



# GRAYWOLF PRESS

*SPRING 2018*





Our work is made possible by the book buyer, and by the generous support of individuals, corporations, foundations, and governmental agencies, to whom we offer heartfelt thanks. We encourage you to support Graywolf's publishing efforts. For information, check our website (listed above) or call us at (651) 641-0077.

## GRAYWOLF STAFF

Fiona McCrae, Director and Publisher  
Marisa Atkinson, Director of Marketing and Engagement  
Jasmine Carlson, Development and Administrative Assistant  
Mattan Comay, Marketing and Publicity Assistant  
Chantz Erolin, Citizen Literary Fellow  
Katie Dublinski, Associate Publisher  
Rachel Fulkerson, Development Consultant  
Karen Gu, Publicity Associate  
Leslie Johnson, Managing Director

Yana Makuwa, Editorial Assistant  
Pat Marjoram, Accountant  
Caroline Nitz, Publicist  
Ethan Nosowsky, Editorial Director  
Casey O'Neil, Sales and Marketing Manager  
Josh Ostergaard, Development Officer  
Susannah Sharpless, Editorial Assistant  
Jeff Shotts, Executive Editor  
Steve Woodward, Editor

## BOARD OF DIRECTORS

Carol Bemis (chair), Catherine Allan, Trish F. Anderson, Milo Cumaranutunge, Rick Dow, Mary Ebert, Lee Freeman, Chris Galloway, James Hoecker, Mark Jensen, Tom Joyce, Will Kaul, Chris Kirwan, Jim McCarthy, Zachary McMillan, Cathy Polasky, Mary Polta, Paula Roe, Gail See, James Short, Roderic Southall, Debra Stone, Judy Titcomb, Emily Anne Tuttle, Melinda Ward

## BOARD EMERITUS

Marilynn Alcott, Ann Bitter, Page Knudsen Cowles, Sally Dixon, Colin Hamilton, Betsy Hannaford, Diane Herman, Katherine Murphy, Mary Polta, Bruno A. Quinson, Gail See, Kay Sexton, Margaret Telfer, Melinda Ward, John Wheelihan, Margaret Wurtele

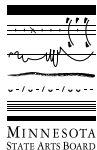
## NATIONAL COUNCIL

James Hoecker (chair), Susan Anderson, Marion Brown, Mary Carswell, Edwin C. Cohen, Page Knudsen Cowles, Gabriella De Ferrari, Ellen Flamm, Vicki Ford, Paul Griffiths, Betsy Hannaford, John Michael Hemsley, Barbara Holmes, Georgia Murphy Johnson, Sheela Lampietti, Chris LaVictoire Mahai, Kevin Martin, Maura Rainey McCormack, Elise Paschen, Bruno A. Quinson, Susan Ritz, Marita Rivero, Eunice Salton, Gail See, Sushana Sheth, Stephanie Stebich, Kathryn B. Swintek, Kate Tabner, Margaret Telfer, Nancy Temple, Diane Thormodsgard, Joanne Von Blon, Kristin Walrod, Tappan Wilder, Catherine Wylter

## ACKNOWLEDGMENTS

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and through a grant from the Wells Fargo Foundation.

Additional support has been provided by the Amazon Literary Partnership, the College of Saint Benedict, the Jerome Foundation, the Lannan Foundation, the McKnight Foundation, the National Endowment for the Arts, the Elizabeth C. Quinlan Foundation, and Target.



Diane Seuss's follow-up to *Four-Legged Girl*,  
a finalist for the Pulitzer Prize in Poetry

## Still Life with Two Dead Peacocks and a Girl

Poems

DIANE SEUSS

*Still Life with Two Dead Peacocks and a Girl* takes its title from Rembrandt's painting, a dark emblem of femininity, violence, and the viewer's own troubled gaze. In Diane Seuss's new collection, the notion of the still life is shattered and Rembrandt's painting is presented across the book in pieces—details that hide more than they reveal until they're assembled into a whole. With invention and irreverence, these poems escape gilded frames and overturn traditional representations of gender, class, and luxury. Instead, Seuss invites in the alienated, the washed-up, the ugly, and the freakish—the overlooked many of us who might more often stand on a Walmart parking lot than before the canvases of O'Keeffe, Pollock, and Rothko. Rendered with precision and profound empathy, this extraordinary gallery of lives in shards shows us that “our memories are local, acute, and unrelenting.”

**Still life with stack of bills phone cord cig butt and freezer-burned**

**Dreamsicle**

**Still life with Easter Bunny twenty caged minks and rusty meat grinder**

**Still life with whiskey wooden leg two potpies and a dead parakeet**

**Still life with pork rinds pickled peppers and the Book of Revelation**

**Still life with feeding tube oxygen half-eaten raspberry Zinger**

**Still life with convenience store pecking order shotgun blast to the face**

—from “American Still Lives”

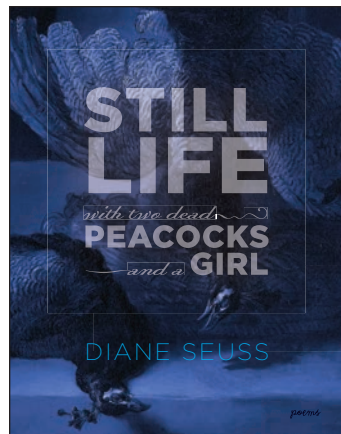
### Praise for *Four-Legged Girl*

“A richly improvisational poetry collection that leads readers through a gallery of incisive and beguiling portraits and landscapes.”

—Pulitzer Prize finalist citation

“Seuss's fevered lines get under your skin until reading becomes a visceral experience.”

—*San Francisco Chronicle*



Poetry, 120 pages, 7 x 9

Paperback, \$16.00

May

978-1-55597-806-8

Ebook Available

Brit., trans., audio, dram.:

Graywolf Press

1st ser.: Author c/o Graywolf Press

ALSO AVAILABLE

*Four-Legged Girl*, Poetry, Paperback  
(978-1-55597-722-1), \$16.00

DIANE SEUSS is the author of three previous poetry collections, including *Four-Legged Girl*, a finalist for the Pulitzer Prize, and *Wolf Lake*, *White Gown Blown Open*, winner of the Juniper Prize. She lives in Michigan.

## An Excerpt from *A Lucky Man*

Ever since I was a boy, men like Micah have captivated me. They dressed in ways that should have been funny—hats wide or tall, shirts with collars like condor wings, fingers winking with jewelry, pants and shoes in outrageous colors—but no one ridiculed them, because they were also always enmeshed in the rogue limbs of women. Some part of me wanted to be like those men we called, casually, “pimps.” Despite whatever else I may have felt about them, I’d declared to my uncle that I wanted to be a pimp, as we walked with ice cream one afternoon on Eastern Parkway. Uncle Max made a face I couldn’t read and told me, not for the first time, that black men used to be kings. Then he shifted his Good Humor bar to his left hand, and slapped me. Sometimes the pop of his ring still burns on my mouth.

Back at the apartment that day, Aunt Leigh asked my uncle what had happened to my face. He said he’d be back later, after a few rounds with the fellas, and slammed the door on his way out. When she asked me, I said I fell and left it at that. I didn’t want to tell her anything. Her concern for me, for us, always came too late; reacting was all she seemed capable of doing. In that way, she resembled my mother—her sister-in-law. I felt sorry for her, that she was so feeble, just as I felt sorry for my mother, who was dying long before doctors informed her she was. My father was, as they say, a rolling stone, and he had rolled right over her before he skipped town. That collision may have started her dying—I don’t know. All I can say is that he left and she died, and so I ended up living with my aunt and uncle in Brooklyn. They had no children of their own.



**“This is the rare debut that introduces not a promising talent but a major writer, fully formed.”—Garth Greenwell**

## **A Lucky Man**

Stories

JAMEL BRINKLEY

In the nine expansive, searching stories of *A Lucky Man*, fathers and sons attempt to salvage relationships with friends and family members and confront mistakes made in the past. An imaginative young boy from the Bronx goes swimming with his group from day camp at a backyard pool in the suburbs, and faces the effects of power and privilege in ways he can barely grasp. A teen intent on proving himself a man through the all-night revel of J’ouvert can’t help but look out for his impressionable younger brother. A pair of college boys on the prowl follow two girls home from a party and have to own the uncomfortable truth of their desires. And at a capoeira conference, two brothers grapple with how to tell the story of their family, caught in the dance of their painful, fractured history.

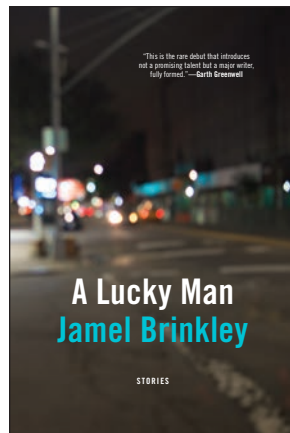
Jamel Brinkley’s stories, in a debut that announces the arrival of a significant new voice, reflect the tenderness and vulnerability of black men and boys whose hopes sometimes betray them, especially in a world shaped by race, gender, and class—where luck may be the greatest fiction of all.

“There’s true magic in Jamel Brinkley’s stories. . . . By using all his formidable talents, he’s shown us a vision of ourselves.” —**Victor LaVelle**

“I loved this book. From sentence to sentence, these stories are beautifully written, and they are wonderfully moving and smart. . . . Jamel Brinkley writes like an angel.” —**Charles Baxter**

“In vibrant yet restrained prose, Brinkley illuminates the longing for home, which lurks in all of us. A magnificent debut.” —**Laila Lalami**

“These stories do not shy away from heartbreak and brutal consequences. . . . An unforgettable collection by an important new voice.” —**Danielle Evans**



Fiction, 264 pages, 6 x 9

Hardcover, \$26.00

May

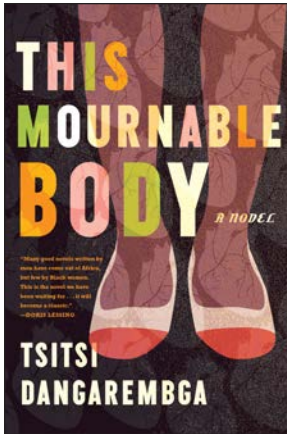
978-1-55597-805-1

Ebook Available

Brit., trans., 1st ser., audio, dram.:  
The Wylie Agency

A PublicSpace Book

JAMEL BRINKLEY’s stories have appeared in *A Public Space*, *Gulf Coast*, and elsewhere. He is a graduate of the Iowa Writers’ Workshop and has been a Wisconsin Institute for Creative Writing Fellow. He lives in Los Angeles.



Fiction, 304 pages, 5½ x 8¼

Paperback, \$16.00

August

978-1-55597-812-9

Ebook Available

Brit., trans., 1st ser.: Graywolf Press

Audio: HighBridge

Dram.: The Marsh Agency

TSITSI DANGAREMBGA is the author of two previous novels, including *Nervous Conditions*, winner of the Commonwealth Writers' Prize. She is also a filmmaker, playwright, and the director of the Institute of Creative Arts for Progress in Africa Trust. She lives in Harare, Zimbabwe.

A searing novel about the obstacles facing women in Zimbabwe, by one of the country's most notable authors

## This Mournable Body

A Novel

TSITSI DANGAREMBGA

Anxious about her prospects after leaving a stagnant job, Tambudzai finds herself living in a run-down youth hostel in downtown Harare. For reasons that include her grim financial prospects and her age, she moves to a widow's boarding house and eventually finds work as a biology teacher. But at every turn in her attempt to make a life for herself, she is faced with a fresh humiliation, until the painful contrast between the future she imagined and her daily reality ultimately drives her to a breaking point.

In *This Mournable Body*, Tsitsi Dangarembga returns to the protagonist of her acclaimed first novel, *Nervous Conditions*, to examine how the hope and potential of a young girl and a fledgling nation can sour over time and become a bitter and floundering struggle for survival. As a last resort, Tambudzai takes an ecotourism job that forces her to return to her parents' impoverished homestead. This homecoming, in Dangarembga's tense and psychologically charged novel, culminates in an act of betrayal, revealing just how toxic the combination of colonialism and capitalism can be.

### Praise for *Nervous Conditions*

"This is the novel we have been waiting for. . . . It will become a classic."

—Doris Lessing

A smart, witty novel of driving lessons and vertigo,  
a finalist for the Man Booker International Prize

## Mirror, Shoulder, Signal

A Novel

DORTHE NORS

TRANSLATED FROM THE DANISH BY MISHA HOEKSTRA

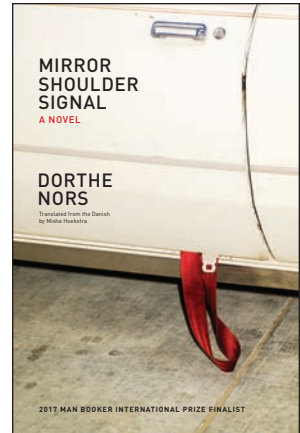
Sonja is ready to get on with her life. She's over forty now, and the Swedish crime novels she translates are losing their fascination. She sees a masseuse, tries to reconnect with her sister, and is finally learning to drive. But under the overbearing gaze of her driving instructor, Sonja is unable to shift gears for herself. And her vertigo, which she has always carefully hidden, has begun to manifest at the worst possible moments.

Sonja hoped her move to Copenhagen years ago would have left rural Jutland in the rearview mirror. Yet she keeps remembering the dramatic landscapes of her childhood—the endless sky, the whooper swans, the rye fields—and longs to go back. But how can she return to a place that she no longer recognizes? And how can she escape the alienating streets of Copenhagen?

In *Mirror, Shoulder, Signal*, Dorte Nors brings her distinctive blend of style, humor, and insight to a poignant journey of one woman in search of herself when there's no one to ask for directions.

“Sonja is a thoroughly modern heroine—middle-aged, single, chronically alone, struggling to shift the gears of her entire life. . . . Comical, clever, with a knife-twist of uneasiness.”  
—*The Times* (London)

“Trenchant and empathetic. . . . Nors's reinvention of experimental fiction is so marvellous.”  
—*The Guardian* (UK)



Fiction, 192 pages, 5½ x 8½

Paperback, \$16.00

June

978-1-55597-808-2

Ebook Available

Brit.: Pushkin Press

Trans., dram.: Ahlander Agency

1st ser.: Graywolf Press

Audio: HighBridge

ALSO AVAILABLE

*Karate Chop*, Fiction, Paperback  
(978-1-55597-665-1), \$14.00

*So Much for That Winter*, Fiction,  
Paperback (978-1-55597-742-9),  
\$15.00

DORTHE NORS is the author of *So Much for That Winter* and *Karate Chop*, winner of the Per Olov Enquist Literary Prize, and four novels. Her work has appeared in the *New Yorker*, *Harper's Magazine*, *A Public Space*, *Tin House*, and elsewhere. She lives in Denmark.

## An Excerpt from *The Last Englishmen*

If the nineteenth century had been all about piling up one scarcely credible heroic exploit after another and never stopping to ask why, the twentieth century thus far seemed to be all about sitting down and taking apart one's motives. Instead of thrashing through the jungle, battling fevers and hostile tribes in search of the source of the Nile, these new adventurers searched for themselves. This was a different sort of wilderness and required a different set of tools. In Paris, Margaret Marshall had ended John Auden's first formal session of analysis by saying that his candor posed a great difficulty. Honest patients were hard to treat. This was partly because honesty obscured the most important truths and partly because such patients usurped her role by trying to analyze their own behavior. Margaret insisted that she alone could determine his motives.

Why did he want to climb Everest?

"It is a mythical future admiration that you want," she pronounced. "The present and the analytical work required for this result you ignore. Without regard for the present you will be unable to achieve anything." She then compared his two attitudes.

"You expressed dislike of being loved simply for having a handsome face. But you court worldly admiration for some hypothetical achievement. Isn't there a contradiction here? You should wish to be liked simply for yourself."

"Of course I would wish to be liked simply for myself," John replied impatiently. "But what exactly is this self if it is not connected with some action? Should I just sit around all day in Paris cafés?" Their sessions took place in Paris cafés.

"That is taking it too far. You would not be yourself if you sat all day in a café."

When they were back on the street, Margaret asked him if he was enjoying his analysis.

"Very much."

"Wystan answered in just the same resentful manner," she said, sounding pleased. It was Wystan who recommended that John see Margaret. Margaret had pronounced his libido perfectly normal and he imagined she might fix John, too.

"What is it that draws you to the mountains?"

"I feel safe when I am isolated and unobserved."

...

It hadn't taken long before the question of whether he would return to India at the end of his furlough or commit to a serious and extended treatment took over. The faint hope that the Dalai Lama might allow passage of a new Everest expedition, argued for his return.



A sumptuous biographical saga,  
both intimate and epic, about the waning  
of the British Empire in India

## The Last Englishmen

Love, War, and the End of Empire

DEBORAH BAKER

John Auden was a pioneering geologist of the Himalayas. Michael Spender was the first to survey the northern approach to the summit of Mount Everest. While their younger brothers—W. H. Auden and Stephen Spender—achieved literary fame, they vied to be included on an expedition that would deliver Everest’s summit to an Englishman, a quest that had become a metaphor for Britain’s struggle to maintain power over India. To this rivalry was added another: in the summer of 1938 both men fell in love with a painter named Nancy Sharp. Her choice would determine where each man’s wartime loyalties would lie.

Set in Calcutta, London, the glacier-locked wilds of the Karakoram, and on Everest itself, *The Last Englishmen* is also the story of a generation. The cast of this exhilarating drama includes Indian and English writers and artists, explorers and communist spies, Die Hards and Indian nationalists, political rogues and police informers. Key among them is a highborn Bengali poet named Sudhin Datta, a melancholy soul torn, like many of his generation, between hatred of the British Empire and a deep love of European literature, whose life would be upended by the arrival of war on his Calcutta doorstep.

Dense with romance and intrigue, and of startling relevance for the great power games of our own day, *The Last Englishmen* is an engrossing story that traces the end of empire and the stirring of a new world order.

### Praise for *The Convert*

“The most brilliant and moving book written about Islam and the West since 9/11.”

—Ahmed Rashid

“Sexual secrets? Suspense? Drama? Reversals? They’re all here. . . . Captivating . . . impossible to dismiss.” —*The New York Times Book Review*



Nonfiction, 356 pages, 6 x 9

Hardcover, \$26.00

August

978-1-55597-804-4

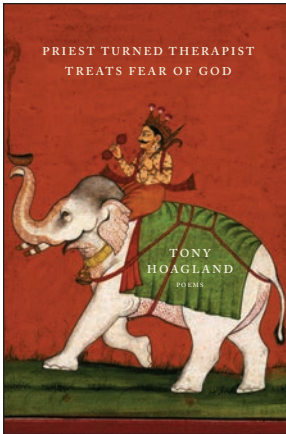
Ebook Available

Brit., trans., 1st ser., audio, dram.:  
The Wylie Agency

ALSO AVAILABLE

*The Convert*, Biography, Paperback  
(978-1-55597-627-9), \$15.00

DEBORAH BAKER is the author of *Making a Farm*; *In Extremis*, which was a finalist for the Pulitzer Prize for Biography; *A Blue Hand*; and *The Convert*, which was a finalist for the National Book Award. She lives in India and New York.



Poetry, 88 pages, 6 x 9

Paperback, \$16.00

June

978-1-55597-807-5

Ebook Available

Brit., trans., audio, dram.:

Graywolf Press

1st ser.: Author c/o Graywolf Press

ALSO AVAILABLE

*Unincorporated Persons in the Late  
Honda Dynasty*, Poetry, Paperback  
(978-1-55597-549-4), \$16.00

*Twenty Poems That Could Save  
America and Other Essays*,  
Nonfiction, Paperback  
(978-1-55597-694-1), \$16.00

*Application for Release from the  
Dream*, Poetry, Paperback  
(978-1-55597-718-4), \$16.00

TONY HOAGLAND is the author of five previous poetry collections, including *Application for Release from the Dream* and *What Narcissism Means to Me*, a finalist for the National Book Critics Circle Award. He lives in Santa Fe, New Mexico.

“Hoagland’s verse is consistently, and crucially, bloodied by a sense of menace and by straight talk.”—*The New York Times*

## Priest Turned Therapist Treats Fear of God

Poems

TONY HOAGLAND

Tony Hoagland’s poems interrogate human nature and contemporary culture with an intimate and wild urgency, located somewhere between outrage, stand-up comedy, and grief. His new poems are no less observant of the human and the worldly, no less skeptical, and no less amusing, but they have drifted toward the greater depths of open emotion. Over six collections, Hoagland’s poetry has gotten bigger, more tender, and more encompassing. The poems in *Priest Turned Therapist Treats Fear of God* turn his clear-eyed vision toward the hidden spaces—and spaciousness—in the human predicament.

**My heroes are the ones who don’t say much.**

**They don’t hug people they just met.**

**They don’t play louder when confused.**

**They use plain language even when they listen.**

**Wisdom doesn’t come to every Californian.**

**Chances are I too will die with difficulty in the dark.**

**If you want to see a lost civilization,**

**why not look in the mirror?**

**If you want to talk about love, why not begin**

**with those marigolds you forgot to water?**

—from “Real Estate”

### Praise for Tony Hoagland

“When we wake up each morning, though, we have to live in the banal folly (and comfort) of capitalism today, and we need to live as if it is still possible to make moral and compassionate choices. Tony Hoagland writes poetry for that part of our lives.”

—Mark Halliday, *Pleiades*

The transformative new book from “one of the most important American poets at work today”  
(Dunya Mikhail)

## If You Have to Go

Poems

KATIE FORD

The poems in Katie Ford’s fourth collection implore their audience—the divine and the human—for attention, for revelation, and, perhaps above all, for companionship. The extraordinary sequence at the heart of this book taps into the radical power of the sonnet form, bending it into a kind of metaphysical and psychological outcry. Beginning in the cramped space of selfhood—in the bedroom, cluttered with doubts, and in the throes of marital loss—these poems edge toward the clarity of “what I can know and admit to knowing.” In song and in silence, Ford inhabits the rooms of anguish and redemption with scouring exactness. This is poetry that “can break open, // it can break your life, it will break you // until you remain.” *If You Have to Go* is Ford’s most luminous and moving collection.

**I am content because before me looms the hope of love.**

**I do not have it; I do not yet have it.**

**It is a bird strong enough to lead me by the rope it bites;  
unless I pull, it is strong enough for me.**

**I do worry the end of my days might come  
and I will not yet have it. But even then I will be brave**

**upon my deathbed, and why shouldn’t I be?**

**I held things here, and I felt them.**

—From “Psalm 40”



Poetry, 72 pages, 5¼ x 8½,

Paperback, \$16.00

August

978-1-55597-811-2

Ebook Available

Brit., trans., audio, dram.:

Graywolf Press

1st ser.: Author c/o Graywolf Press

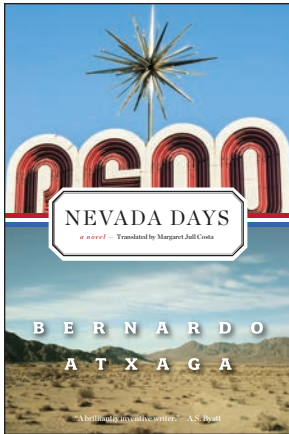
### ALSO AVAILABLE

*Deposition*, Poetry, Paperback  
(978-1-55597-374-2), \$14.00

*Colosseum*, Poetry, Paperback  
(978-1-55597-501-2), \$15.00

*Blood Lyrics*, Poetry, Paperback  
(978-1-55597-692-7), \$16.00

KATIE FORD is the author of three previous poetry collections: *Blood Lyrics*, *Colosseum*, and *Deposition*. The recipient of a Lannan Literary Fellowship and the Larry Levis Reading Prize, she teaches at the University of California, Riverside.



Fiction, 352 pages, 5½ x 8¼,

Paperback, \$16.00

July

978-1-55597-810-5

Ebook Available

Brit.: MacLehose Press

Trans., dram.: Margarita Perelló  
Agencia Literaria

1st ser., audio: Graywolf Press

ALSO AVAILABLE:

*Seven Houses in France*, Fiction,  
Paperback (978-1-55597-623-1),  
\$15.00

*The Accordionist's Son*, Fiction,  
Paperback (978-1-55597-555-5),  
\$15.00

*Obabakoak*, Fiction, Paperback  
(978-1-55597-551-7), \$15.00

**BERNARDO ATXAGA** is a prizewinning author whose books, including *Seven Houses in France* and *The Accordionist's Son*, have won international critical acclaim. His works have been translated into thirty-two languages. He lives in the Basque Country.

A seductive, unclassifiable blend of  
autobiography and fiction set in Reno from  
the preeminent Basque author

## Nevada Days

A Novel

BERNARDO ATXAGA

TRANSLATED FROM THE SPANISH BY

MARGARET JULL COSTA

Nine months as a writer in residence can prove unnerving for anyone. For Bernardo Atxaga, newly arrived with his wife and two daughters, research at the Center for Basque Studies in Reno, Nevada, is anything but straightforward. The neon lights and harsh, windswept desert appear full of ominous signs: A raccoon that watches the house at night, eyes glowing. A series of sexual assaults on campus by an unknown assailant. A spider scuttling endlessly in a glass jar kept by a colleague. And the kidnapping and murder of a young college girl in the house next door.

*Nevada Days*, told in a series of diary-like entries, mixes fragments of the Basque diaspora with a constellation of lively incidents in Reno and memories from Atxaga's childhood. The routines of everyday life are the only way to resolve the deep wounds of history and relationships, however fleeting or enduring. Trapped in the deeply alien landscape of Nevada, Atxaga weaves together past and present to see the American West from a refreshing, if also ominous and unsettling, vantage.

"*Nevada Days* is a remarkable book, both for its breadth of landscape and history and for its depth of feeling. Atxaga wanders across time and between continents, all the while still orbiting around the book's central, haunting preoccupations of isolation and violence. Through Atxaga's vision of the American West, we are given access to elusive, unromantic truths about our own country that only this gifted outsider's eye can catch."

—Gabriel Urza, author of *All That Followed*

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



NEW  
POETS OF  
NATIVE NATIONS  
EDITED BY HEID E. ERDRICH

Poetry, 304 pages, 6 x 9

Paperback, \$18.00

July

978-1-55597-809-9

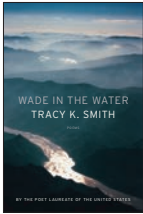
Ebook Available

Brit., trans., 1st ser., audio, dram.:  
Graywolf Press

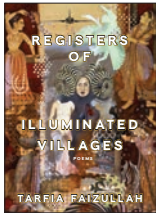
HEID E. ERDRICH is the author of five collections of poetry, including *Curator of Ephemera at the New Museum for Archaic Media*. She is Ojibwe enrolled at Turtle Mountain, and lives and teaches in Minneapolis.



## RECENT BACKLIST



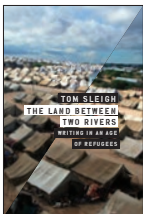
**Wade in the Water**  
*Poems*  
**TRACY K. SMITH**  
 Poetry, 96 pages, Hardcover  
 (978-1-55597-813-6), \$24.00  
 Ebook Available



**Registers of Illuminated Villages**  
*Poems*  
**TARFIA FAIZULLAH**  
 Poetry, 112 pages, Paperback  
 (978-1-55597-800-6), \$16.00  
 Ebook Available



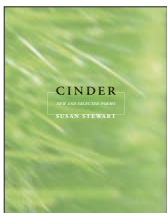
**Some Hell**  
*A Novel*  
**PATRICK NATHAN**  
 Fiction, 296 pages, Paperback  
 (978-1-55597-798-6), \$16.00  
 Ebook Available



**The Land between Two Rivers**  
*Writing in an Age of Refugees*  
**TOM SLEIGH**  
 Nonfiction, 272 pages, Paperback  
 (978-1-55597-796-2), \$16.00  
 Ebook Available



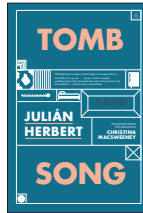
**Eye Level**  
*Poems*  
**JENNY XIE**  
 Poetry, 80 pages, Paperback  
 (978-1-55597-802-0), \$16.00  
 Ebook Available



**Cinder**  
*New and Selected Poems*  
**SUSAN STEWART**  
 Poetry, 232 pages, Paperback  
 (978-1-55597-795-5), \$18.00  
 Ebook Available



**Waiting for Tomorrow**  
*A Novel*  
**NATHACHA APPANAH**  
 TRANSLATED FROM THE FRENCH  
 BY GEOFFREY STRACHAN  
 Fiction, 168 pages, Paperback  
 (978-1-55597-803-7), \$16.00  
 Ebook Available



**Tomb Song**  
*A Novel*  
**JULIÁN HERBERT**  
 TRANSLATED FROM THE SPANISH  
 BY CHRISTINA MACSWEENEY  
 Fiction, 224 pages, Paperback  
 (978-1-55597-799-3), \$16.00  
 Ebook Available



**Encircling 2: Origins**  
*A Novel*  
**CARL FRODE TILLER**  
 TRANSLATED FROM THE NORWEGIAN  
 BY BARBARA HAVELAND  
 Fiction, 456 pages, Paperback  
 (978-1-55597-801-3), \$16.00  
 Ebook Available



**House of Fact, House of Ruin**  
*Poems*  
**TOM SLEIGH**  
 Poetry, 128 pages, Paperback  
 (978-1-55597-797-9), \$16.00  
 Ebook Available



**The Art of Mystery**  
*The Search for Questions*  
**MAUD CASEY**  
 Nonfiction, 160 pages, Paperback  
 (978-1-55597-794-8), \$14.00  
 Ebook Available

## ORDERING INFORMATION

---

Graywolf Press books are printed on acid-free paper and are built to last.

*Individuals.* We encourage you to ask for Graywolf books at your local bookstore. If you are unable to obtain a Graywolf book from your retailer, please visit our web site: [www.graywolfpress.org](http://www.graywolfpress.org) or call (651) 641-0077.

*Graywolf books are distributed to the trade by:*

### **FARRAR, STRAUS & GIROUX**

*Send trade orders to:*

Sales Department  
Farrar, Straus & Giroux  
18 West 18th Street, New York, NY 10011  
phone/rush orders c/o MPS: (888) 330-8477

*New Customers*

Include credit references and/or prepayment.  
Contact FSG Sales Department for current discounts and terms.

Phone: (212) 206-5309

Fax: (212) 463-0641

*Customer Service, Billing, and Accounts Receivable*

Macmillan Publishing Services  
16365 James Madison Highway  
Gordonsville, VA 22942  
Phone: (888) 330-8477  
Fax: (540) 672-7703

*Warehouse and Shipping*

Farrar, Straus & Giroux  
c/o MPS, 16365 James Madison Highway  
Gordonsville, VA 22942

*Returns*

Farrar, Straus & Giroux  
c/o MPS Returns Center, 14301 Litchfield Road  
Orange, VA 22960

Farrar, Straus & Giroux will make every effort to follow shipping instructions but cannot accept responsibility or chargebacks for any deviation from those instructions.

*Ordering in Canada*

(For independent, library, trade wholesale, special markets, and warehouse club channels)

Raincoast Books  
2440 Viking Way  
Richmond, BC, Canada V6V 1N2  
Phone: (604) 448-7100

Toll free phone: (800) 663-5714

Fax: (604) 270-7161

Toll free fax: (800) 565-3770

Email: [customerservice@raincoast.com](mailto:customerservice@raincoast.com)

Publication dates and prices are subject to change without notice.

*Ordering in the United Kingdom/Ireland*

Turnaround Distribution  
Phone: 020-8829-3000  
Fax: 020-8881-5088

*Nonprofit Organizations and Special Sales*

Please contact the Graywolf sales and marketing manager for terms: [oneil@graywolfpress.org](mailto:oneil@graywolfpress.org).

*Examination and Desk Copies*

Examination copies of Graywolf books are available for a flat fee of \$5.00 for all titles. Requests must be made in writing on school letterhead stating the title and ISBN of the book and the name and anticipated enrollment of the course. Please provide a campus mailing address. Make checks or money orders payable to Macmillan. Send requests to Macmillan Academic Marketing, 175 Fifth Avenue, 21st Floor, New York, NY 10010. Allow 3–4 weeks for delivery. All requests are subject to availability and approval. Not valid for addresses outside the United States. One free desk copy is available for every twenty copies ordered. Contact [byron.echeverria@macmillan.com](mailto:byron.echeverria@macmillan.com) with any questions.

*Review Copies*

Please contact the Graywolf publicist:  
[nitz@graywolfpress.org](mailto:nitz@graywolfpress.org).

*Subsidiary Rights*

Please contact the Graywolf rights director:  
[dublinski@graywolfpress.org](mailto:dublinski@graywolfpress.org).

---

*For more information about our books, please visit our web site: [www.graywolfpress.org](http://www.graywolfpress.org)*

## GRAYWOLF PRESS

250 Third Avenue North, Suite 600  
Minneapolis, Minnesota 55401

ADDRESS SERVICE REQUESTED

Nonprofit  
Organization  
U.S. Postage Paid  
Twin Cities, MN  
Permit No  
32740



Graywolf Press is a leading independent publisher committed to the discovery and energetic publication of twenty-first century American and international literature. We champion outstanding writers at all stages of their careers to ensure that adventurous readers can find underrepresented and diverse voices in a crowded marketplace.

We believe works of literature nourish the reader's spirit and enrich the broader culture, and that they must be supported by attentive editing, compelling design, and creative promotion.

[www.graywolfpress.org](http://www.graywolfpress.org)