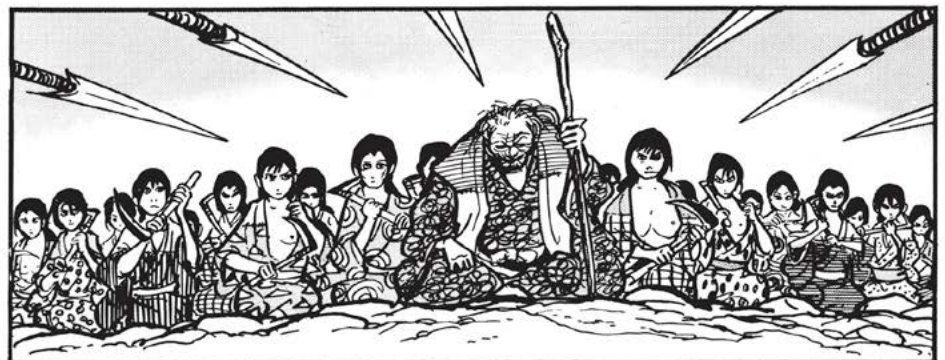
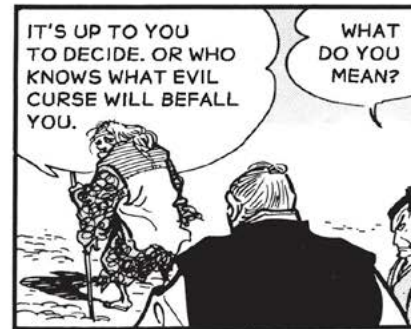
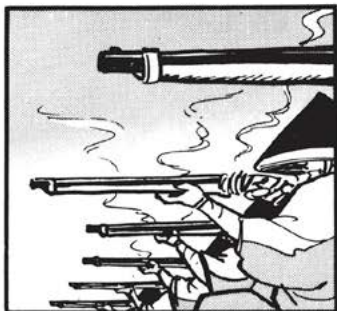




*These spreads are meant to be read from right to left.*

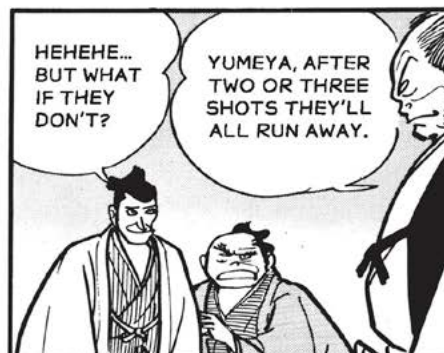
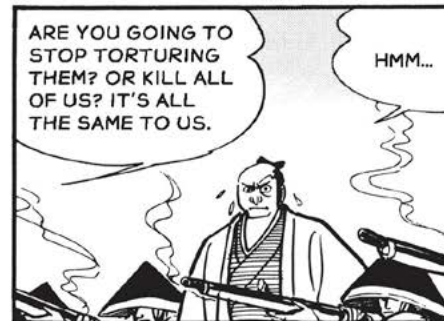
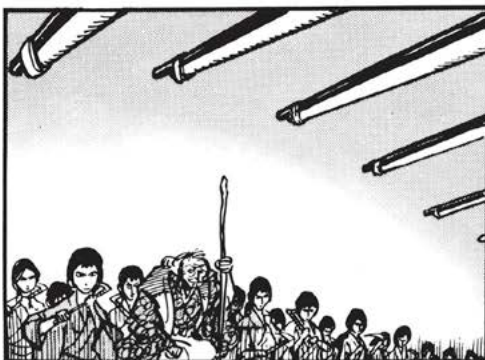
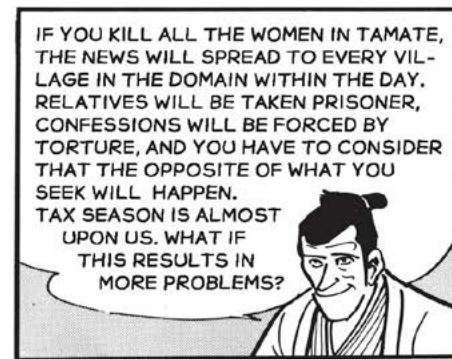
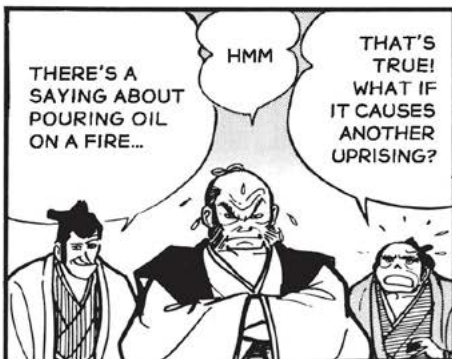
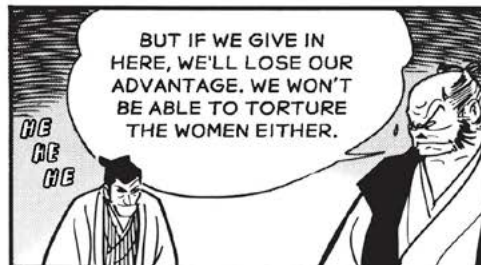
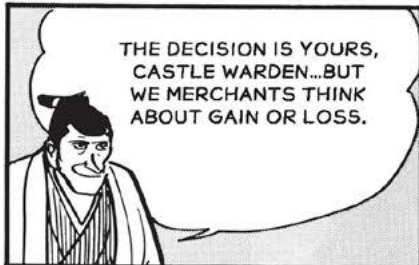
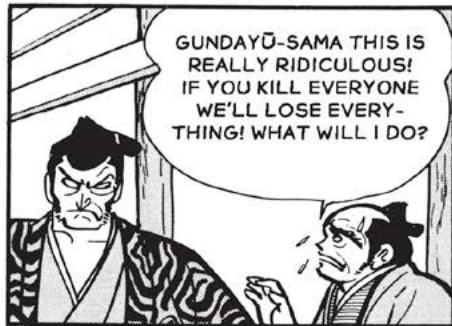


Farmers at that time were bound by all kinds of detailed restrictions on their ordinary lives by rulers. These covered labor, clothing, food, and shelter. They determined the tying of hair and regulated the cord used to do that. But it is noteworthy that people aged over 100 were given special exemptions.



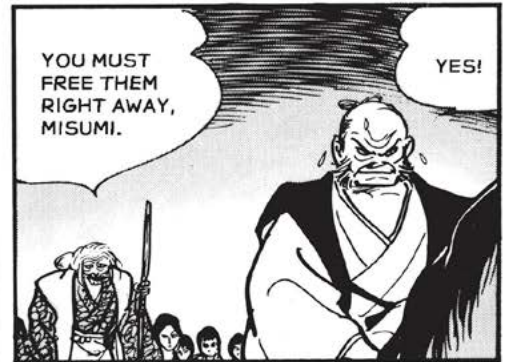
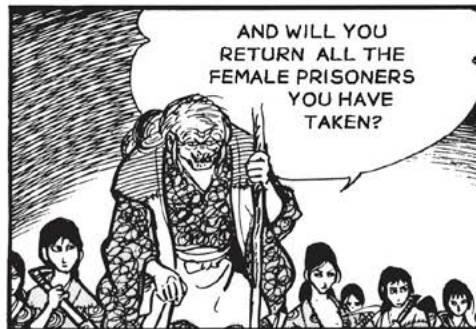
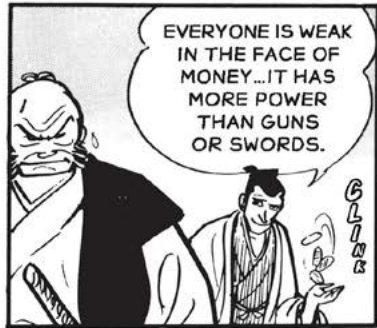


*These spreads are meant to be read from right to left.*





*These spreads are meant to be read from right to left.*







**Shirato Sanpei** was born in Tokyo in 1932. His father, Okamoto Tōki, was an oil painter whose artistic endeavors exposed the young Shirato to a variety of perspectives. Okamoto notably instructed Kurosawa Akira in painting and design before the latter became a filmmaker. After a seven-year stint as a kamishibai artist, Shirato would begin working in the kashihon manga market in 1957. *Kaze no Fujimaru*, an animated series based on an original story by Shirato, began to be broadcast in 1964. This was the first animation for which the young Miyazaki Hayao was in charge of original drawings. *The Legend of Kamui* debuted that same year in the pages of *Garo*—a manga periodical founded by Shirato—and now best known as a launching pad for other revered manga talents like Mizuki Shigeru and Tsuge Yoshiharu. Shirato died in 2021.





# MOOMIN ADVENTURES: BOOK THREE

TOVE JANSSON & LARS JANSSON



## The classic comic strip by Tove Jansson and Lars Jansson in a new paperback series

When D&Q debuted the Moomin comics in 2007, it was the first time that the strip had been published in English since its original appearance in the *London Evening News*. The series has since gone on to sell 400,000 copies. Now presented in an all-new softcover format that collects the best comics of both Tove Jansson and Lars Jansson, the *Moomin Adventures* series will introduce these timeless classics to a new generation of readers of all ages.

The Moomins are at it again in this third installment of the series! First, Moominpappa drags the whole family to a haunted lighthouse in “Moomin and the Sea,” to pursue his dream of writing a novel, and later he’s accidentally embroiled in a web of spycraft with his pal Wimsy in “Moominpappa and the Spies.” But the escapades don’t stop there, we follow the family as they contend with a series of gossip and troublesome unwanted houseguests in “Moomin Winter,” and we see Snorkmaiden travel back in

time to revolutionary France, perpetually in search of her prince charming, in “Snorkmaiden Goes Rococo.” Together, these stories offer the perfect balance of cheeky snark and good-natured fun, and the perfect introduction to Moominvalley for new readers of all ages.

The strip’s gentle humor and subtle yet sharp musings on life relay an utterly human existence through the lives of Moomin, Moominmamma, Moominpappa, Snufkin, Little My, Snork Maiden, and more.

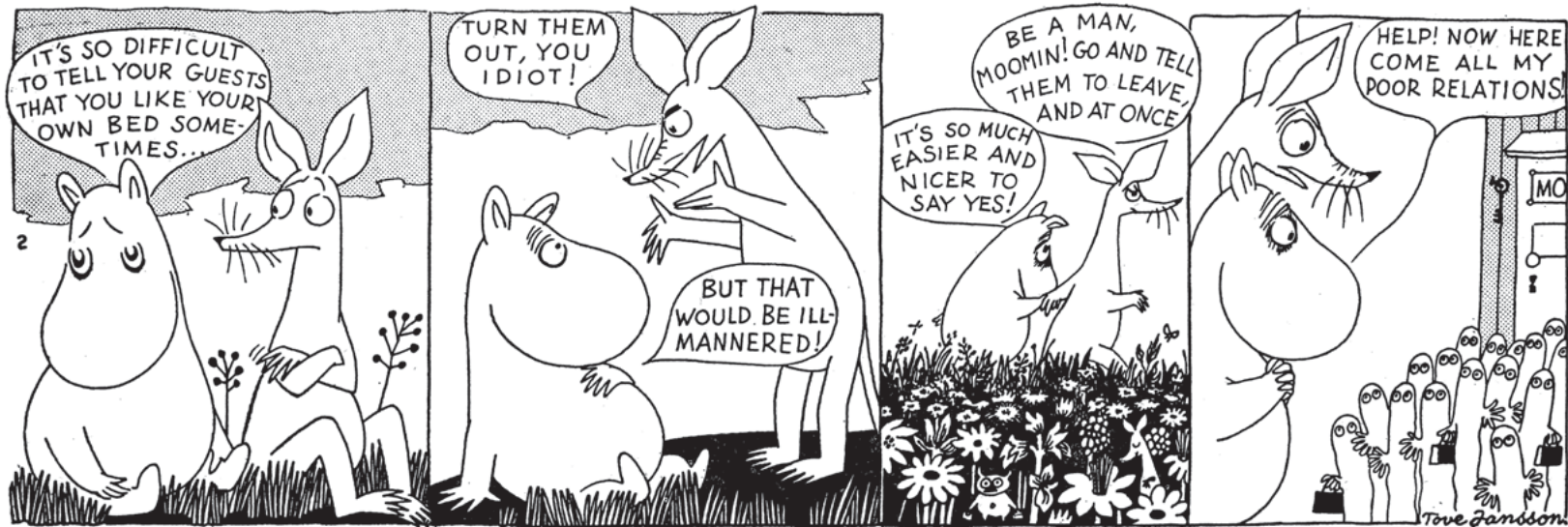
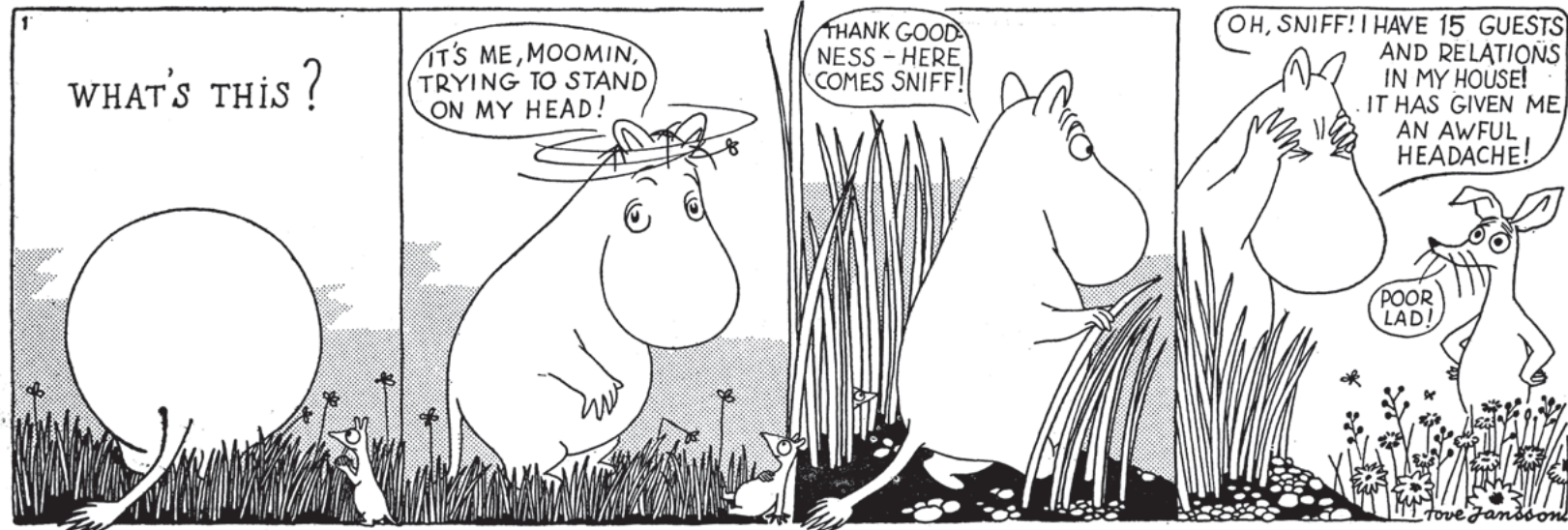
### PRAISE FOR MOOMIN ADVENTURES

“It’s no accident that a queer artist and author dreamt up such a compassionate haven, where difference isn’t demonized and conflict is an opportunity for growth.” —*Hyperallergic*

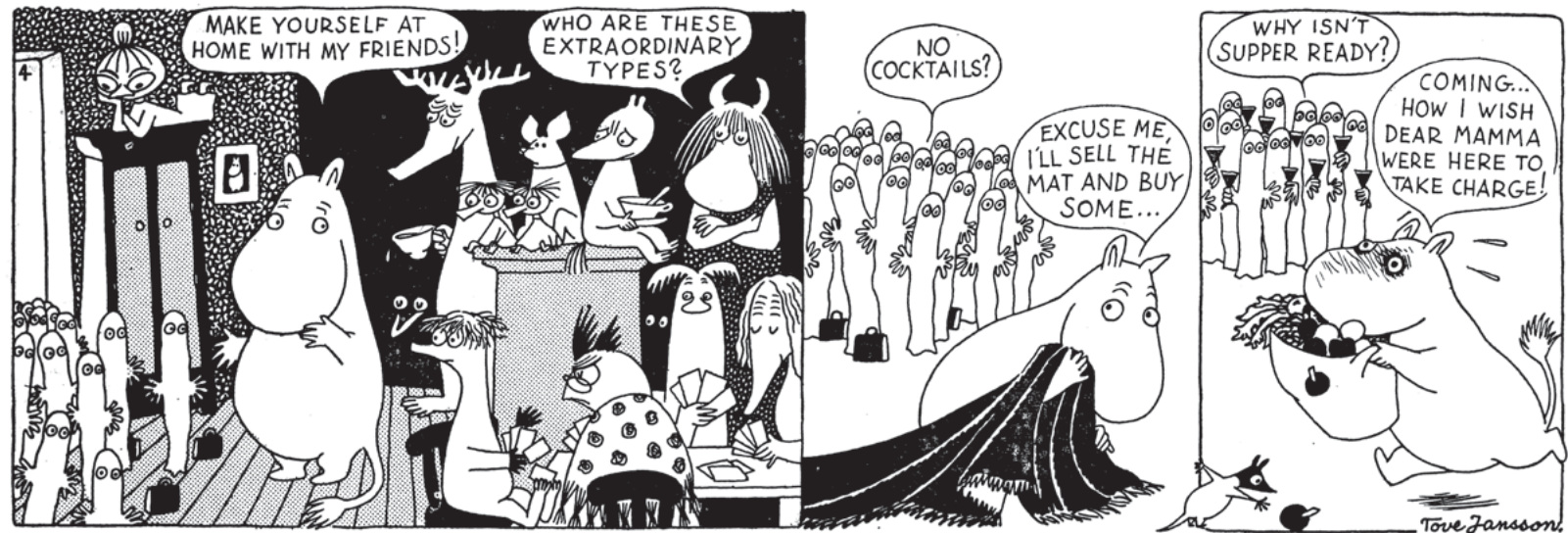
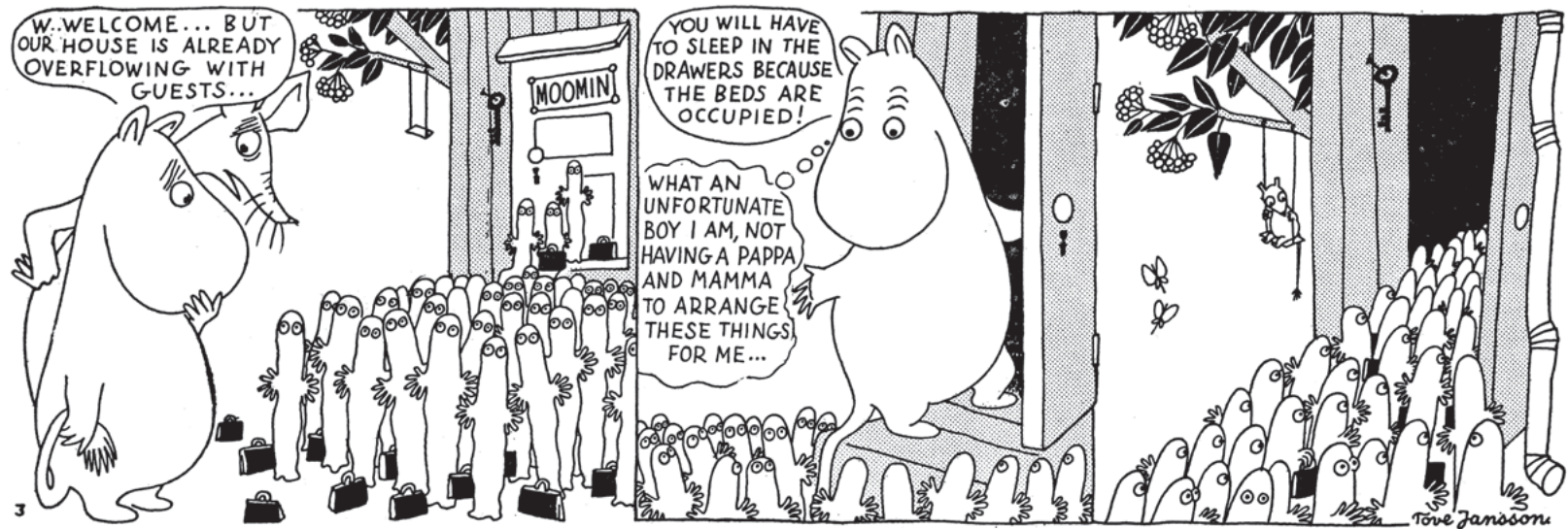
“Moomintroll were always intended by Ms. Jansson to be something of an adorable Trojan horse for more serious social issues.” —*The New York Times*

JUNE 2026 • \$23 USD / \$30 CAD • B&W • 8.4" X 6" • 324 PAGES  
PAPERBACK • COMICS & GRAPHIC NOVELS/HUMOROUS • ISBN 978-1-77046-855-9

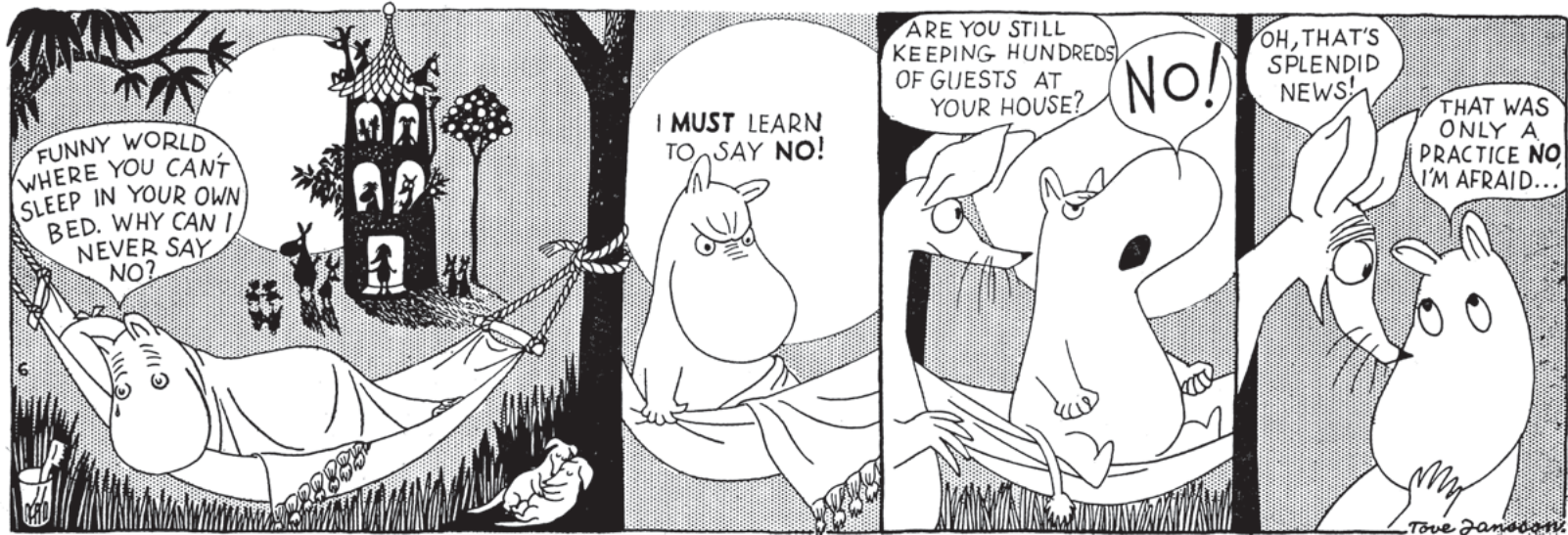
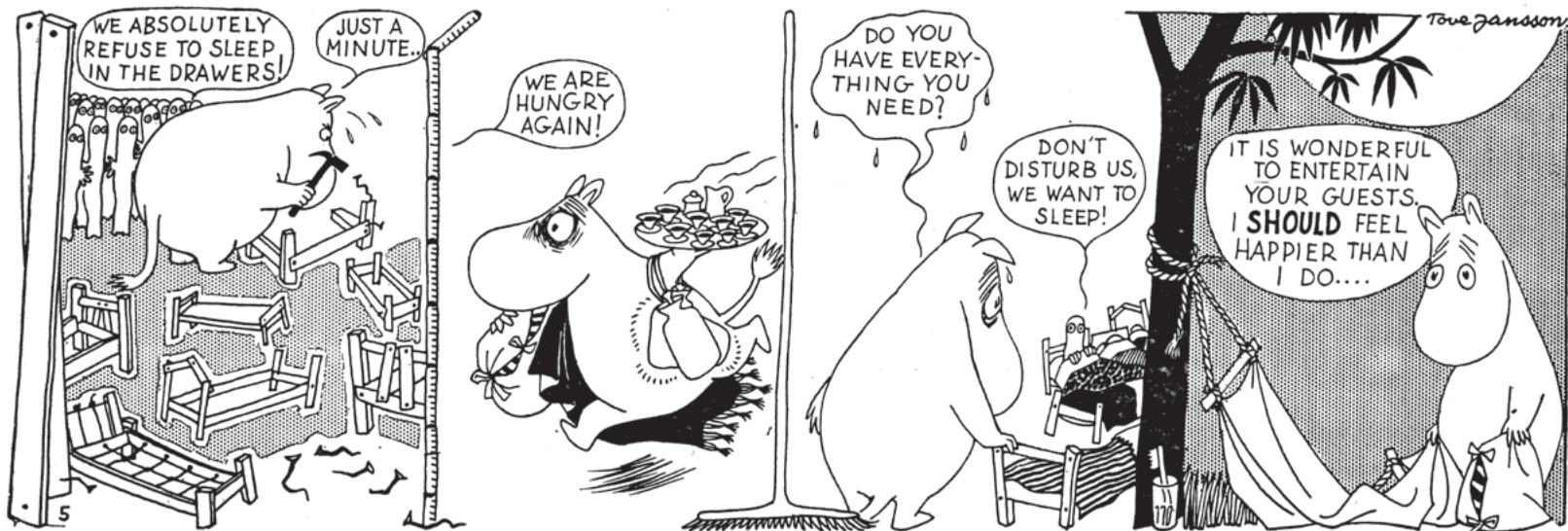




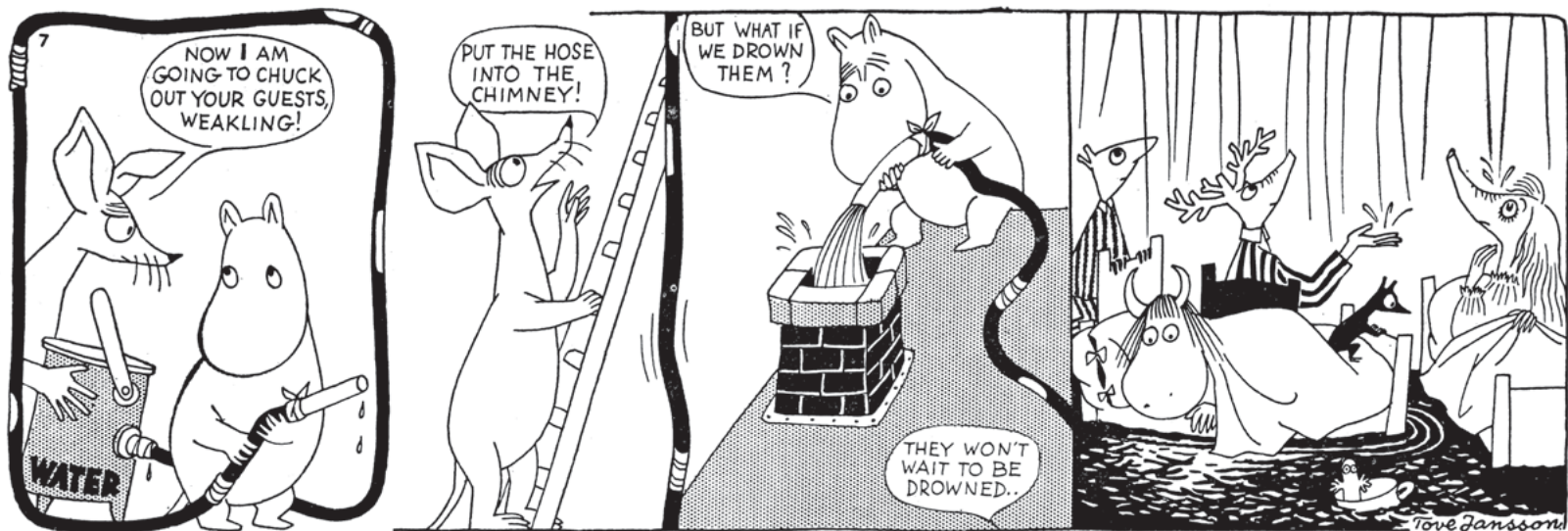




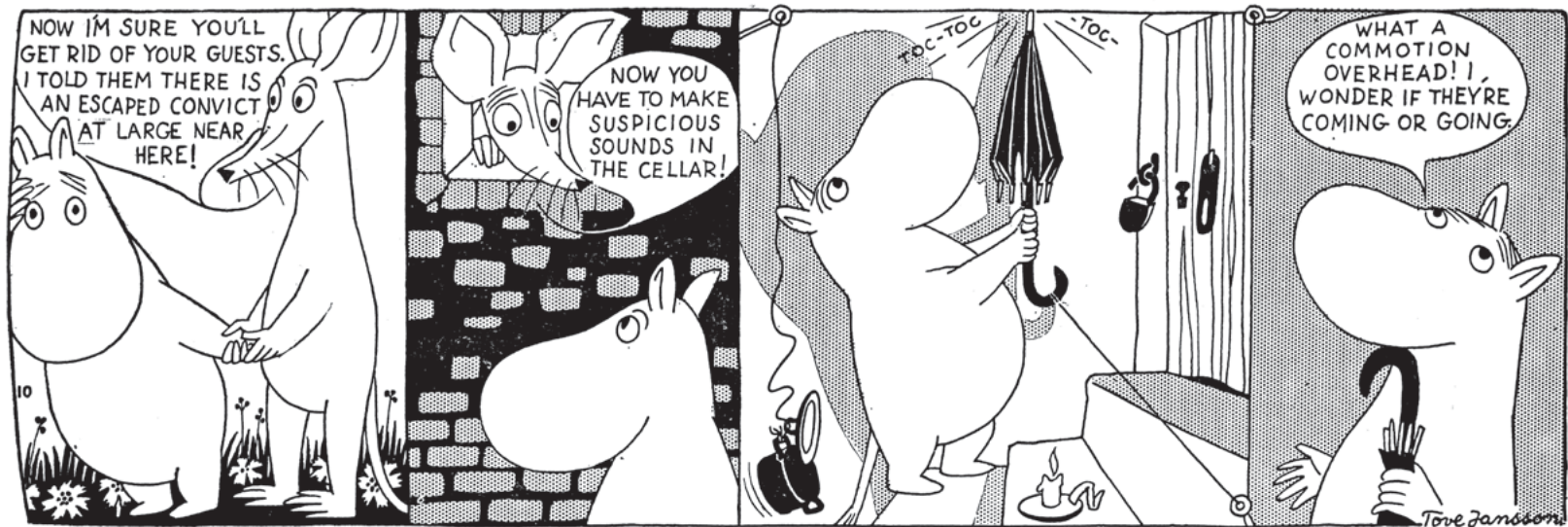
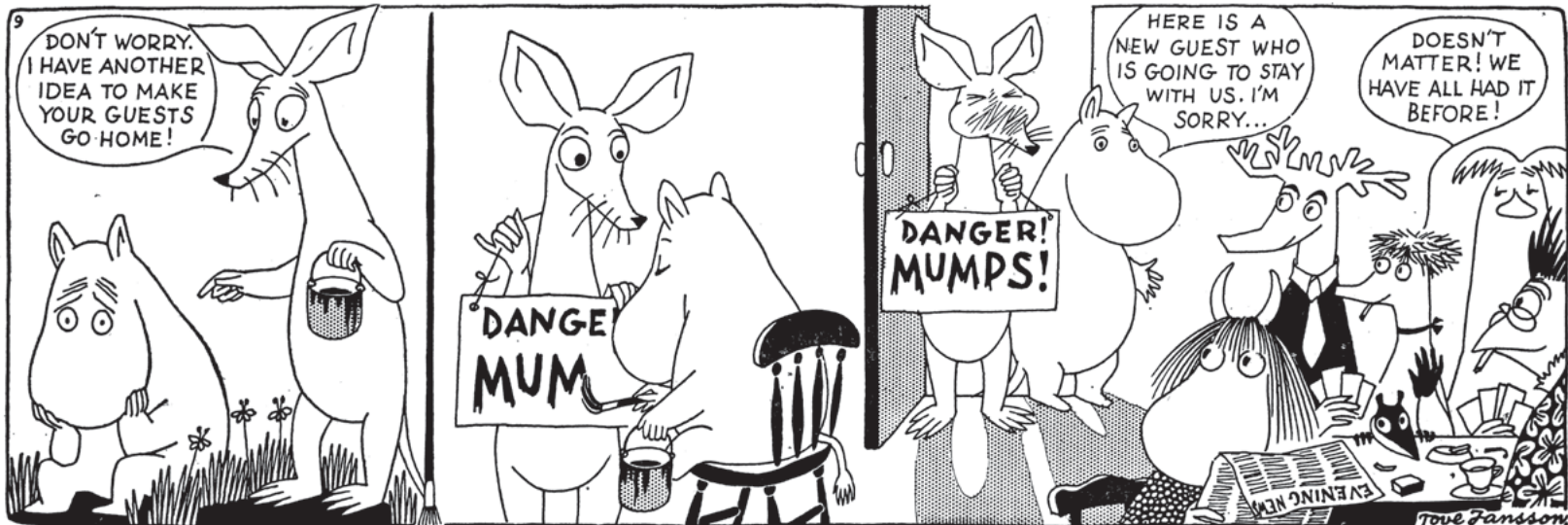




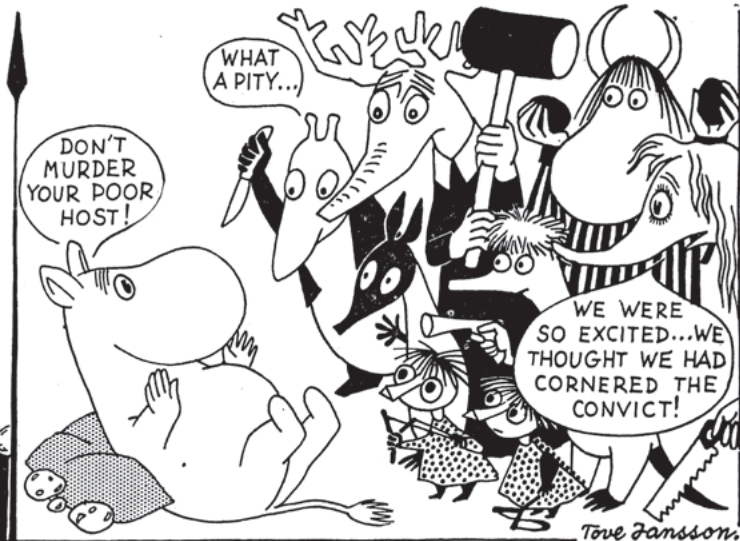
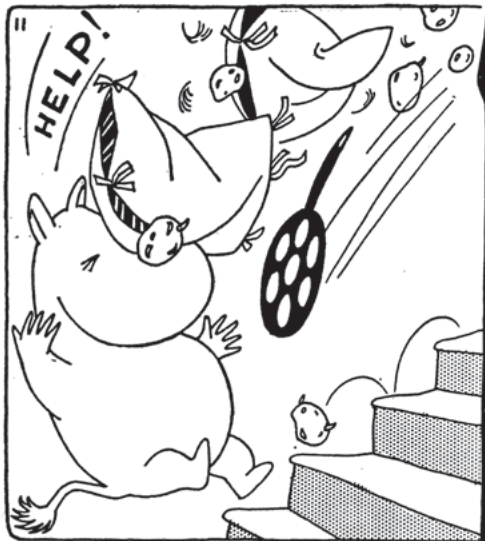




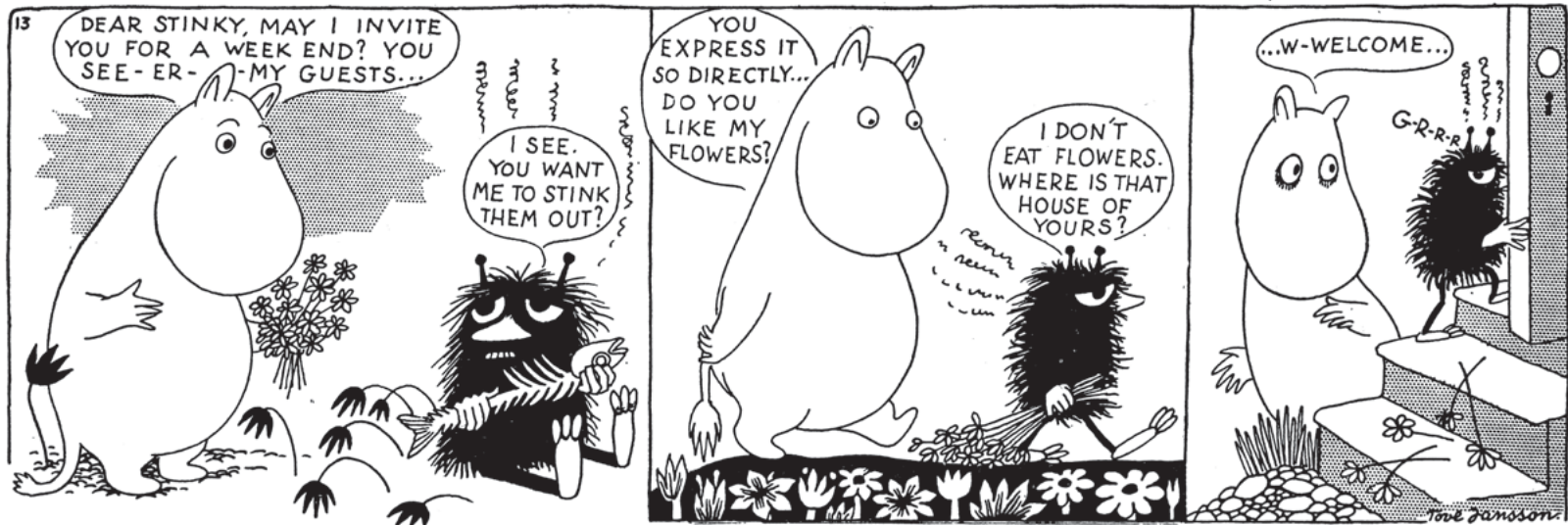




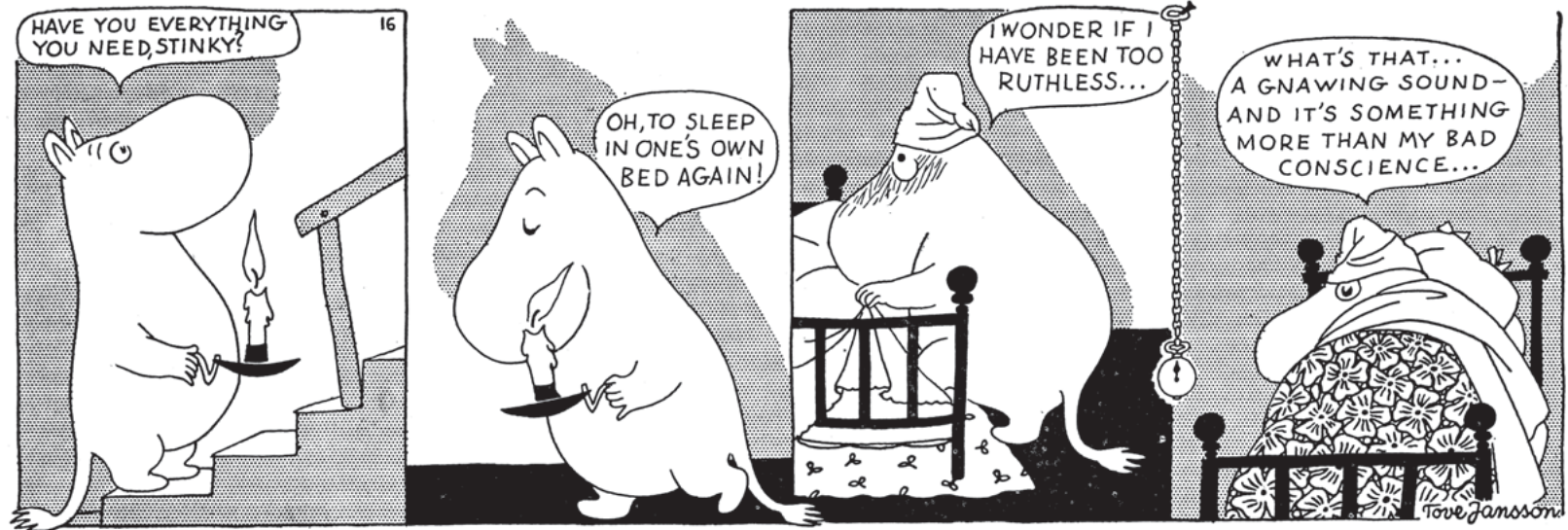
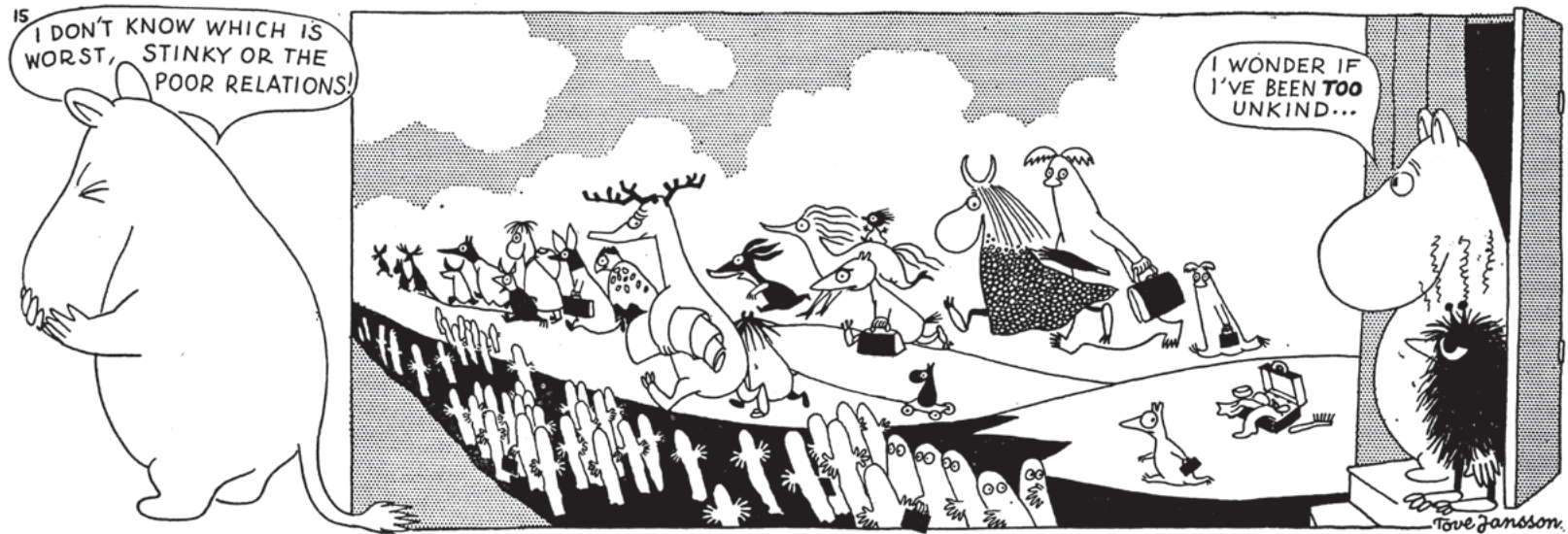






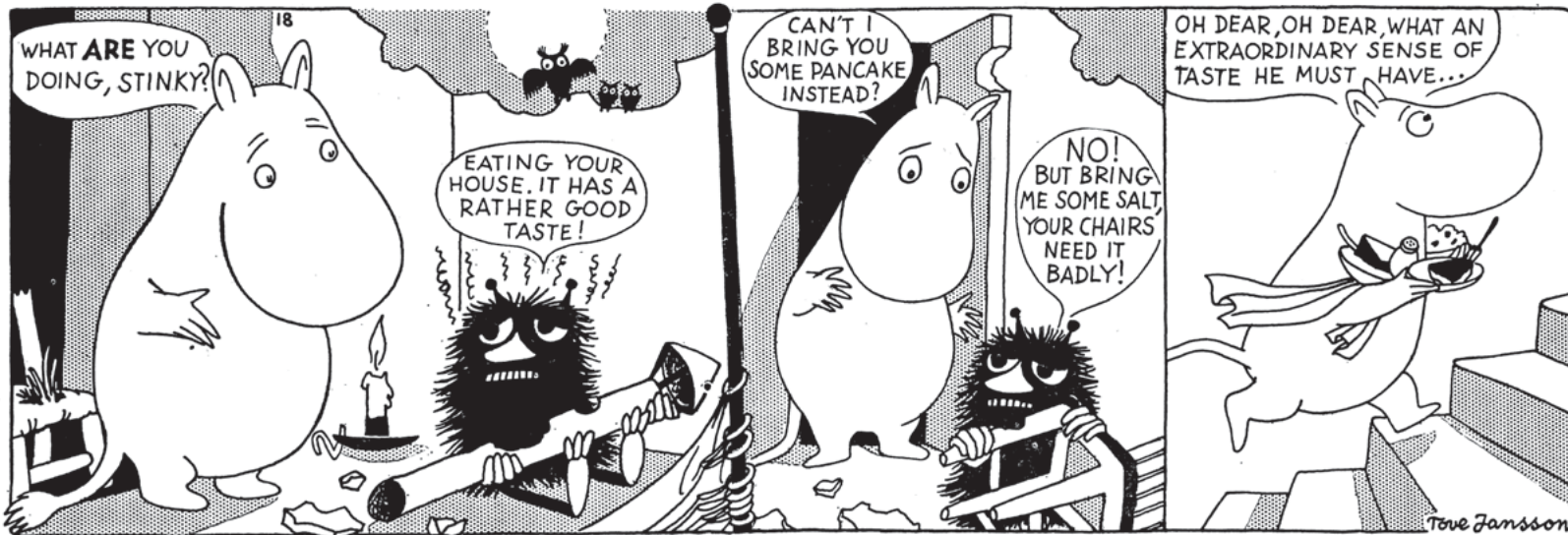
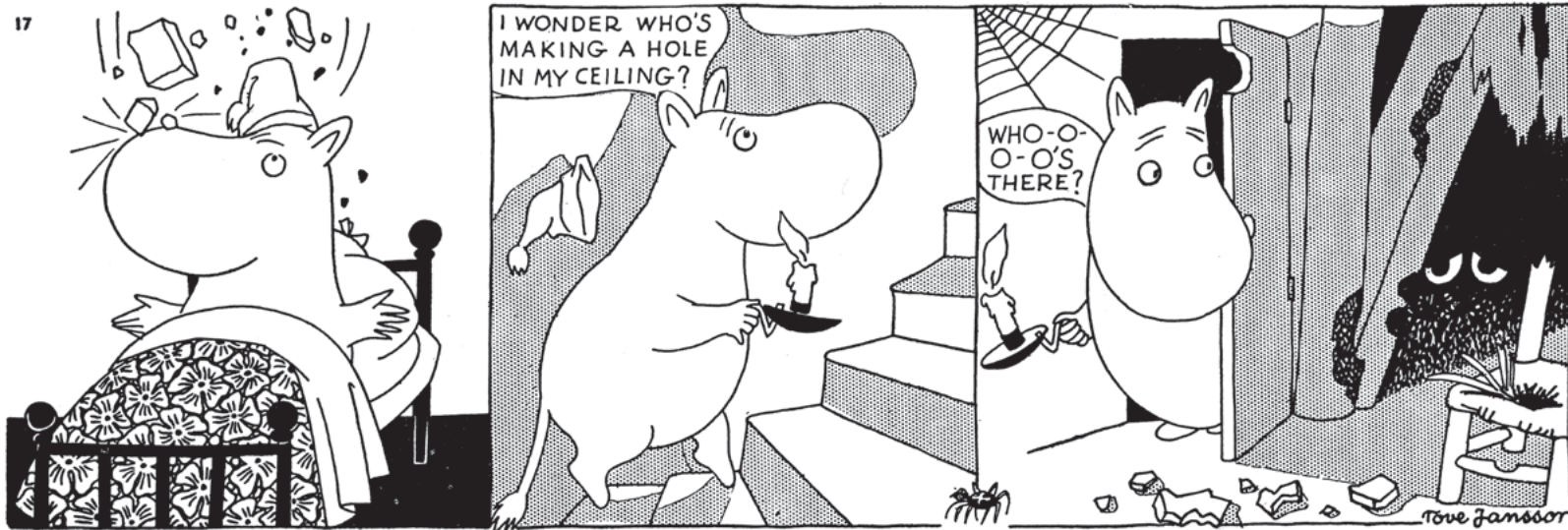




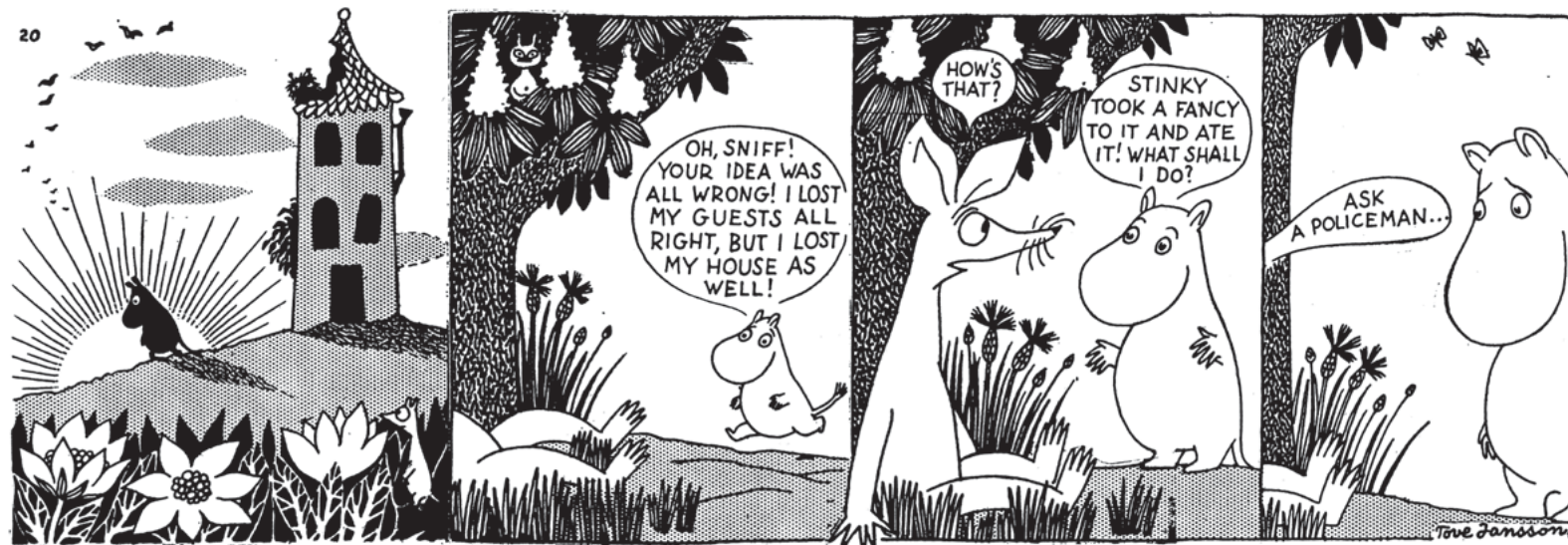
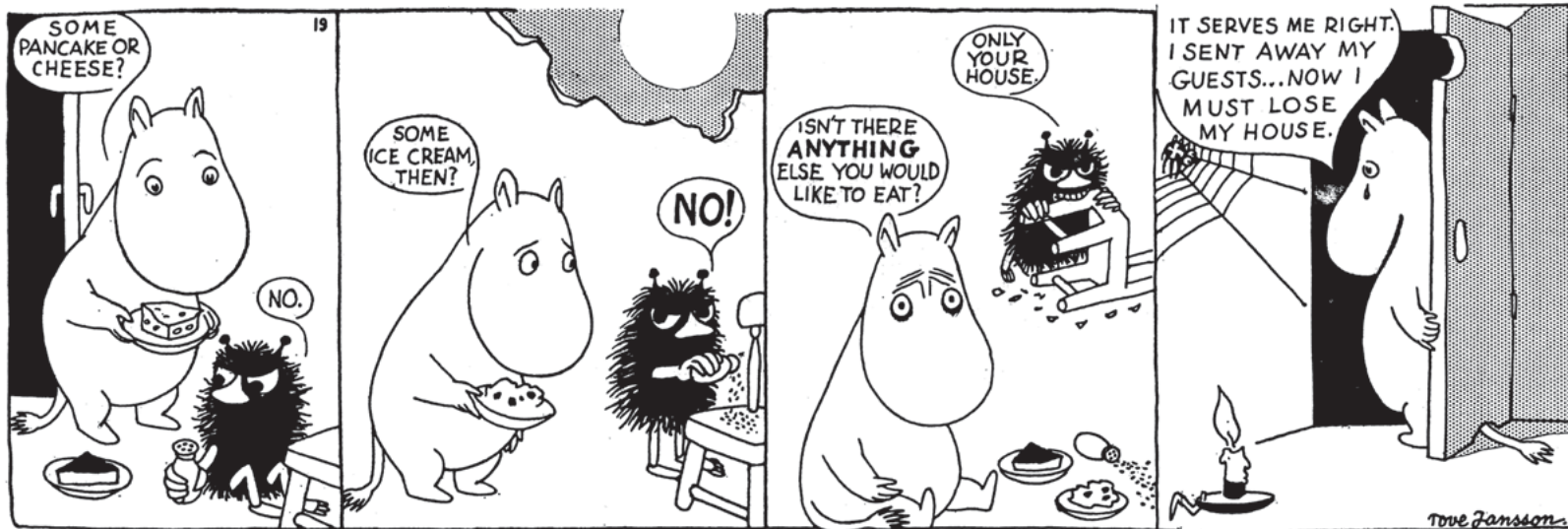




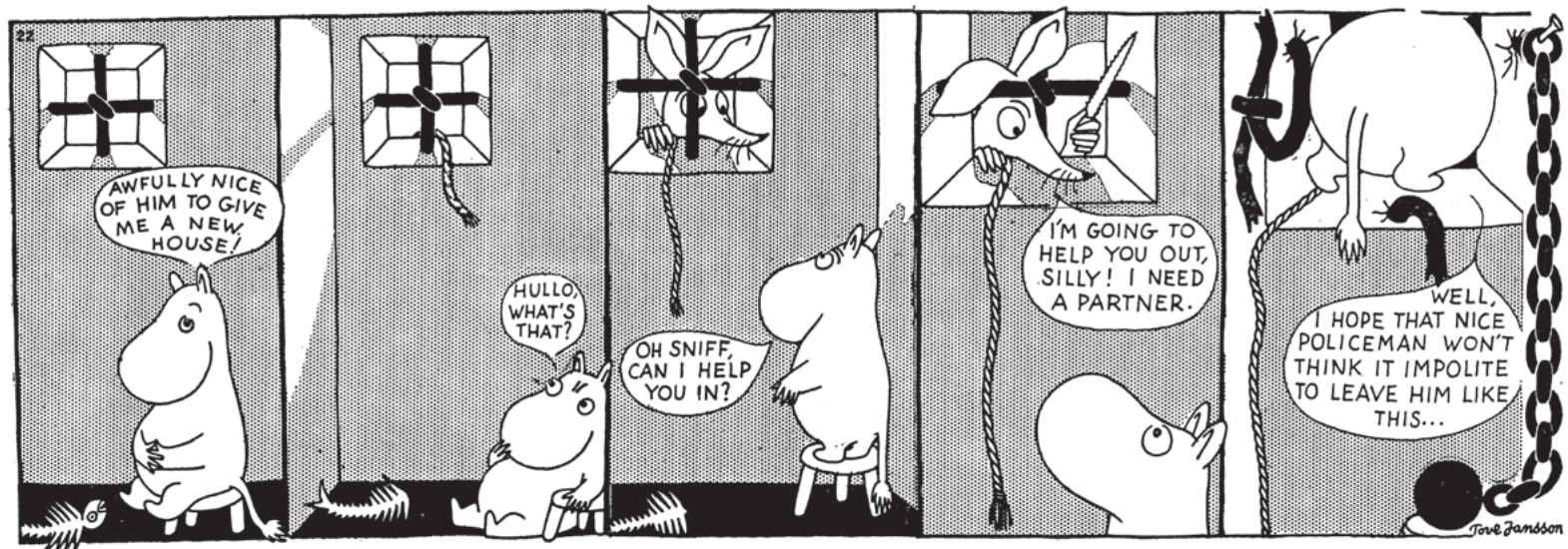
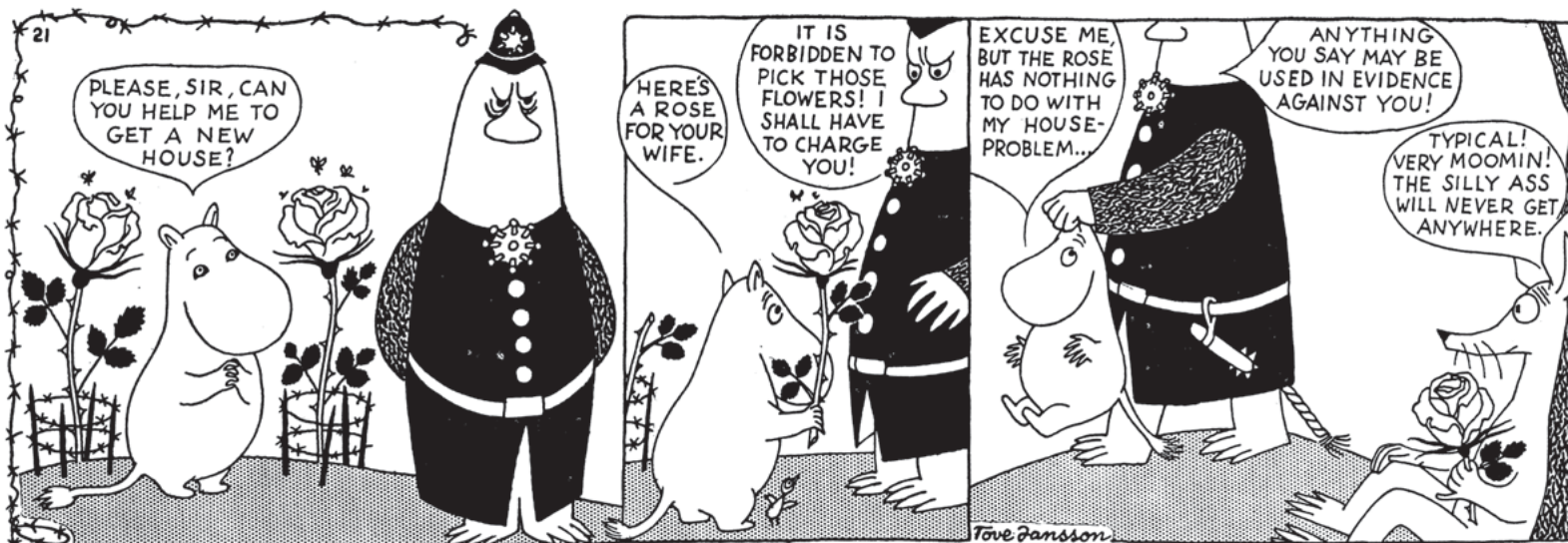
17



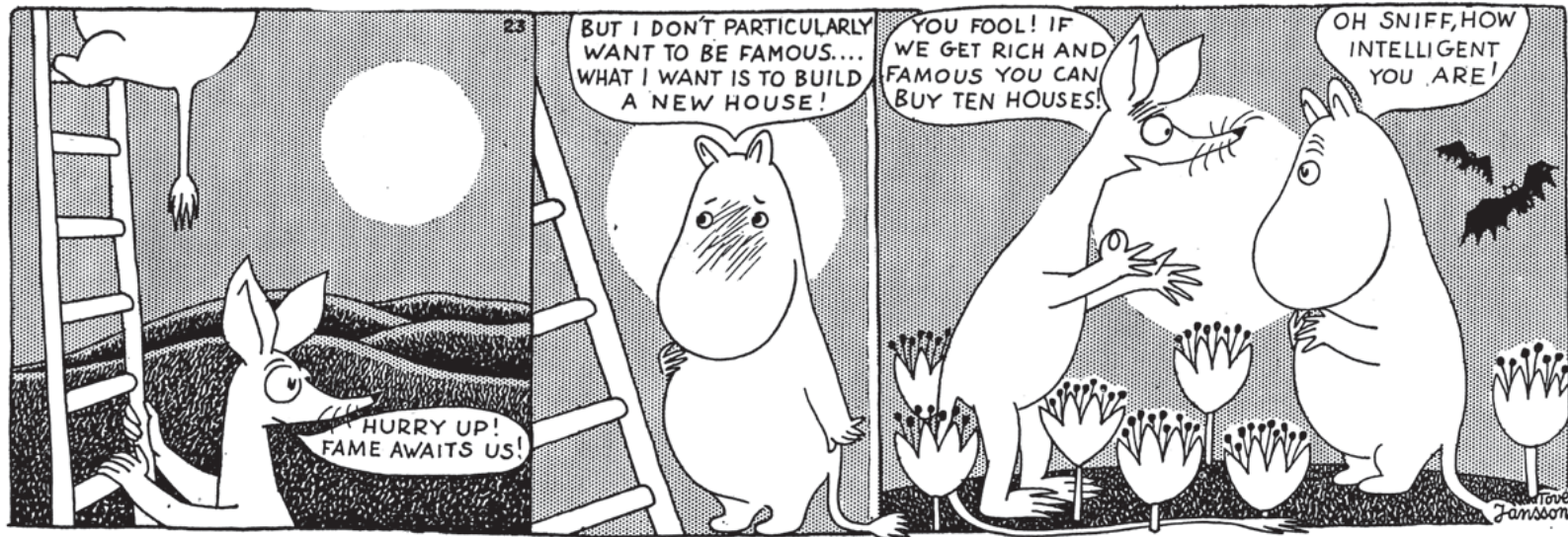




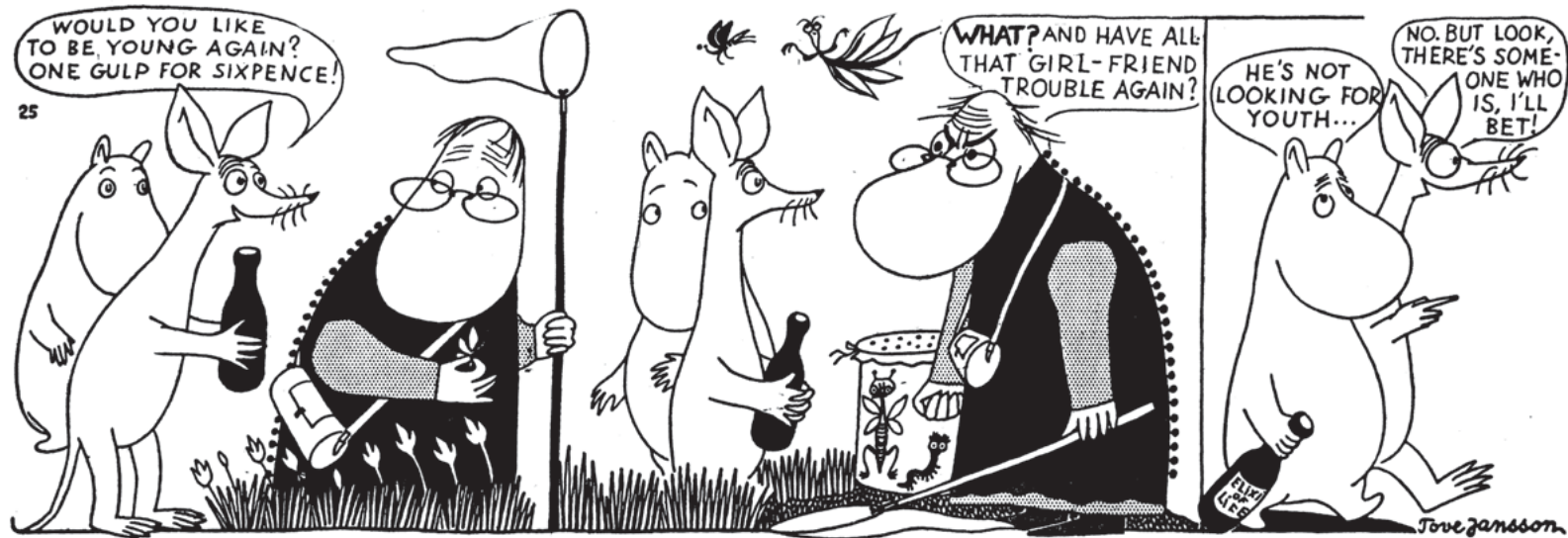
















**Tove Jansson** (1914–2001) was a legendary Finnish children's book author, artist, and creator of the Moomins, who came to life in children's books, comic strips, theater, opera, film, radio, theme parks, and TV.



**Lars Jansson** (1926–2000) was a Finnish cartoonist and author. He was a published author at sixteen before he taught himself to be a cartoonist in order to replace his sister Tove on the *Moomin* comic strip. Lars Jansson drew the strip for fourteen years.





# MOOMINsummer MADNESS

TOVE JANSSON

**Fun and endearing, it's easy to see why Moominvalley has an enduring appeal for readers both young and old**

When a flood sweeps through Moominvalley, the Moomins must find a new house. And with typical Moomin good luck, one just happens to be floating by. It looks normal enough, but there are curtains where one wall should be, strange rows of lights, and other odd amenities. Behold—a theater! Then Moomintroll and the Snork Maiden disappear, and the family realizes that the house may hold the answers to more than they ever dreamed. The beloved classic explores creativity, self-expression, and community, all delivered

with Tove Jansson's signature blend of humor and gentle wisdom.

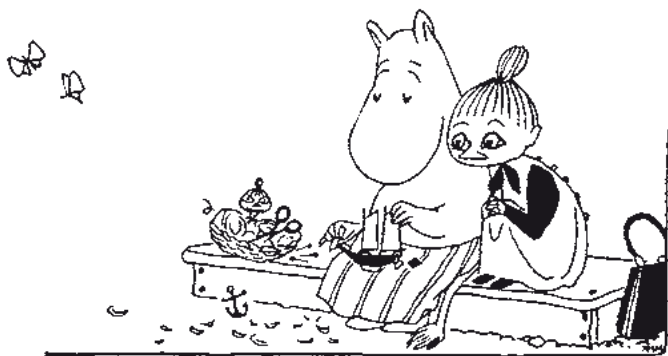
*Moominsummer Madness* was first published in 1954 and is the fifth book in the beloved Moomin series, which follows the adventures of the serene and whimsical Moomin family and their friends. The novel also marks the only appearance of the character Misabel.

Relaunched in hardcover with extra material, gorgeous painted covers, a fold-out map and a reading ribbon, *Moominsummer Madness* will appeal to all current Moomin fans and is sure to find new ones.

---

JULY 2026 • \$25 USD / \$35 CAD • B&W • 5.5" X 8.25" • 164 PAGES  
HARDCOVER • JUVENILE FICTION/ CLASSICS • ISBN 978-1-77046-858-0





## CHAPTER 1

*About a bark boat and a volcano*

Moominmamma was sitting on the front steps in the sun, rigging a model bark schooner.

“One big sail on the mainmast, and one on the foremast, and several small three-cornered ones to the bowsprit, if I remember rightly,” she thought.

The rudder was a ticklish job, and the hold an odder one. Moominmamma had cut a tiny bark hatch, and when she laid it on, it fitted snugly and neatly over the hold.

“Just in case of a hurricane,” she said to herself with a happy sigh.

By her side on the steps, knees under chin, sat the Mymble’s daughter, looking on. She saw

Moominmamma next tack the stays with small glass-headed pins, each of a different color. The mast-heads were already flying bright red pennants.

“For whom is it?” asked the Mymble’s daughter respectfully.

“For Moomintroll,” replied his mamma, and searched her workbasket for something for an anchor cable.

“Don’t push me about!” cried a small voice from the basket.

“Dear me,” said Moominmamma, “here’s your little sister in my workbasket again! She’s going to hurt herself on the pins and needles one day.”

“My!” said the Mymble’s daughter menacingly and tried to pull her sister out of a skein of wool. “Come out at once!”

But Little My managed to crawl deeper into the wool, where she disappeared completely.

“Such a nuisance she turned out so very small,” complained the Mymble’s daughter. “I never know where to look for her. Couldn’t you make a bark boat for her, too? She could sail in the water barrel, and I’d always know where she is.”

Moominmamma laughed and looked in her handbag for another piece of bark.

“Do you think this would hold Little My?” she asked.

“Certainly,” said the Mymble’s daughter. “But you’ll have to make a small life belt as well.”



"May I cut up your knitting ball?" shouted Little My from the sewing-basket.

"By all means," replied Moominmamma. She was admiring her schooner and wondered if she had forgotten anything. As she sat holding it in her paw a big black flake of soot came floating down and landed amidships on the deck.

"Ugh," said Moominmamma and blew it away. Immediately another flake landed on her nose. Suddenly the air was full of soot.

Moominmamma rose with a sigh.

"So very annoying, this volcano," she remarked.

"Volcano?" asked Little My, and thrust an interested head out of the wool.

"Yes, it's a mountain not so very far from here, and all of a sudden it's begun spitting fire and smoke over the whole valley," explained Moominmamma. "And soot. It's always kept quiet and good ever since I married. And now, after all these years, exactly when I've finished my washing, it has to sneeze once again and blacken all the things I hung out."

"Everybody's burning up!" shouted Little My happily. "And everybody's houses and gardens and playthings and little sisters and their playthings!"

"Fiddlesticks," said Moominmamma genially



and whisked away another speck of soot from her nose.

Then she went off to look for Moomintroll.

Under the slope, a little to the right of Moominpappa's hammock tree, was a large pond of clear, brown water. The Mymble's daughter always insisted that it had no bottom in the middle. Perhaps she was right. Around the edges, broad and shining leaves grew for dragonflies and skimming-beetles to rest on, and below the surface spidery creatures used to row wrigglingly along, trying to look important. Further down, the pond-frog's eyes glinted like gold, and sometimes you could catch a quick glimpse of her mysterious relatives that lived deep down in the mud.

Moomintroll was lying in his customary place (or one of his places), curled up on the green-and-yellow moss with his tail carefully tucked in under him.

He looked gravely and contentedly down into the water while he listened to the rustle of wings and the drowsy buzz of bees around him.

"It's for me," he thought. "I'm sure it's for me. She always makes the first bark boat of the summer for the one she likes most. Then she muddles it all away a little, because she doesn't want anybody to feel hurt. If that water-spider goes crawling eastwards, there'll be no dinghy. If it goes westwards, she's made a dinghy so small that you hardly dare take it in your paw."





The spider crawled off eastward, and tears welled up in Moomintroll's eyes.

At that moment there was a rustling in the grass, and his mother thrust out her head between the tufts.

"Hello," she said. "I've got something for you."

She bent down and floated the schooner with great care. It balanced beautifully over its own reflection and started away on the port tack as if manned by old salts.

Moomintroll saw at a glance that she had forgotten the dinghy.

He rubbed his nose friendlily against hers (it feels like stroking your face against white velvet) and said: "It's the nicest you've ever made."

They sat side by side in the moss and watched the schooner sail across the pond and land at the other shore beside a large leaf.

Over at the house the Mymble's daughter was shouting for her little sister. "My! My!" she yelled. "Horrible little menace! My-y-y! Come home at once so I can pull your hair!"

"She's hid somewhere again," said Moomintroll. "Remember that time we found her in your bag?"

Moominmamma nodded. She was dipping her nose in the water and looking at the bottom.

"There's a nice gleam down there," she said.

"It's your golden bracelet," said Moomintroll. "And the Snork Maiden's necklace. Good idea, isn't it?"

"Splendid," said his mother. "We'll always keep our bangles in brown pond water in the future. They're so much more beautiful that way."

On the front steps of Moominhouse stood the Mymble's daughter, nearly breaking her voice with yelling. Little My sat quietly in one of her numberless hideouts, just as her sister knew.

"She'd use some kind of bait instead, if she were wise," thought Little My. "Honey, for instance. And then beat me up when I came."





“Mymbble,” said Moominpappa from his rocking-chair. “If you keep shouting like that she’ll never come.”

“It’s for my conscience’s sake,” explained the Mymbble’s daughter a little conceitedly. “It hurts me more than her. When Mother went away she said to me: ‘Now I’m leaving your little sister in your care, and if you can’t bring her up nobody can, because I’ve given up.’”

“I see,” said Moominpappa. “Then please yell all you want to, if it takes a weight off your mind.” He reached out for a piece of cake from the luncheon table, looked around him carefully, and dipped it in the cream jug.

The verandah table was laid for five. The sixth plate was under it, because the Mymbble’s daughter declared that she felt more independent there.

My’s plate, of course, was very small, and it was

placed in the shadow of the flower vase in the middle of the table.

Now Moominmamma came galloping up the garden path.

“There’s no hurry, dear,” said Moominpappa. “We had a snack in the pantry.”

Moominmamma stopped to look at the luncheon table. The cloth was speckled over with soot.

“Oh, dear me,” she said. “What a terribly hot and sooty day. Volcanoes are such a nuisance.”

“If it only weren’t quite so far away,” said Moominpappa. “Then one could find a paperweight of real lava,” he added longingly.

It really was a hot day.

Moomintroll had remained lying in his place by the pond, looking up at the sky, which had turned sparkling white like a sheet of silver. He could hear the seagulls squawking to each other down by the seashore.

“There’s a thunderstorm coming,” Moomintroll thought sleepily and rose to his feet from the moss. And as always when there was a change in the weather, dusk, or a strange light in the sky, he noticed that he was longing for Snufkin.

Snufkin was his best friend. Of course, he also liked the Snork Maiden a lot, but still it can never be quite the same with a girl.

Snufkin was a calm person who knew an immense lot of things but never talked about them unnecessarily. Only now and again he told a little about



his travels, and that made one rather proud, as if Snufkin had made one a member of a secret society. Moomintroll started his winter sleep with the others when the first snow fell. But Snufkin always wandered off to the South and returned to Moominvalley in the springtime.

This spring he hadn't come back!

Moomintroll had begun waiting for him as soon as he awoke, even if he didn't tell the others. When the birds began to wing their way high over the valley, and even the snow on the northern slopes had melted, he became impatient. Never before had Snufkin been so late. And then summer came, and long grass grew all over Snufkin's camping place by the river, as if no one had ever lived there.

Moomintroll waited still, but not so eagerly any more, just reproachfully and a little tiredly.

The Snork Maiden had brought up the topic once at the dinner table.

"How late Snufkin is this year," she said.

"Who knows, perhaps he won't come at all," said the Mymble's daughter.



"I'm sure the Groke's got him!" cried Little My. "Or he's fallen down a hole and gone to pieces!"

"Hush, dear," said Moominmamma hastily. "You know that Snufkin always comes out on top."

"But still," Moomintroll reflected on his quiet walk along the river. "There ARE Grokes and policemen. And abysses to fall in. And it happens that people freeze to death, and blow up in the air, and fall in the sea, and catch herring-bones in their throats, and a lot of other things."

"The big world is dangerous. Where there's no one to know one and no one to know what one likes and what one's afraid of. And that's where Snufkin's walking along now in his old green hat . . . And there's the Park Keeper who is his great enemy. A terrible, terrible enemy . . ."

Moomintroll stopped on the bridge and stared bleakly down at the water. At that moment a paw touched him lightly on the shoulder. Moomintroll turned with quite a jump.

"Oh, it's you," he said.

"I don't know what to do," said the Snork Maiden, giving him an imploring look under her fringe.

She wore a wreath of violets around her ears and had felt bored since morning.

Moomintroll made a friendly and slightly pre-occupied sound.

"Let's play," said the Snork Maiden. "Let's play that I'm a wondrous beauty who gets kidnapped by you."



“I really don’t know if I’m in the mood for it,” replied Moomintroll.

The Snork Maiden drooped her ears, and he hastily brushed his nose against hers and said: “There’s no need to imagine that you’re a wondrous beauty, because that’s what you are. Perhaps I’ll feel like kidnapping you tomorrow instead.”

The June day passed, and dusk was falling, but the weather remained just as warm.

The air was almost scorchingly dry and full of swirling soot, and the whole Moomin family drooped and became dull and silent and unsociable. Finally Moominmamma had an idea and resolved that everybody was to sleep out in the garden that night. She made up their beds in nice places, and by every bed she placed a little lamp so that nobody would feel lonely.

Moomintroll and the Snork Maiden curled up beneath the jasmines. But they couldn’t sleep.

It was no ordinary night. It was silent in an uncanny way.

“It’s so warm,” complained the Snork Maiden. “I keep tossing and turning, and the sheet’s horrible, and soon I’ll have to start thinking about unpleasant things!”

“Same here,” said Moomintroll.

He sat up and looked around him in the garden. The others seemed to be asleep, and the lamps were burning quietly by the beds.



**Tove Jansson** (1914–2001) was a legendary Finnish children’s book author, artist, and creator of the Moomins, who came to life in children’s books, comic strips, theater, opera, film, radio, theme parks, and TV.



# DRAWN & QUARTERLY

## SPRING 2026

For more information on Drawn & Quarterly cartoonists, comics, and graphic novels, please contact:

**JULIA POHL-MIRANDA** *VP SALES & MARKETING*

**FRANCINE YULO** *SALES & MARKETING MANAGER*

[publicity@drawnandquarterly.com](mailto:publicity@drawnandquarterly.com)

**DISTRIBUTED IN THE USA BY**

Farrar, Straus and Giroux

Orders: 888.330.8477

**DISTRIBUTED IN CANADA BY**

University of Toronto Press

Orders: 800.565.9523

[utpbooks@utpress.utoronto.ca](mailto:utpbooks@utpress.utoronto.ca)

**SALES BY**

Ampersand

Orders: 866.736.5620

[hello@ampersandinc.ca](mailto:hello@ampersandinc.ca)

**DISTRIBUTED IN THE UK BY**

Publishers Group UK

Orders: [info@pguk.co.uk](mailto:info@pguk.co.uk)

For questions on how to stock Drawn & Quarterly titles, please contact: [retailers@drawnandquarterly.com](mailto:retailers@drawnandquarterly.com)

[drawnandquarterly.com](http://drawnandquarterly.com)

Canada 



Canada Council  
for the Arts

Conseil des arts  
du Canada

**SODEC**

Québec

