



GRAYWOLF PRESS FALL 2020



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
Elizabeth Bryant, Publicity Associate
Mattan Comay, Sales and Operations Coordinator
Katie Dublinski, Associate Publisher
Chantz Erolin, Editorial and Production Associate
Rachel Fulkerson, Development Consultant
Leslie Johnson, Managing Director
Morgan LaRocca, Marketing and Events Assistant
Anni Liu, Editorial Assistant

Pat Marjoram, Accountant
Caroline Nitz, Senior Publicity Manager
Ethan Nosowsky, Editorial Director
Casey O'Neil, Sales Director
Josh Ostergaard, Development Officer
Shaina Robinson, Citizen Literary Fellow
Jeff Shotts, Executive Editor
Shiraz Sitaram, Development Coordinator
Steve Woodward, Editor

BOARD OF DIRECTORS

Trish F. Anderson (Chair), Carol Bemis, Art Berman, Karin Birkeland, Kathleen Boe, Milo Cumaranatunge, Rick Dow, Mark Jensen, Michelle Keeley, Jill Koosmann, Maura Rainey McCormack, Zachary McMillan, Sharon Pierce, Cathy Polasky, Jan Price, James Short, Debra Stone, Judy Titcomb

BOARD EMERITUS

Marilynn Alcott, Betsy Atwater, Ann Bitter, Page Knudsen Cowles, Sally Dixon, Colin Hamilton, Diane Herman, Ed McConaghy, 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, Betsy Atwater, Marion Brown, Kelsey Cerovac, Edwin Cohen, Page Knudsen Cowles, Ellen Flamm, Vicki Ford, Lee Freeman, Paul Griffiths, John Michael Hemsley, James Hoecker, Barbara Holmes, Mark Jensen, Georgia Murphy Johnson, Jacqueline Jones LaMon, Sheela Lampietti, Shawn Liu, Chris LaVictoire Mahai, Elise Paschen, Shahina Piyarali, Bruno A. Quinson, Susan Ritz, Marita Rivero, Paula Roe, Eunice Salton, Salvatore Scibona, Sushma Sheth, Stephanie Stebich, Louise Steinman, Kathryn B. Swintek, Kate Tabner, Margaret Telfer, Nancy Temple, Diane Thormodsgard, Glyn Vincent, Joanne Von Blon, Kristin Walrod, Shirley Zanton

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.

Additional support has been provided by the Elmer L. & Eleanor J. Andersen Foundation, the Amazon Literary Partnership, the College of Saint Benedict, the Lannan Foundation, the McKnight Foundation, the National Endowment for the Arts, and Target.



Cover design: Jeenee Lee
Cover art: Craig Davidson

Virtuosic stories by one of “the more interesting
and ambitious prose stylists of our time”

(*Los Angeles Times*)

Bring Me the Head of Quentin Tarantino

Stories

JULIÁN HERBERT

TRANSLATED FROM THE SPANISH BY

CHRISTINA MACSWEENEY

In this madcap, insatiably inventive story collection, Julián Herbert brings to vivid life people who struggle to retain a measure of sanity in an insane world. Here we become acquainted with a vengeful “personal memories coach” who tries to get even with his delinquent clients; a former journalist with a cocaine habit who travels through northern Mexico impersonating a famous author of Westerns; the ghost of Juan Rulfo; a man who discovers music in his teeth; and, in the deliriously pulpy title story, a drug lord who looks just like Quentin Tarantino, who kidnaps a mopey film critic to discuss Tarantino’s films while his goons seek the doppelgänger who has colonized his consciousness.

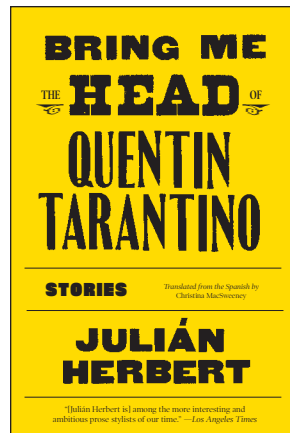
The antic and often dire stories in *Bring Me the Head of Quentin Tarantino* depict the violence and corruption that plague Mexico today, but they are also layered explorations of the narrative impulse and the ethics of art making. Herbert asks: Where are the lines between fiction, memory, and reality? What is the relationship between power, corruption, and survival? How much violence can a person (and a country) take? The stories in this explosive collection showcase the fevered imagination of a significant contemporary writer.

Praise for Julián Herbert

“One of the most indispensable and widely read authors of contemporary Mexican literature.”—*Los Angeles Review of Books*

“[Herbert’s] books are mash-ups of memory, investigation and fictional ornamentation, marked with a fond disrespect for genre—much like life.”

—*The New York Times*



Fiction, 192 pages, 5½ x 8¼

Paperback, \$16.00

November

978-1-64445-041-3

Ebook Available

Brit., 1st ser.: Graywolf Press

Trans., audio, dram.: Carmona
Literary Agency

ALSO AVAILABLE

Tomb Song, Fiction, Paperback
(978-1-55597-799-3), \$16.00

The House of the Pain of Others,
Nonfiction, Paperback
(978-1-55597-837-2), \$16.00

JULIÁN HERBERT was born in Acapulco in 1971. He is a writer, musician, and teacher, and is the author of *The House of the Pain of Others* and *Tomb Song*.

An Excerpt from *Just Us*

I learned early that being right pales next to staying in the room. All kinds of things happen as the night unfolds. But sometimes I become caught by the idea that repetition occurs if the wheels keep spinning. Repetition is insistence and one can collude only so much. Sometimes I just want to throw myself inside the gears. Sometimes, as James Baldwin said, I want to change one word or a single sentence. It's harder than you would think because white people don't really want change if it means they need to think differently than they do about who they are. We have a precedent in Eartha Kitt, who after confronting Lady Bird and Lyndon Johnson about Vietnam at a luncheon at the White House was blacklisted. Democrats all. Whiteness wants the kind of progress that reflects what it values, a reflection of itself. Voter suppression is about racism; immigration issues and DACA are informed by racism. I am saying this and I am saying that, and, as if I have suddenly become too much, a metaphorical white hand reaches out to pull me back into the fold from the perilous edge of angry black womanhood.

A white woman effectively ends the conversation on 45's campaign tactics by turning our gaze toward the dessert tray. How beautiful, she says. Homemade brownies on a silver tray? Hers is the fey gesture I have seen exhibited so often by white women in old movies—women who are overcome by shiny objects. It's so blatant a redirect I can't help but ask aloud the most obvious question: Am I being silenced?

I'm aware my question breaks the rules of social engagement. I'm aware I will never be invited back to this house, back into the circle of these white people. I understand inadvertently causing someone to feel shame isn't cool. But: Am I being silenced?

I wanted this white woman to look me in the eye and say, Yes. Yes, you are. I wanted her to own her action and not cower. I would have liked her then. Instead, all of us around the table have to watch her sink into her seat as she looks down at her hands as if I've refused to shake them. Now the others have to take sides. White solidarity needs to be reestablished. It's then I understand I forfeited the game the minute I stepped into a house where I am the only black person.

Claudia Rankine's *Citizen* changed the conversation—*Just Us* urges all of us into it

Just Us
An American Conversation
CLAUDIA RANKINE

As everyday white supremacy becomes increasingly vocalized with no clear answers at hand, how best might we approach one another? Claudia Rankine, without telling us what to do, urges us to begin the discussions that might open pathways through this divisive and stuck moment in American history.

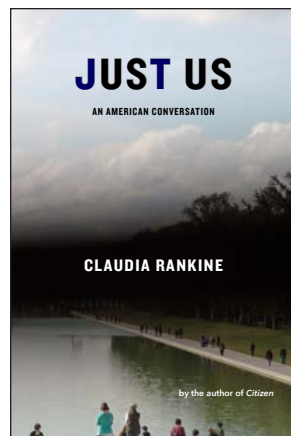
Just Us is an invitation to discover what it takes to stay in the room together, even and especially in breaching the silence, guilt, and violence that follow direct addresses of whiteness. Rankine's questions disrupt the false comfort of our culture's liminal and private spaces—the airport, the theater, the dinner party, the voting booth—where neutrality and politeness live on the surface of differing commitments, beliefs, and prejudices as our public and private lives intersect.

This brilliant arrangement of essays, poems, and images includes the voices and rebuttals of others: white men in first class responding to, and with, their white male privilege; a friend's explanation of her infuriating behavior at a play; and women confronting the political currency of dyeing their hair blond, all running alongside fact-checked notes and commentary that complement Rankine's own text, complicating notions of authority and who gets the last word.

Sometimes wry, often vulnerable, and always prescient, *Just Us* is Rankine's most intimate work, less interested in being right than in being true, being together.

"This brilliant and multilayered work is a call, an insistent, rightly impatient demand for a public conversation on whiteness. *Just Us* moves with tenacity, critical patience, and a rare honesty toward a potential affirmation. Anyone who turns away from this bold and vital invitation to get to work would be a damn fool."

—Judith Butler



Essay/Poetry, 360 pages, 6 x 9

Hardcover, \$30.00

September

978-1-64445-021-5

Ebook Available

Brit.: Penguin UK

Trans.: Graywolf Press

1st ser., audio, dram.: Aragi, Inc.

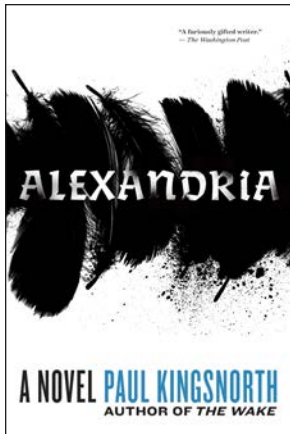
ALSO AVAILABLE

Don't Let Me Be Lonely, Poetry/Essay,
Paperback (978-1-55597-407-7),
\$16.00

Citizen, Poetry/Essay, Paperback
(978-1-55597-690-3), \$20.00

The White Card, Drama, Paperback
(978-1-55597-839-6), \$16.00

CLAUDIA RANKINE is a poet, essayist, and playwright. *Just Us* completes her groundbreaking trilogy, following *Don't Let Me Be Lonely* and *Citizen*. She is a MacArthur Fellow and teaches at Yale University.



Fiction, 256 pages, 5½ x 8¼

Paperback, \$16.00

October

978-1-64445-035-2

Ebook Available

Brit.: Faber & Faber

Trans., dram.: David Higham
Associates

1st ser., audio: Graywolf Press

ALSO AVAILABLE

The Wake, Fiction, Paperback
(978-1-55597-717-7), \$16.00

Beast, Fiction, Paperback
(978-1-55597-779-5), \$16.00

*Confessions of a Recovering
Environmentalist*, Nonfiction,
Paperback (978-1-55597-780-1),
\$16.00

PAUL KINGSNORTH is the author of *Confessions of a Recovering Environmentalist*, *Beast*, and *The Wake*. He cofounded the Dark Mountain Project, a global network of writers, artists, and thinkers in search of new stories for a world on the brink.

**A visionary and timely novel
about a world out of balance by the
prizewinning author of *The Wake***

Alexandria

A Novel

PAUL KINGSNORTH

When Swans return, Alexandria will fall.

One thousand years from now, a small religious community lives in what were once the fens of eastern England. They are perhaps the world's last human survivors. Now they find themselves stalked by a force that draws ever closer, and that seems to have brought them to the brink of extinction. A force that offers them a promise and a threat: a place called Alexandria.

Set in a time on the far side of an apocalypse, and perhaps on the verge of another, Paul Kingsnorth's radical new novel is a work of matchless, mythic imagination. It is driven by elemental themes—community versus the self, the mind versus the body, machine over man—and the tension between an unstable present and an unknown, unknowable future.

Alexandria is the rousing conclusion to an extraordinary fiction project that began with Kingsnorth's prizewinning novel *The Wake*, one that maps two thousand years of troubled human history.

Praise for *Beast*

"Cements Kingsnorth's reputation as a furiously gifted writer."

— *The Washington Post*

"Taut, thrilling and mystifying. . . . Taken in tandem with *The Wake*, it forms a powerful meditation on violence, society and the nature of exile."

— *Star Tribune* (Minneapolis)

"Kingsnorth is becoming an existential David Mitchell."

— *Vulture*

The brilliant new collection from Vijay Seshadri,
author of the Pulitzer Prize–winning *3 Sections*

That Was Now, This Is Then

Poems

VIJAY SESHADRI

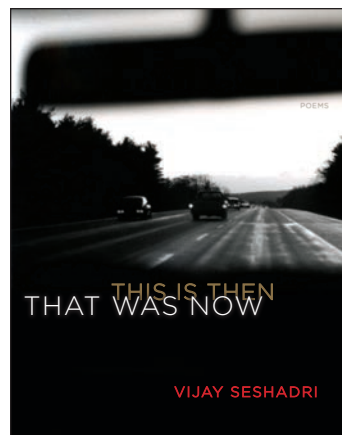
No one blends ironic intelligence, emotional frankness, radical self-awareness, and complex humor the way Vijay Seshadri does. In this, his fourth collection, he affirms his place as one of America's greatest living poets. *That Was Now, This Is Then* takes on the planar paradoxes of time and space, destabilizing highly tuned lyrics and elegies with dizzying turns in poems of unrequitable longing, of longing for longing, of longing to be found, of grief. In these poems, Seshadri's speaker becomes the subject, the reader becomes the writer, and the multiplying refracted narratives yield an "anguish so pure it almost / feels like joy."

**I wanted to curl up
in the comfortable cosmic melancholy of my past,
in the sadness of my past being passed.
I wanted to tour the museum of my antiquities
and look at the sarcophagi there.
I wanted to wallow like a water buffalo in the cool,
sagacious mud of my past,
so I wrote you and said I'd be in town and could we meet.
—from "Visiting San Francisco"**

Praise for *3 Sections*

"A compelling collection of poems that examine human consciousness, from birth to dementia, in a voice that is by turns witty and grave, compassionate and remorseless."

—Pulitzer Prize citation



Poetry, 88 pages, 7 x 9

Hardcover, \$24.00

October

978-1-64445-036-9

Ebook Available

Brit., trans., audio, dram.:

Graywolf Press

1st ser.: Author c/o Graywolf Press

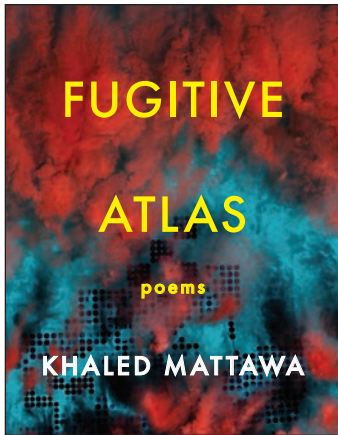
ALSO AVAILABLE

Wild Kingdom, Poetry, Paperback
(978-1-55597-236-3), \$14.00

The Long Meadow, Poetry,
Paperback (978-1-55597-424-4),
\$14.00

3 Sections, Poetry, Paperback
(978-1-55597-716-0), \$16.00

VIJAY SESHADRI is the author of *3 Sections*, winner of the Pulitzer Prize; *The Long Meadow*, winner of the James Laughlin Award of the Academy of American Poets; and *Wild Kingdom*. He teaches at Sarah Lawrence College and lives in Brooklyn, New York.



Poetry, 120 pages, 7 x 9

Paperback, \$16.00

October

978-1-64445-037-6

Ebook Available

Brit., trans., audio, dram.:

Graywolf Press

1st ser.: Author c/o Graywolf Press

ALSO AVAILABLE
TRANSLATED BY
KHALED MATTAWA

Without an Alphabet, Without a Face,
Saadi Youssef, Poetry, Paperback
(978-1-55597-371-1), \$16.00

KHALED MATTAWA is the author of five collections of poetry. A MacArthur Fellow, Mattawa teaches at the University of Michigan.

Khaled Mattawa's poetry contains
"the complexity of a transnational identity"
(MacArthur Fellowship citation)

Fugitive Atlas

Poems

KHALED MATTAWA

Fugitive Atlas is a sweeping, impassioned account of refugee crises, military occupations, and ecological degradation, an acute and probing journey through a world in upheaval. With extraordinary formal virtuosity, these poems turn not to lament for those regions charted as theaters of exploitation and environmental malpractice but to a poignant amplification of the lives, dreams, and families that exist within them. Khaled Mattawa asks how we are expected to endure our times, how we inherit the journeys of our ancestors, and how we let loose those we love into an unpredictable world.

we have

children

born here

now

still

at night we

watch them

to learn

from their

breathing

after

the

sea

at

sea

under

the

sea

—"Afterward Breathing"

Praise for Khaled Mattawa

"Mattawa continues to write a global poetry . . . one of daring necessity."

—*The Bloomsbury Review*

"One of the most original, lyrical and intellectually challenging American poets of his generation. . . . Dazzling and pertinent."

—Marilyn Hacker, Academy of American
Poets Fellowship citation

**A sensuous, textured novel of life
in a refugee camp, longlisted for the
Orwell Prize for Political Fiction**

Silence Is My Mother Tongue

A Novel

SULAIMAN ADDONIA

On a hill overlooking a refugee camp in Sudan, a young man strings up bedsheets that, in an act of imaginative resilience, will serve as a screen in his silent cinema. From the cinema he can see all the comings and goings in the camp, especially those of two new arrivals: a girl named Saba, and her mute brother, Hagos.

For these siblings, adapting to life in the camp is not easy. Saba mourns the future she lost when she was forced to abandon school, while Hagos, scorned for his inability to speak, must live vicariously through his sister. Both resist societal expectations by seeking to redefine love, sex, and gender roles in their lives, and when a businessman opens a shop and befriends Hagos, they cast off those pressures and make an unconventional choice.

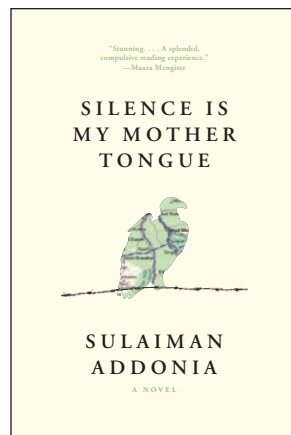
With this cast of complex, beautifully drawn characters, Sulaiman Addonia details the textures and rhythms of everyday life in a refugee camp, and questions what it means to be an individual when one has lost all that makes a home or a future. Intimate and subversive, *Silence Is My Mother Tongue* dissects the ways society wages war on women and explores the stories we must tell to survive in a broken, inhospitable environment.

“Addonia’s prose layers imagery and insight to keep us glued right to the spectacular end. This is a splendid, compulsive reading experience.”

—**Maaza Mengiste**

“The exchange of masculine and feminine roles within the context of a sexually conservative culture makes for a gripping and courageous narrative.”

—**The Guardian (UK)**



Fiction, 208 pages, 5½ x 8¼

Paperback, \$16.00

September

978-1-64445-033-8

Ebook Available

Brit., trans., audio, dram.: The Indigo Press

1st ser.: Graywolf Press

SULAIMAN ADDONIA

spent his early life in a refugee camp and went on to earn an MA from the University of London. His novel *The Consequences of Love* was shortlisted for the Commonwealth Writers' Prize and translated into more than twenty languages.



Fiction, 224 pages, 5½ x 8¼

Paperback, \$16.00

September

978-1-64445-034-5

Ebook Available

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

MARIEKE LUCAS

RIJNEVELD grew up in a Reformed farming family in North Brabant before moving to Utrecht. She is also the author of two poetry collections. In addition to writing, Rijneveld works on a dairy farm.

**A stark and gripping tale of childhood grief
from one of the most exciting new voices
in Dutch literature**

The Discomfort of Evening

A Novel

MARIEKE LUCAS RIJNEVELD

TRANSLATED FROM THE DUTCH BY MICHELE HUTCHISON

Ten-year-old Jas lives with her strictly religious parents and her siblings on a dairy farm where waste and frivolity are akin to sin. Despite the dreary routine of their days, Jas has a unique way of experiencing her world: her face soft like cheese under her mother's hands; the texture of green warts, like capers, on migrating toads in the village; the sound of "blush words" that aren't in the Bible.

One icy morning, the disciplined rhythm of her family's life is ruptured by a tragic accident, and Jas is convinced she is to blame. As her parents' suffering makes them increasingly distant, Jas and her siblings develop a curiosity about death that leads them into disturbing rituals and fantasies. Cocooned in her red winter coat, Jas dreams of "the other side" and of salvation, not knowing where this dreaming will finally lead her.

A best seller in the Netherlands, Marieke Lucas Rijneveld's radical debut novel, *The Discomfort of Evening*, offers readers a rare vision of rural life in the Netherlands. In it, she asks: In the absence of comfort and care, what can the mind of a child invent to protect itself? And what happens when that is not enough? With stunning psychological acuity and images of haunting, violent beauty, Rijneveld has created a captivating world of language unlike any other.

"Rijneveld is not becoming a great writer. She is one already."

— *Humo* (Belgium)

"The deluge of images that Rijneveld unleashes on us is original, witty, somber, and necessary. This is how the story must be told, and in no other way. . . . [The ending] hit me in the chest like a straight left. It goes on reverberating there."

— *Trouw* (The Netherlands)

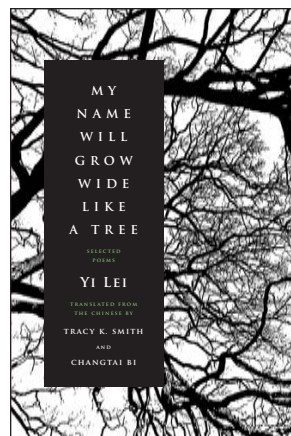
One of China's most significant
contemporary poets, cotranslated by
former US Poet Laureate Tracy K. Smith

My Name Will Grow Wide Like a Tree

Selected Poems

YI LEI

TRANSLATED FROM THE CHINESE BY
TRACY K. SMITH AND CHANGTAI BI



Yi Lei published her poem “A Single Woman’s Bedroom” in 1987, when cohabitation before marriage was a punishable crime in China. She was met with major critical acclaim—and with outrage—for her frank embrace of women’s erotic desire and her unabashed critique of oppressive law. Over the span of her revolutionary career, Yi Lei became one of the most influential figures in contemporary Chinese poetry.

Passionate, rigorous, and inimitable, the poems in *My Name Will Grow Wide Like a Tree* celebrate the joys of the body, ponder the miracle of compassion, and proclaim an abiding reverence for the natural world. Presented in the original Chinese alongside English translations by Changtai Bi and Pulitzer Prize–winning poet Tracy K. Smith, this collection introduces American readers to a boundless spirit—one “composing an explosion.”

The curtain seals in my joy.

The curtain holds the razor out of reach,

Puts the pills on a shelf out of sight.

The curtain snuffs shut and I bask in the bounty

Of being alive. The music begins.

Love pools in every corner.

You didn’t come to live with me.

—from “A Single Woman’s Bedroom”

“Yi Lei writes as movingly of grief as of love, of joy as of deep unrest. She celebrates and aligns herself with nature. . . . Her vision moves nimbly from the earthbound and everyday to the cosmic, the enduring.”

—Tracy K. Smith, from her introduction

Poetry, 192 pages, 6 x 9

Paperback, \$18.00

November

978-1-64445-040-6

Bilingual Edition

Ebook Available

Brit., trans., audio, dram.:

Graywolf Press

1st ser.: Translators c/o

Graywolf Press

ALSO AVAILABLE BY

TRACY K. SMITH

Life on Mars, Poetry, Paperback,
(978-1-55597-584-5), \$16.00

American Journal, Poetry, Paperback
(978-1-55597-815-0), \$14.00

Wade in the Water, Poetry, Paperback
(978-1-55597-836-5), \$16.00

YI LEI (1951–2018)

received the Zhuang
Zhongwen Literature Prize
and published eight collec-
tions of poems, including
A Single Woman’s Bedroom,
The Love Poems of Yi Lei, and
Women’s Age. Her work has
been translated into five
languages.



Nonfiction, 272 pages, 5½ x 8¼

Paperback, \$16.00

October

978-1-64445-038-3

Ebook Available

Brit.: Serpent's Tail

Trans., 1st ser., audio, dram.:

The Friedrich Agency

ALSO AVAILABLE

Her Body and Other Parties, Fiction,

Paperback (978-1-55597-788-7),

\$16.00

CARMEN MARIA

MACHADO is the author of *Her Body and Other Parties*, a finalist for the National Book Award. The recipient of a Guggenheim Fellowship, she is the writer in residence at the University of Pennsylvania and lives in Philadelphia with her wife.

“Carmen Maria Machado’s rise in the literary world has been nothing short of meteoric.”

—*The Week*

In the Dream House

A Memoir

CARMEN MARIA MACHADO

Now available in paperback, Carmen Maria Machado’s *In the Dream House* is a searing account of a harrowing relationship with a charismatic but volatile woman. Each chapter in her wildly inventive memoir is driven by its own narrative trope—the haunted house, erotica, the bildungsroman—through which Machado holds her story up to the light, examining it from different angles. She considers her religious adolescence, unpacks the stereotype of lesbian relationships as safe and utopian, and widens the view with essayistic explorations of the history and reality of abuse in queer relationships.

Machado’s dire narrative is leavened with her characteristic wit, playfulness, and openness to inquiry. She casts a critical eye over legal proceedings, fairy tales, *Star Trek*, and Disney villains, as well as iconic works of film and fiction. The result is a wrenching, riveting book that explodes our ideas about what a memoir can do and be.

“Merge the house and the woman—watch the woman experience her own body as a haunted house, a place of sudden, inexplicable terrors—and you are reading the blazingly talented Carmen Maria Machado.”

—*The New York Times*

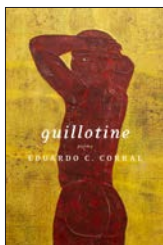
“Breathtakingly inventive. . . . Machado’s writing, with its heat and precise command of tone, has always had a sentient quality. But what makes *In the Dream House* a particularly self-aware structure—which is to say, a true haunted house—is the intimation that it is critiquing itself in real time. . . . Here and in her short stories, Machado subjects the contemporary world to the logic of dreaming.”

—*The New Yorker*

“A stunning book, both deeply felt and elegantly written.”

—*The Boston Globe*

RECENT BACKLIST



Guillotine

Poems

EDUARDO C. CORRAL

Poetry, 96 pages, Paperback
(978-1-64445-030-7), \$16.00
Ebook Available



Catrachos

Poems

ROY G. GUZMÁN

Poetry, 112 pages, Paperback
(978-1-64445-023-9), \$16.00
Ebook Available

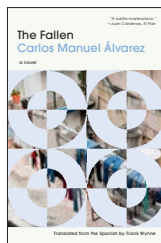


The Dragons, the Giant, the Women

A Memoir

WAYÉTU MOORE

Nonfiction, 264 pages, Hardcover
(978-1-64445-031-4), \$26.00
Ebook Available



The Fallen

A Novel

CARLOS MANUEL ÁLVAREZ
TRANSLATED FROM THE SPANISH
BY FRANK WYNNE

Fiction, 160 pages, Paperback
(978-1-64445-025-3), \$16.00
Ebook Available



Telephone

A Novel

PERCIVAL EVERETT

Fiction, 232 pages, Paperback
(978-1-64445-022-2), \$16.00
Ebook Available



To the Lake

A Balkan Journey of War and Peace

KAPKA KASSABOVA

Nonfiction, 416 pages, Paperback
(978-1-64445-026-0), \$16.00
Ebook Available



The Girl Who Trod on a Loaf

A Novel

KATHRYN DAVIS

Fiction, 416 pages, Paperback
(978-1-64445-029-1), \$16.00
Ebook Available

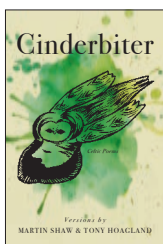


The Silk Road

A Novel

KATHRYN DAVIS

Fiction, 144 pages, Paperback
(978-1-64445-028-4), \$16.00
Ebook Available

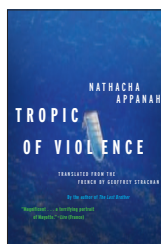


Cinderbiter

Celtic Poems

VERSIONS BY MARTIN SHAW
AND TONY HOAGLAND

Poetry, 152 pages, Paperback
(978-1-64445-027-7), \$16.00
Ebook Available



Tropic of Violence

A Novel

NATHACHA APPANAH
TRANSLATED FROM THE FRENCH
BY GEOFFREY STRACHAN

Fiction, 160 pages, Paperback
(978-1-64445-024-6), \$16.00
Ebook Available

Individual and Corporate Support for Graywolf Press

Gifts listed below were made between January 1 and December 31, 2019. 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. For more information, please visit the acknowledgments page on our website (www.graywolfpress.org).

Annual Support

The Author Circle

Donations of \$2,500 or more

Anonymous (4)	Ellen Flamm & Richard Peterson	Chris LaVictoire Mahai & Daniel Mahai	Bruno & Mary Ann Quinson
The Academy of American Poets, Inc.	Vicki & Silas Ford	Musa & Tom Mayer Charitable Fund	Susan Ritz & Ethan Atkin
Catherine Allan & Tim Grady	Lee Freeman	Jim McCarthy & Gloria Peterson Family Fund of the Minneapolis Foundation	The Rodman Foundation
Trish & John Anderson	Paul & Pascha Griffiths	Maura Rainey McCormack & John McCormack	Paula & Roger Roe Family Fund of the Minneapolis Foundation
Susan & Richard Anderson Family Fund	Rehael Fund-Roger Hale/Nor Hall of The Minneapolis Foundation	Fiona McCrae & John Coy	Gail See
Atomic Data	Half The Sky Fund	The Howard & Kennon McKee Charitable Fund	Kate Tabner & Michael Boardman
Betsy Atwater	Head Family Foundation	Zachary & Kiki McMillan	Margaret Telfer & Ed McConaghay
Carol & Judson Bemis	John Michael & MK Hemsley	McVay Foundation	Nancy Temple & Dave Reif
Karin Birkeland & Lee Mitau	Barbara Holmes & Tony Freedley	Jennifer Melin Miller & David Miller	Gaylord & Diane Thormodsgard Family Fund
Kathleen & Tom Boe	Perrin Ireland & Tom Ramey	Minneapolis Foundation	Glyn Vincent
Marion & Alan Brown	Susan & John Jackson	Katherine Murphy	Phillip & Joanne Von Blon
Camille Burke	Mark Jensen	Pohlad Family	Charitable Lead Trust
Edwin Cohen	Georgia Murphy Johnson & Bruce Johnson	Catherine Polasky & Aerial Nelson	Nicholas & Kristin Walrod Fund of The Oregon Community Foundation
Jay & Page Cowles Giving Fund	The Junek Family Fund	Mary Polta	Western Bank
Milo & Tharangi Cumaranatunge	Michelle Keeley & Mark Flanagan	Jan Price & John Penland	Margaret Wurtele
Stephanie Denton	Christopher & M.E. Kirwan	Prospect Creek Foundation	Michael Younger
Rick & Murph Dow	Jill & Chuck Koosmann		Shirley Zanton
Mary Ebert & Paul Stembler	Donald & Elizabeth Leeper		

The Editor Circle

Donations of \$1,000 or more

Anonymous	Jim & Becky Hoecker	Lenfestey Family Foundation	Eunice Salton
Art & Kate Berman	O.C. Hognander, Jr.	Kathleen & Allen Lenzmeier	Roderic Southall & Juan Jackson
E. Thomas Binger & Rebecca Rand Fund of The Minneapolis Foundation	Shirley Hughes	Karen Leonard Family Charitable Fund, a Donor Advised Fund of The U.S. Charitable Gift Trust	Debra Stone & Lowell Wyckoff Weber II
Ronnie & Roger Brooks	Mary Ingebrand-Pohlad	Dorothy Lichtenstein	Kathryn Swintek
Linda Campbell & Fred Quirsfeld	Mary Jarvis & Michael Meyer Charitable Fund	Wendy & Mike Lougee	Tim & Diane Thorpe
David Dayton	The Jensen Family Fund via Blue Mountain Community Foundation	Marty Mazzone	Clara Ueland & Walter McCarthy
The Andrew Duff Charitable Fund	Jane & Jim Kaufman Fund of The Minneapolis Foundation	Steve Miles & Joline Gitis Charitable Fund	Maxine Wallin
Lois & Joseph Duffy	Will & Claudia Kaul	The David & Leni Moore Family Foundation	Melinda Ward
Kathleen Erickson	Kinder Vealitzek Family Fund of The Minneapolis Foundation	Howard Norman & Jane Shore	Mark Westman & Christopher Duff
Patrick & Kristina Filler	Edwin Koshland	Shahina & Ali Piyarali	Ben & Mary Whitney Fund of The Minneapolis Foundation
Friesens Corporation	Anita Kunin	Jim & Donna Pohlad	Wilder Family Charitable Fund
Christine & Jon Galloway	Guy Lampard & Suzanne	Anne & John Polta	Elizabeth & Rufus Winton
Harry Griswold	Badenhoop Family Fund of the Marin Community Foundation	Connie & Lewis Remele	Charles Zelle
Robert & Carolyn Hedin		Anne & Don Ritchie	
Diane & John Herman		Cynthia Rogers	
Hickrill Foundation		Rebecca & Mark Roloff	

Graywolf Press is committed to making our books, programming, publishing process, and workplace accessible to communities and individuals of all backgrounds and abilities. We invite feedback and requests for accommodation.

Please contact us by email (access@graywolfpress.org) or by phone (651-641-0077).

ORDERING INFORMATION

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

Publication dates and prices are subject to change without notice.

For all wholesale/retail inquiries, please contact the Graywolf sales director: oneil@graywolfpress.org.

Graywolf books are distributed to the trade by:

FARRAR, STRAUS & GIROUX
via MACMILLAN

Macmillan Publisher Services
16365 James Madison Highway
Gordonsville, VA 22942

Bookstore Orders

Macmillan Customer Service:
Toll-free phone: (888) 330-8477

Phone/Fax Orders:
Toll-free phone: (888) 330-8477
Toll-free fax: (800) 672-2054

Electronic Orders:
Email: orders@mpsvirginia.com
PUBNET SAN# 6315011
EDI contact: edicontact@mpsvirginia.com

Bookseller Contact and ARC Requests

Please contact the Graywolf sales director:
oneil@graywolfpress.org

International Orders (outside Canada)

Macmillan International
sales.international@macmillan.com

Ordering in Canada

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

Academic Examination and Desk Copies

Available via Macmillan.
Contact oneil@graywolfpress.org 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

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