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
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  
Matten 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, Senior Publicity Manager  
Ethan Nosowsky, Editorial Director  
Casey O’Neil, Sales Director  
Josh Ostergaard, Development Officer  
Susannah Sharpless, Editorial Assistant  
Jeff Shotts, Executive Editor  
Steve Woodward, Editor

**BOARD OF DIRECTORS**

Carol Bemis (Chair), Trish F. Anderson, Milo Cumaranatunge, Rick Dow, Mary Ebert, Mark Jensen, Tom Joyce, Michelle Keeley, Chris Kirwan, Jill Koosmann, Jim McCarthy, Zachary McMillan, Maura Rainey McCormack (NC Chair), Cathy Polasky, Mary Polta, Paula Roe, Gail See, James Short, Roderic Southall, Debra Stone, Judy Titcomb

**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**

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

**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.
The triumphant follow-up collection to *The Game of Boxes*, winner of the James Laughlin Award

**Human Hours**

*Poems*

**CATHERINE BARNETT**

Catherine Barnett’s tragicomic third collection, *Human Hours*, shuttles between a Whitmanian embrace of others and a kind of rapacious solitude. Barnett speaks from the middle of hope and confusion, carrying philosophy into the everyday. Watching a son become a young man, a father become a restless beloved shell, and a country betray its democratic ideals, the speakers try to make sense of such departures. Four lyric essays investigate the essential urge and appeal of questions that are “accursed,” that are limited—and unanswered—by answers. What are we to do with the endangered human hours that remain to us? Across the leaps and swerves of this collection, the fevered mind tries to slow—or at least measure—time with quiet bravura: by counting a lover’s breaths; by remembering a father’s space-age watch; by envisioning the apocalyptic future while bedding down on a hard, cold floor, head resting on a dictionary. *Human Hours* pulses with the absurd, with humor that accompanies the precariousness of the human condition.

**Look at these books: hope.**

**Look at this face: hope.**

When I was young I studied with Richard Rorty, that was lucky, I stared out the window and couldn't understand a word he said, he drew a long flat line after the C he gave me, the class was called Metaphysics and Epistemology, that's eleven syllables, that's hope hope hope hope hope hope hope hope hope hope hope.

—from “O Esperanza!”

“*Human Hours*, in its restless questioning, performs the drama of desire inside a world where hours accumulate toward loss. . . . What remains is a brilliant (at times very funny) phenomenological exploration of that which marks our capacious possibilities.”

—Claudia Rankine

**Poetry, 112 pages, 6½ x 9**

**Paperback, $16.00**

**September**

978-1-55597-814-3

**Ebook Available**

Brit., trans., audio, dram.: Graywolf Press 1st ser.: Author c/o Graywolf Press

**ALSO AVAILABLE**

*The Game of Boxes*, Poetry, Paperback (978-1-55597-620-0), $16.00

**CATHERINE BARNETT**

is the author of *Into Perfect Spheres Such Holes Are Pierced* and *The Game of Boxes*, winner of the James Laughlin Award. She has received a Whiting Award and a Guggenheim Fellowship. She lives in New York City.
An Excerpt from She Would Be King

If she wanted to continue, Gbessa first had to rid the road of a slow-moving snake. Greenish brown with golden eyes as difficult to gaze into as the sun, the snake’s body was no different in color from the woods it had crawled from, and it seemed to Gbessa that the surrounding bushes were jealous of her departure, so they extended their toes to block her path. Orange dust stained the belly of the snake, which writhed as it hissed, and Gbessa pointed a five-foot stick in its direction. The snake was not afraid of her, or of the stick, and it raised its head and advanced.

The confrontation occurred several moonfalls after that searing hot day when she was banished from Lai for good. She had championed that path for weeks, stumbling over iron pebbles and timber branches departed from their roots, squeezed between sugarcane stalks, and still, refusing to look back. Strands of her hair left her for the veils of clay grains that also traveled the long and pitiless road. Gbessa could not return. Safua was in the other direction, hand in hand with her rejection, and also those deaths. Gbessa lightly poked the belly of the excitable creature, and at once it lunged at her. She took a step back, only barely avoiding a bite on her shin.

I was there that day, drawn to her, just as I was drawn to those gifted others who were present the day the ships came.

“Take care, my darling,” I whispered in Gbessa’s ear. “Take care, my friend.”

She glanced over her shoulder, as if she had heard me, or as if she hoped the movement was Safua, and the snake lunged again, this time biting her ankle before fleeing into the stalks at the other end of the road. Gbessa fell to the ground, yelling. She cried, and it was clear that her leg was in pain, but also her heart, because she held the tears captive, clenching her jaw closed through the sobs. She rubbed her ankle as if digging for bones, then squeezed the reddened skin where the snake had bitten, squeezed hard to relieve herself of the poison. Perhaps nothing would happen beyond the sting. Perhaps she would faint from the pain. But eventually, she would wake up. Gbessa rubbed her wound, but she knew then, as she knew always, that this poison would remain with her forever. She knew then, as she knew always, that she, like her love for Safua, would not, could not, die.
A novel of exhilarating range, magical realism, and history—a dazzling retelling of Liberia’s formation

She Would Be King
A Novel
WAYÉTU MOORE

Wayétu Moore’s powerful debut novel, She Would Be King, reimagines the dramatic story of Liberia’s early years through three unforgettable characters who share an uncommon bond. Gbessa, exiled from the West African village of Lai, is starved, bitten by a viper, and left for dead, but still she survives. June Dey, raised on a plantation in Virginia, hides his unusual strength until a confrontation with the overseer forces him to flee. Norman Aragon, the child of a white British colonizer and a Maroon slave from Jamaica, can fade from sight at will, just as his mother could. When the three meet in the settlement of Monrovia, their gifts help them salvage the tense relationship between the African American settlers and the indigenous tribes, as a new nation forms around them.

Moore’s intermingling of history and magical realism finds voice not just in these three characters but also in the fleeting spirit of the wind, who embodies an ancient wisdom. “If she was not a woman,” the wind says of Gbessa, “she would be king.” In this vibrant story of the African diaspora, Moore, a talented storyteller and a daring writer, illuminates with radiant and exacting prose the tumultuous roots of a country inextricably bound to the United States. She Would Be King is a novel of profound depth set against a vast canvas and a transcendent debut from a major new author.

“This magical retelling of Liberia’s beginning is so original, so bold and poetic, Wayétu Moore is destined for comparisons to Yann Martel, Markus Zusak, and Paulo Coelho.”

—Susan Henderson, author of The Flicker of Old Dreams

“Wayétu Moore has written a powerful novel which sheds light on the struggles of a people to cast off the yoke of slavery and oppression, and shape their future. Her language is beautiful and her efforts a labor of love.”

—Vamba Sherif, author of Land of My Fathers
An Excerpt from Scribe

What he wanted was the hardest thing. He wanted a letter in the declarative style, and he wanted to be with her—at least on the grounds of her property—while she wrote it. Then he wanted what they rarely requested anymore: he wanted her to memorize the letter before the pair of them destroyed it forever. He would cut and stack the wood before she began writing, if that was what she required. And he would camp by the creek, eating his own dried fruit and meat. He wouldn’t impose on her. But he also wanted her to carry the letter to its destination. He wanted her to speak its words aloud in the presence of the person who needed to hear them most. He described the place she would have to go, where the letter would become his painful request for forgiveness. He had a name. It was a crossroads far away.

“You’re asking beyond my limits,” she told him. “I don’t travel anymore.”

Hendricks looked at her with eyes the color of shed snakeskin. She could hear some kind of emotion emulsify itself in the tube of his throat. He seemed desperate. “I got to do this,” he said, gulping. “I got to make this right. I’ll give whatever you ask. At Snow Creek, they tell that you walk all the way to Tennessee, or down to the lights of Richmond.”

“I won’t go to Richmond,” she said. “I won’t go there ever again.”

“What’ll you take?” he asked. “I ain’t got gold or a living child. I got nothing precious left to trade.”

She felt the old cruelty rise up in her as powerfully as a moon tide. Her sister had begged too, hadn’t she? And begging hadn’t saved her sister’s life or gotten her what she wanted. Her sister had believed in the generous giving of gifts—valuables handed to other people willy-nilly and free of expectation—when she should have put her faith in the cold logic of exchange.

“There is one thing you could do for me,” she said with the hard shape of her mouth. “It’s a rare deed, something men around here claim they have accomplished when they’re swapping lies. It won’t be easy. You’ll probably fail. But I won’t carry your letter to that crossroads for anything less.”
A haunting, evocative tale about the power of storytelling

Scribe
A Novel
ALYSON HAGY

A brutal civil war has ravaged the country, and contagious fevers have decimated the population. Abandoned farmhouses litter the isolated mountain valleys and shady hollows. The economy has been reduced to barter and trade. In this craggy, unwelcoming world, the central character of Scribe ekes out a lonely living on the family farmstead where she was raised and where her sister met an untimely end. She lets a migrant group known as the Uninvited set up temporary camps on her land, and maintains an uneasy peace with her cagey neighbors and local enforcer Billy Kingery. She has learned how to make papers and inks, and she has become known for her letter-writing skills, which she exchanges for tobacco, firewood, and other scarce resources. An unusual request for a letter from a man with hidden motivations unleashes the ghosts of her troubled past and sets off a series of increasingly calamitous events that culminate in a harrowing journey to a crossroads.

Drawing on traditional folktales and the history and culture of Appalachia, Alyson Hagy has crafted a gripping, swiftly plotted novel that touches on pressing issues of our time—migration, pandemic disease, the rise of authoritarianism—and makes a compelling case for the power of stories to both show us the world and transform it.

Praise for Boleto

“In her gift for the language of horses, as in the beauty of her prose, Hagy will inevitably recall Annie Proulx, Kent Haruf and Cormac McCarthy. But she is writing as much about wealth and class, about work and privilege, as about horses and the Western landscape.” —The Washington Post

“[The] reader who takes time to savor Hagy’s abundant storytelling gifts will be rewarded.” —Chicago Tribune
One of our most perceptive critics on the ways that poets develop poems, a career, and a life

**We Begin in Gladness**  
*How Poets Progress*  
**CRAIG MORGAN TEICHER**

“The staggering thing about a life’s work is it takes a lifetime to complete,” Craig Morgan Teicher writes in these luminous essays. *We Begin in Gladness* considers how poets start out, how they learn to hear themselves, and how some offer us that rare, glittering thing—lasting work. Teicher traces the poetic development in the works of Sylvia Plath, John Ashbery, Louise Glück, and francine j. harris, among others, to illuminate the paths they forged—by dramatic breakthroughs, or by slow increments, and always by perseverance. *We Begin in Gladness* is indispensable for readers curious about the artistic life and for writers wondering how they might light out—or even scale the peak of the mountain.

Though it seems, at first, like an art of speaking, poetry is an art of listening. The poet trains to hear clearly and, as much as possible, without interruption, the voice of the mind, the voice that gathers, packs with meaning, and unpacks the language the poet knows. It can take a long time to learn to let this voice speak without getting in its way. This slow learning, the growth of this habit of inner attentiveness, is poetic development, and it is the substance of the poet’s art. Of course, this growth is rarely steady, never linear, and is sometimes not actually growth but diminishment—that’s all part of the compelling story of a poet’s way forward.

—from the Introduction

“Horace asked poets to delight and instruct, and this collection of thought-ful, readable essays by a very attentive poet and critic does both. . . . Teicher does the right thing for poets (like Brenda Hillman and Lucille Clifton) not ordinarily read together, and that skill makes him an exemplary guide. . . . *We Begin in Gladness* is very inviting and sometimes very wise.”

—Stephanie Burt

---

CRAIG MORGAN TEICHER  
is an acclaimed poet and critic. He is the author of three books of poetry, including *The Trembling Answers*, and regularly writes reviews for *Los Angeles Times*, NPR, and the *New York Times Book Review*. He lives in New Jersey.
An extraordinary lyric and visual meditation on place, nature, and art rippling out from Marfa, Texas

**Hey, Marfa**
**Poems**

JEFFREY YANG

Situated in the outreaches of southwest Texas, the town of Marfa has long been an oasis for artists, immigrants looking for work, and ranchers, while the ghosts of the indigenous and the borders between languages and nations are apparent everywhere. Poet and translator Jeffrey Yang experienced the vastness of desert, township, sky, and time itself as a profound clash of dislocation and familiarity. What does it mean to survive in a physical and metaphorical desert? How does a habitat long associated with wilderness and death become a center for nourishment and art?

Yang has fashioned a fascinating, multifaceted work—an anti-travel guide, an anti-western, a book of last words—that is a lyrical, anthropological investigation into history, culture, and extremity of place. Paintings and drawings of Marfa’s landscapes and substations by artist Rackstraw Downes intertwine with Yang’s texts as mutual nodes and lines of energy. **Hey, Marfa** is a desert diary scaled to music that aspires to emit particles of light.

“leave your pretense at the Prada, a quiet simplicity settles in, to start anew or continue to lose your way and loose your imagination. . . .” Stra pauses, tosses back his Mezcalero, and I notice the scar running across the gular skin of his throat. “But hey, Marfa, what do I know, I just got here, tomorrow hasta pronto—an airstrip would kill you.”

—from “Stra”

“Jeffrey Yang’s collaboration with Rackstraw Downes (painter here of substations—substations transform voltage) is a commonplace book, memoir, and hybrid obituary for things. . . . Hey, Marfa transmits voltage or vitalized matter as words reach to words.”

—Susan Howe
An Excerpt from the Introduction by Tracy K. Smith

This is why I love poems: they invite me to sit down and listen to a voice speaking thoughtfully and passionately about what it feels like to be alive. Usually the someone doing the talking—the poem’s speaker—is a person I’d never get the chance to meet were it not for the poem. Because the distance between us is too great. Or because we are too unlike one another to ever feel this at ease face-to-face. Or maybe because the person talking to me never actually existed as anything other than a figment of a poet’s imagination, a character invented for reasons I may not ever know. Even when that someone is the real-life poet speaking of things that have actually happened, there is something different—some new strength, vulnerability, or authority—that the poem fosters. This is why I love poems: they require me to sit still, listen deeply, and imagine putting myself in someone else’s unfamiliar shoes. The world I return to when the poem is over seems fuller and more comprehensible as a result.

*American Journal: Fifty Poems for Our Time* is an offering for people who love poems the way I do. It is also an offering for those who love them in different ways, and those who don’t yet know what their relationship with poetry will be. I hope there is even something here to please readers who, for whatever the reason, might feel themselves to be at odds with poetry. These fifty poems—culled from living American poets of different ages, backgrounds, and aesthetic approaches, and with different views of what it feels like to be alive—welcome you to listen and be surprised, amused, consoled. These poems invite you to remember something you once knew, to see something you’ve never seen, and to range from one set of concerns to another. For the time that you are reading them, and even after, these poems will collapse the distance between you and fifty different real or imagined people with fifty different outlooks on the human condition.

Poets Included in *American Journal*

Jan Beatty  
Jericho Brown  
Tina Chang  
Victoria Chang  
Oliver de la Paz  
Natalie Diaz  
Matthew Dickman  
Mark Doty  
Norman Dubie  
Jehanne Dubrow  
Eve L. Ewing  
Vievee Francis  
Ross Gay  
Aracelis Girmay  
Nathalie Handal  
Joy Harjo  
Yona Harvey  
Terrance Hayes  
Cathy Park Hong  
Marie Howe  
Major Jackson  
Ilya Kaminsky  
Laura Kasischke  
Donika Kelly  
Robin Coste Lewis  
Ada Limón  
Patricia Lockwood  
Layli Long Soldier  
Patrick Phillips  
Lia Purpura  
Melissa Range  
Matt Rasmussen  
Erika L. Sánchez  
Steve Scafidi  
Nicole Sealey  
Charif Shanahan  
Solmaz Sharif  
Danez Smith  
Susan Stewart  
Mary Szybist  
Natasha Trethewey  
Brian Turner  
Ellen Bryant Voigt  
Susan Wheeler  
Dara Wier  
Christian Wiman  
Charles Wright  
John Yau  
Dean Young  
Kevin Young
A landmark anthology envisioned by Tracey K. Smith, Poet Laureate of the United States

American Journal
Fifty Poems for Our Time
SELECTED AND WITH AN INTRODUCTION BY TRACY K. SMITH

Published in association with the Library of Congress, American Journal presents fifty contemporary poems that explore and celebrate our country and our lives. Poet Laureate of the United States and Pulitzer Prize winner Tracey K. Smith has gathered a remarkable chorus of voices that ring up and down the registers of American poetry. In the elegant arrangement of this anthology, we hear stories from rural communities and urban centers, laments of loss in war and in grief, experiences of immigrants, outcries at injustices, and poems that honor elders, evoke history, and praise our efforts to see and understand one another. Taking its title from a poem by Robert Hayden, the first African American appointed as Consultant in Poetry to the Library of Congress, American Journal investigates our time with curiosity, wonder, and compassion.

TRACY K. SMITH is the Poet Laureate of the United States. She is the author of four poetry collections: Wade in the Water; Life on Mars, winner of the Pulitzer Prize; Duende, winner of the James Laughlin Award of the Academy of American Poets; and The Body’s Question, winner of the Cave Canem Poetry Prize. She is also the author of an acclaimed memoir, Ordinary Light, which was a finalist for the National Book Award. Smith teaches at Princeton University and lives in New Jersey.
Daring and original stories set in New Testament times, from a rising young Norwegian author

Children of God
A Novel
LARS PETTER SVEEN
TRANSLATED FROM THE NORWEGIAN BY GUY PUZEY

Lars Petter Sveen’s Children of God recounts the lives of people on the margins of the New Testament; thieves, Roman soldiers, prostitutes, lepers, healers, and the occasional disciple all get a chance to speak. With language free of judgment or moralizing, Sveen covers familiar ground in unusual ways. In the opening story, a group of soldiers are tasked with carrying out King Herod’s edict to slaughter the young male children in Bethlehem but waver in their resolve. These interwoven stories harbor surprises at every turn, as the characters reappear. A group of thieves on the road to Jericho encounters no good Samaritan but themselves. A boy healed of his stutter will later regress. A woman searching for her lover from beyond the grave cannot find solace. At crucial moments an old blind man appears, urging the characters to give in to their darker impulses.

Children of God was a best seller in Norway, where it won the Per Olov Enquist Literary Prize and gathered ecstatic reviews. Sveen’s subtle elevation of the conflict between light and dark focuses on the varied struggles these often-ignored individuals face. Yet despite the dark tone, Sveen’s stories retain a buoyancy, thanks to Guy Puzey’s supple and fleet-footed translation. This deeply original and moving book, in Sveen’s restrained and gritty telling, brings to light stories that reflect our own time, from a setting everyone knows.

“A visionary novel without a single bad sentence.”
—Aftenposten

“A major literary achievement. . . . Convincing and emotionally strong because it so strongly reflects our time.”
—Dagsavisen

“Children of God is in every way a well-deserved breakthrough for a young author whose work is mature, original and bold.”
—Per Olov Enquist Literary Prize statement
A reissue of Eula Biss’s groundbreaking essay collection, winner of the National Book Critics Circle Award

**Notes from No Man’s Land**  
*American Essays*  
**EULA BISS**

Acclaimed for its frank and fascinating investigation of racial identity, and reissued on its ten-year anniversary, *Notes from No Man’s Land* begins with a series of lynchings, ends with a list of apologies, and in an unsettling new coda revisits a litany of murders that no one seems capable of solving. Eula Biss explores race in America through the experiences chronicled in these essays—teaching in a Harlem school on the morning of 9/11, reporting from an African American newspaper in San Diego, watching the after-math of Hurricane Katrina from a college town in Iowa, and rereading Laura Ingalls Wilder in the Rogers Park neighborhood of Chicago. What she reveals is how families, schools, communities, and our country participate in preserving white privilege. *Notes from No Man’s Land* is an essential portrait of America that established Biss as one of the most distinctive and inventive essayists of our time.

“Two of the qualities that make Eula Biss’s essays in *Notes from No Man’s Land* compelling and beautiful are precision and independence—indeed, from orthodoxies of the right and left and the conventions of literary essays and their displays of sensibility and sensitivity. . . . She’s important to this moment, important to the opening up of what essays can be, important for setting a standard of integrity and insight, and she’s also a joy to read.”

— Rebecca Solnit

“Biss is telling us the story of our country—one we never saw coming.”

— Chicago Tribune

“*Notes from No Man’s Land* is a beautiful exercise in consciousness; in bringing both intelligence and experience to bear on a subject that has implications for the way one behaves in the world.”

— Los Angeles Times

Acclaim for Bunk

Longlisted for the National Book Award in Nonfiction
Finalist for the National Book Critics Circle Award in Criticism
A New York Times Notable Book
Named a Best Book of the Year by the Atlanta Journal-Constitution, the Atlantic,
Buzzfeed, the Dallas Morning News, Electric Literature, Entropy, History, Literary Hub,
Los Angeles Times, NPR, Nylon, Smithsonian, and Vogue

“Bunk is an essential book. It unpacks myriad hoaxes embedded in American history, from spiritualism to the fake news espoused by Donald Trump. As Young explores these hoaxes, he finds that there is darkness at the heart of our country, a malignant seed, that finds expression in fakery. Young writes with humor and wit, and during this moment when alternative facts are sanctioned and willful ignorance is celebrated, this is a necessary read.”

—Jesmyn Ward

“Bunk [is] Young’s enthralling and essential new study of our collective American love affair with pernicious and intractable moonshine. . . . Bunk is a reader’s feast, a shaggy, generous tome with a slim volume of devastating aphorisms lurking inside; it also shimmers with moments of brief personal testimony.”


“[Bunk is] a wild, incisive, exhilarating tour through Western culture’s sideshows and dark corners. Like a sideshow barker, Young writes with unbridled enthusiasm, a showman’s conviction, and a carny’s canny, telling a story that at times defies belief. And every word of it is true.”

—Colin Dickey, Los Angeles Times

“In these pages our founding father isn’t George Washington, who supposedly couldn’t tell a lie, but rather showman P. T. Barnum, who brazenly exhibited an old black woman as Washington’s 161-year-old childhood nurse. . . . There’s so much to enjoy and learn from in this encyclopedic anatomy of American imposture and chicanery.”

—Michael Dirda, The Washington Post

“Coming soon after the election of a president who found his political footing with the help of a racist hoax about his predecessor, Bunk could hardly be more timely. But Young’s deeper argument is that we can’t escape race when we’re talking about hoaxes, because race itself—for all its implacable real-life effects—remains the most consequential hoax in American history.”

—Robert P. Baird, Esquire

“Bunk [is] a sweeping, pointed, and utterly fascinating study on the rise of hoaxes. Though the book spans centuries, it’s vital reading in this fraught, divisive era of ‘fake news.’”

—Entertainment Weekly
Kevin Young’s essential and timely Bunk is now available in paperback

Bunk
The Rise of Hoaxes, Humbug, Plagiarists, Phonies, Post-Facts, and Fake News
KEVIN YOUNG

Award-winning poet and critic Kevin Young traces the history of the hoax as a peculiarly American phenomenon—the legacy of P. T. Barnum’s “humbug” culminating with the currency of Donald J. Trump’s “fake news.” Young then turns to the hoaxing of history and the ways that forgers, plagiarists, and frauds invent backstories and falsehoods to sell us lies about themselves and about the world in our own time, from pretend Native Americans Grey Owl and Nasdijj to the deadly imposture of Clark Rockefeller, from the made-up memoirs of James Frey to the identity theft of Rachel Dolezal. Disturbingly, Young finds that fakery is woven from stereotype and suspicion, with race being the most insidious American hoax of all. Brilliant and timely, Bunk asks what it means to live in a post-factual world of “truthiness” where everything is up for interpretation and everyone is subject to a contagious cynicism that damages our ideas of reality, fact, and art.

“There Kevin Young goes again, giving us books we greatly need, cleverly disguised as books we merely want. Unexpectedly essential.”

—Marlon James

KEVIN YOUNG is the author of a previous book of nonfiction, The Grey Album: On the Blackness of Blackness, which won the PEN Open Book Award, was recognized as a New York Times Notable Book, and was named a finalist for the National Book Critics Circle Award for criticism. He is also the author of eleven books of poetry, including Brown; Blue Laws: Selected & Uncollected Poems 1995–2015; and Jelly Roll: A Blues, which was a finalist for the National Book Award. He is the director of the Schomburg Center for Research in Black Culture and poetry editor for the New Yorker.
**Winner of the Emily Dickinson First Book Award from the Poetry Foundation**

**Half-Hazard**

*Poems*

**KRISTEN TRACY**

*Half-Hazard* is a book of near misses, would-be tragedies, and luck. As Kristen Tracy writes in the title poem, “Dangers here. Perils there. It’ll go how it goes.” The collection follows Tracy’s wide curiosity, from her growing up in a small Mormon farming community to her exodus out into the forbidden world, where she finds snakes, car accidents, adulterers, meteors, and death-marked mice. These wry, observant narratives are accompanied by a ringing lyricism and Tracy’s own knack for noticing what’s so funny about trouble and her natural impulse to want to put all the broken things back together. Full of wrong turns, false loves, quashed beliefs, and a menagerie of animals, *Half-Hazard* introduces a vibrant new voice in American poetry, one of resilience, faith, and joy.

> One day, I hated my own girl heart; it was a stone inside of me. The next day, this was not so and never would be again. I had no say. I began life, heaven or not, ten steps away from a brick church as a half-blonde anyone. What I am, my soft shoreline, my need to unlock doors and move from one train seat to the next, has saved me.

—*from “Bountiful, Utah, 1972”*

“What animal grace in these poems of the human stumble and dance on the road to becoming human. . . . This first collection of poetry by Kristen Tracy is a keeper.”

—Joy Harjo

“What Kristen Tracy’s dazzling *Half-Hazard* . . . poem after authentic poem [is] as thrilling a read as I’ve had in a long time. Here is an unmistakable talent.”

—Stephen Dunn
A Lucky Man
Stories
JAMEL BRINKLEY
Fiction, 264 pages, Hardcover
(978-1-55597-805-1), $26.00
Ebook Available

Love, War, and the End of Empire
DEBORAH BAKER
Nonfiction, 400 pages, Hardcover
(978-1-55597-804-4), $28.00
Ebook Available

This Mournable Body
A Novel
TSITSI DANGAREMBGA
Fiction, 296 pages, Paperback
(978-1-55597-812-9), $16.00
Ebook Available

Still Life with Two Dead
Peacocks and a Girl
POEMS
DIANE SEUSS
Poetry, 120 pages, Paperback
(978-1-55597-806-8), $16.00
Ebook Available

If You Have to Go
Poems
KATIE FORD
Poetry, 80 pages, Paperback
(978-1-55597-811-2), $16.00
Ebook Available

New Poets of Native Nations
EDITED BY HEID E. ERDRICH
Poetry, 304 pages, Paperback
(978-1-55597-809-9), $18.00
Ebook Available

Mirror, Shoulder, Signal
A Novel
DORTHE NORS
TRANSLATED FROM THE DANISH
BY MISHA HOEKSTRA
Fiction, 200 pages, Paperback
(978-1-55597-808-2), $16.00
Ebook Available

The Last Englishmen
Love, War, and the End of Empire
DEBORAH BAKER
Nonfiction, 400 pages, Hardcover
(978-1-55597-804-4), $28.00
Ebook Available

Priest Turned Therapist
Treats Fear of God
POEMS
TONY HOAGLAND
Poetry, 88 pages, Paperback
(978-1-55597-807-5), $16.00
Ebook Available

Nevada Days
A Novel
BERNARDO ATXAGA
TRANSLATED FROM THE SPANISH
BY MARGARET JULL COSTA
Fiction, 352 pages, Paperback
(978-1-55597-810-5), $16.00
Ebook Available

Katie Ford
Poems
A Lucky Man
Stories
JAMEL BRINKLEY
Fiction, 264 pages, Hardcover
(978-1-55597-805-1), $26.00
Ebook Available
Individual and Corporate Support for Graywolf Press

Gifts listed below were made between January 1 and December 31, 2017. Every effort is made to recognize our donors appropriately. If the listing below is incorrect, please contact us so that we can correct our records. We truly appreciate the generosity of all our donors, but we don’t have space to list them all here. For the full list, please visit the acknowledgments page on our website (www.graywolfpress.org).

Annual Support
The Author Circle

Donations of $2,500 and above
Anonymous (3)
Catherine Allan & Tim Grady
Susan & Richard Anderson
Trish & John Anderson
Atomic Data
Carol & Judson Bemis
The Blessing Way Foundation Inc.
Marion & Alan Brown
Mary Carswell
Julia Dayton
Rick & Murph Dow
Mary Ebert & Paul Stembler
Kathleen Erickson
Ellen Flamm & Richard Peterson
Vicki & Silas Ford
Freeman Family Foundation
Christine & Jon Galloway
Great River Energy
Paul & Pascha Griffiths
James & Becky Hoecker
Barbara Holmes & Tony Freedley
Mary Ingebrand-Pohlad
Mark Jensen
Georgia & Bruce Johnson Charitable Giving Fund
Thomas Joyce & Annette Atkins
John & Kathy Junek Family Fund
Will & Claudia Kaul
Christopher & M.E. Kirwan
Don & Elizabeth Leeper
The Lilac Drive Fund
Chris LaVictoire Mahai & Daniel Mahai
Kevin Martin & Hansa Jacob-Martin
James McCarthy & Gloria Peterson
Maura Rainey McCormack & John McCormack
The Howard and Kennon McKee Charitable Fund
Sonny Mehta
Katherine Murphy
Eloise and Carl Pohlad Family Fund
Cathy Polasky & Averial Nelson
Mary Polta
Prospect Creek Foundation
Bruno & Mary Ann Quinson
Ritz Family Foundation
The Rodman Foundation
Paula & Roger Roe
Gail See

Silicon Valley Community Foundation
Roderic Southall & Juan Jackson
Kate Tabner & Michael Boardman
Margaret Telier & Ed McConaghy
Nancy Temple & Dave Reif
Diane & Gaylord Thormodsgard
Emily Anne Staples Tuttle Fund
Joanne Von Blon
Maxine Wallin
Kristin & Nicholas Walrod
Tappan Wilder
Margaret & Angus Wurtele
Catherine Wyler & Richard Rymland

The Editor Circle

Donations of $1,000 and above
Anonymous
E. Thomas Binger & Rebecca Rand Fund of The Minneapolis Foundation
Ronnie & Roger Brooks
Camille Burke
Ellen Bush
Linda Campbell & Fred Quirsfeld
Milo & Tharangi Cumaranatunge
David Dayton
Cy & Paula DeCosse Fund of The Minneapolis Foundation
Christopher Duff & Mark Westman
Lois & Joseph Duffy
Friesens Corporation
Spencer Glendon & Lisa Tung
Greystone Foundation
Harry Griswold
Jocelyn Hale & Glenn Miller Charitable Fund at Schwab Charitable
Eleanor Hall & Roger Hale
Carolyn & Robert Hedin
Diane & John Herman
Hickrill Foundation
Cecily Hines & Tom Pettus
Hochschild Family Fund through Fidelity Charitable
Hoglund Family Foundation of The Minneapolis Foundation
The Jensen Family Fund
Jane & Jim Kaufman Fund of The Minneapolis Foundation
Jill & Chuck Koosmann
The Constance & Daniel Kunin Family Fund 2
Sheela & François Lampietti
Lenfestey Family Foundation
Dorothy Lichtenstein
Shawn Liu
Frederick Marchant & Stefi Rubin
Musa & Tom Mayer Charitable Fund through the American Endowment Foundation
Cynthia McCrae
Fiona McCrae & John Coy
Mary McVay
Mersky Family Foundation
Steven Miles & Joline Gitis
Matching Grant Program Fund of The Minneapolis Foundation
Leni & David Moore
John & Suwance Murphy
David & Mary Neal
James & Mary Ottaway
Phileona Foundation
Anne & John Polta
Connie & Lewis Remele
Donald & Anne Ritchie
Rebecca & Mark Roloff
Betty Rossell McGowin Charitable Trust
Eunice Salton
Linda and Jesse Singh Fund
Kathryn Swintek
Melinda Ward
Western Bank
Ben & Mary Whitney Fund of The Minneapolis Foundation
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 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

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 director for terms:
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 with any questions.

**Review Copies**

Please contact the Graywolf senior publicity manager:
nitz@graywolfpress.org

**Subsidiary Rights**

Please contact the Graywolf rights director:
dublinski@graywolfpress.org

For more information about our books, please visit our web site: www.graywolfpress.org
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