

# GRAYWOLF PRESS

SPRING 2019





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## ACKNOWLEDGMENTS

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



Cover design: Kimberly Glyder  
Cover art: Shutterstock

New in paperback, a debut collection  
longlisted for the National Book Award

## A Lucky Man

Stories

JAMEL BRINKLEY

In nine powerful stories, Jamel Brinkley explores the charged, complexities between men whose mistakes threaten their relationships with friends, lovers, and family members. An imaginative young boy from the Bronx goes swimming with his day camp group at a backyard pool in the suburbs, and faces the effects of power and privilege in ways he can barely grasp. 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.

A debut that *Entertainment Weekly* saw “creating waves within the literary sphere,” *A Lucky Man* reflects 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.

“With equal parts precision and poetry, these nine audacious stories step into the minefields awaiting boys of color as they approach manhood.”

—*O, The Oprah Magazine*

“Pages of peerless prose and startlingly sharp sentences.”

—*Los Angeles Times*

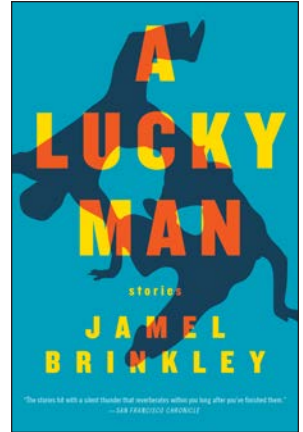
“The stories hit with a silent thunder that reverberates within you long after you’ve finished them.”

—*San Francisco Chronicle*

“The nine stories in this debut collection are full of subtle poignancy. . . .

A trenchant exploration of race and class.”

—*The New Yorker*



Fiction, 256 pages, 5½ x 8¼

Paperback, \$16.00

June

978-1-55597-843-3

Ebook Available

Brit., audio, trans., dram.: The Wylie Agency

A PublicSpace Book

This book is made possible through a partnership with the College of Saint Benedict, and honors the legacy of S. Mariella Gable, a distinguished teacher at the College. Support has been provided by the Manitou Fund as part of the Warner Reading Program.

JAMEL BRINKLEY is a graduate of Columbia University and the Iowa Writers' Workshop. He has received fellowships from Kimbilio Fiction, the Wisconsin Institute for Creative Writing, and Stanford University. He lives in California.

## An Excerpt From *Lanny*

We do some lessons outdoors while the weather's good. . . .

We trudge away from the village, through the gap in the hedge where Sampson's miles of stubbly set-aside meet the back end of the school playing field, and the land bends away.

We stop by the Elvis Hair Hawthorn.

This, Lanny, is a significant place.

Why?

This is the first point at which you can no longer be seen. The village is always watching, but past this point you're beyond their gaze.

Either side of us, woods. Ahead of us, hills. Counties lapping falsely at each other over the stone plates which rough-and-tumbled to form this gentle landscape. Some very old trees round this way. Saints.

We tramp down the steep-walled chalk and moss run, tree roots like sea monsters lining our route, and we discuss the passing of time.

I tell Lanny about the ghost of Ben Hart who runs up and down this track trying to find his beloved. Headless Ben Hart calling out for his girl. I'm only teasing, trying to shit him up a bit, but he replies in all sincerity, Brilliant, I hope we meet him.

We stop and draw the tangled lines of beech foundations, under us stone and bone, above us the burnt sienna canopy, starting to crisp.

This was the way to a hillfort, once.

The boy does well with charcoal. Likes the way it smudges.

Making shadows, he says.

We go back and experiment, printing with skeletal leaves, where insects and time have stripped away we build with ink, we drip and dip and make a decent new mess.

Often as he works Lanny says strange and wonderful things, mumblings, puzzling things for a child to say—I'm a million cameras, even when I'm sleeping, clicking, clicking, every second something is growing and changing. We are little arrogant flashes in a grand magnificent scheme.

I burst out laughing.

You what? Where did you get that from?

Not sure, he says.

He tilts his head and some half-formed secret thing skips out of his mouth and disappears into the space between us.

Times like this Lanny seems almost possessed.

An entrancing new novel by the author of the  
prizewinning *Grief Is the Thing with Feathers*

## Lanny

A Novel

MAX PORTER

There's a village an hour from London. It's no different from many others today: one pub, one church, redbrick cottages, some public housing, and a few larger houses dotted about. Voices rise up, as they might anywhere, speaking of loving and needing and working and dying and walking the dogs. This village belongs to the people who live in it, to the land and to the land's past.

It also belongs to Dead Papa Toothwort, a mythical figure local school-children used to draw as green and leafy, choked by tendrils growing out of his mouth, who awakens after a glorious nap. He is listening to this twenty-first-century village, to its symphony of talk: drunken confessions, gossip traded on the street corner, fretful conversations in living rooms. He is listening, intently, for a mischievous, ethereal boy whose parents have recently made the village their home. Lanny.

With *Lanny*, Max Porter extends the potent and magical space he created in *Grief Is the Thing with Feathers*. This brilliant novel will enrapture readers with its anarchic energy, with its bewitching tapestry of fabulism and domestic drama. *Lanny* is a ringing defense of creativity, spirit, and the generative forces that often seem under assault in the contemporary world, and it solidifies Porter's reputation as one of the most daring and sensitive writers of his generation.

### Praise for *Grief Is the Thing with Feathers*

"One of the most moving, wildly inventive first novels you're likely to encounter this year."

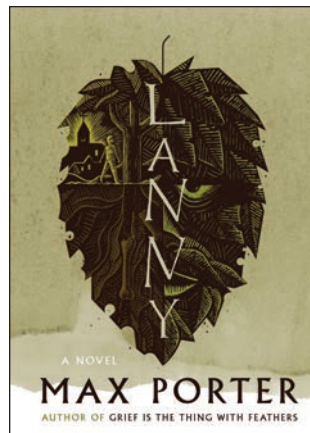
—NPR.org

"Exquisite. . . . Shows us another way of thinking about the novel and its capabilities."

—Kirsty Gunn, *The Guardian*

"One-of-a-kind. . . . Heartbreaking. . . . Brilliant."

—Ann Hulbert, *The Atlantic*



Fiction, 224 pages, 5¼ x 7¾

Hardcover, \$24.00

May

978-1-55597-840-2

Ebook Available

Brit.: Faber & Faber Ltd

1st ser., audio: Graywolf Press

Trans., dram.: Aitken Alexander  
Associates Ltd

### ALSO AVAILABLE

*Grief Is the Thing with Feathers*,  
Fiction, Paperback  
(978-1-55597-741-2), \$14.00

MAX PORTER is the author of *Grief Is the Thing with Feathers*, which won the International Dylan Thomas Prize and the *Sunday Times*/Peters Fraser & Dunlop Young Writer of the Year Award. It was also shortlisted for the *Guardian* First Book Award and was a finalist for the John Leonard Prize.

A bold, incisive look at race and reparative writing in American fiction, by the author of *Your Face in Mine*

## White Flights

*Race, Fiction, and the American Imagination*

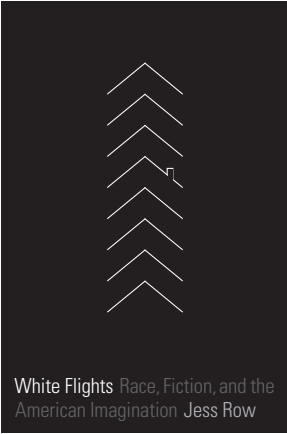
JESS ROW

*White Flights* is a meditation on whiteness in American fiction and culture from the end of the civil rights movement to the present. At the heart of the book, Jess Row ties “white flight”—the movement of white Americans into segregated communities, whether in suburbs or newly gentrified downtowns—to white writers setting their stories in isolated or emotionally insulated landscapes, from the mountains of Idaho in Marilynne Robinson’s *Housekeeping* to the claustrophobic households in Jonathan Franzen’s *The Corrections*. Row uses brilliant close readings of work from well-known writers such as Don DeLillo, Annie Dillard, Richard Ford, and David Foster Wallace to examine the ways these and other writers have sought imaginative space for themselves at the expense of engaging with race.

*White Flights* aims to move fiction to a more inclusive place, and Row looks beyond criticism to consider writing as a reparative act. What would it mean, he asks, if writers used fiction “to approach each other again”? Row turns to the work of James Baldwin, Dorothy Allison, and James Alan McPherson to discuss interracial love in fiction, while also examining his own family heritage as a way to interrogate his position. A moving and provocative book that includes music, film, and literature in its arguments, *White Flights* is an essential work of cultural and literary criticism.

“A major literary and intellectual intervention, clarifying the real stakes in what we too complacently call ‘identity politics.’” —Pankaj Mishra

“These are brilliant, sweeping, intimate delights—and afterward, you may never read the same way again.” —Alexander Chee



White Flights *Race, Fiction, and the American Imagination* Jess Row

Nonfiction, 320 pages, 5½ x 8¼

Paperback, \$16.00

August

978-1-55597-832-7

Ebook Available

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

Denise Shannon Literary Agency

JESS ROW is the author of the novel *Your Face in Mine* and the story collections *The Train to Lo Wu* and *Nobody Ever Gets Lost*. One of *Granta's* Best of Young American Novelists of 2007, he lives in New York and teaches at the College of New Jersey.



A haunting story of guilt and blame in  
the wake of a drowning, the first novel by the  
author of *Spectacle*

## Machine

A Novel

SUSAN STEINBERG

Susan Steinberg's first novel, *Machine*, is a dazzling and innovative leap forward for a writer whose most recent book, *Spectacle*, gained her a rapturous following. *Machine* revolves around a group of teenagers—both locals and wealthy out-of-towners—during a single summer at the shore. Steinberg captures the pressures and demands of this world in a voice that effortlessly slides from collective to singular, as one girl recounts a night on which another girl drowned. Hoping to assuage her guilt and evade a similar fate, she pieces together the details of this tragedy, as well as the breakdown of her own family, and learns that no one, not even she, is blameless.

A daring stylist, Steinberg contrasts semicolon-studded sentences with short lines that race down the page. This restless approach gains focus and power through a sharply drawn narrative that ferociously interrogates gender, class, privilege, and the disintegration of identity in the shadow of trauma. *Machine* is the kind of novel—relentless and bold—that only Susan Steinberg could have written.

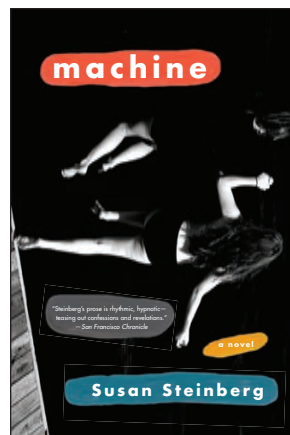
### Praise for *Spectacle*

“As potent as a shot of Everclear. . . . Unconventional and drily funny, these narcotic stories hypnotize.”

—*O, The Oprah Magazine*

“Steinberg’s prose is rhythmic, hypnotic—teasing out confessions and revelations in stream-of-consciousness language. . . . *Spectacle* is a marvel.”

—*San Francisco Chronicle*



Fiction, 144 pages, 5½ x 8¼

Paperback, \$15.00

August

978-1-55597-847-1

Ebook Available

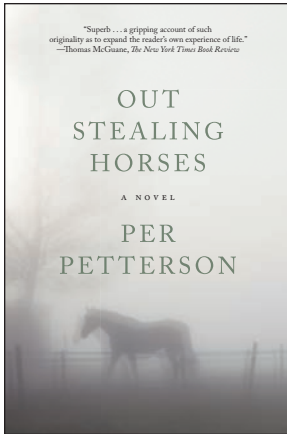
Brit., audio: Graywolf Press

1st ser., trans., dram.: Massie &  
McQuilkin

ALSO AVAILABLE

*Spectacle*, Fiction, Paperback  
(978-1-55597-631-6), \$14.00

SUSAN STEINBERG is the author of *Spectacle*, *Hydroplane*, and *The End of Free Love*. She is the recipient of a United States Artists Fellowship, a National Magazine Award, and a Pushcart Prize. She teaches at the University of San Francisco.



Fiction, 264 pages, 5¼ x 8½

Paperback, \$16.00

June

978-1-55597-844-0

Ebook Available

Brit., trans., audio, dram.: Penguin  
Random House UK

ALSO AVAILABLE

I Refuse, Fiction, Paperback  
(978-1-55597-740-5), \$16.00

Ashes in My Mouth, Fiction,  
Paperback, (978-1-55597-700-9),  
\$14.00

**PER PETTERSON** is the author of seven novels, most recently *I Refuse*. *Out Stealing Horses* has been translated into fifty languages. Petterson has received the Nordic Council Literature Prize, the Norwegian Critics Prize, and the Brage Prize. He lives in Norway.

**Winner of the IMPAC Dublin Literary Award**  
**Winner of the *Independent Foreign Fiction Prize***  
**A *New York Times Book Review* Top Ten Book**  
**A *Time* Top Ten Fiction Book**

## **Out Stealing Horses**

*A Novel*

**PER PETTERSON**

TRANSLATED FROM THE NORWEGIAN BY ANNE BORN

A novel beloved by readers the world over, Per Petterson's *Out Stealing Horses* is a "masterpiece of death and delusion in a Nordic land" (*The Guardian*). At age sixty-seven, Trond recalls the fateful July morning when he and his friend Jon impulsively stole a ride on horses at a nearby farm. This adventure was shrouded by Jon's grief at the tragic events that befell him the day before, which would haunt both boys forever. The atmospheric nostalgia and profound vision of *Out Stealing Horses* make it an achingly good read that has touched the lives of hundreds of thousands of people across the world. With this new paperback edition, Graywolf is delighted to present the novel that first won Per Petterson international acclaim.

"Superb . . . a gripping account of such originality as to expand the reader's own experience of life." —*The New York Times Book Review*

"Petterson is novelistically acute about human motive and self-deception. . . . [His] sentences yearn to fly away into poetry." —*The New Yorker*

"Reading a Petterson novel is like falling into a northern landscape painting— all shafts of light and clear, palpable chill." —*Time*

"Readers will find that they're in the hands of a master whose quiet, unforgettable voice leaves you yearning to hear more." —*The Boston Globe*

"[Petterson] provides one of literature's greatest gifts in his novels— an absorbing interiority that creates a welcome refuge from our cacophonous world." —**NPR.org**

"A subtle, richly wrought, and tough-minded novel, one that Knut Hamsun himself would not have spurned." —*The New York Review of Books*



**A taut, lyrical portrait of four people thrown together on a single day in rural Argentina**

## **The Wind That Lays Waste**

*A Novel*

**SELVA ALMADA**

TRANSLATED FROM THE SPANISH BY CHRIS ANDREWS

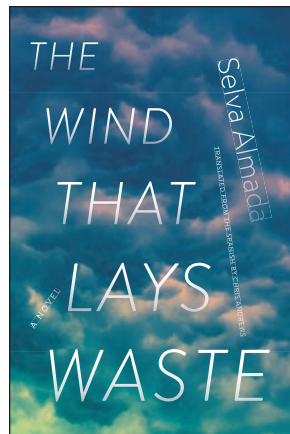
*The Wind That Lays Waste* begins in the great pause before a storm. Reverend Pearson is evangelizing across the Argentinian countryside with Leni, his teenage daughter, when their car breaks down. This act of God or fate leads them to the workshop and home of an aging mechanic called Gringo Brauer and a young boy named Tapioca.

As a long day passes, curiosity and intrigue transform into an unexpected intimacy between four people: one man who believes deeply in God, morality, and his own righteousness, and another whose life experiences have only entrenched his moral relativism and mild apathy; a quietly earnest and idealistic mechanic's assistant, and a restless, skeptical preacher's daughter. As tensions between these characters ebb and flow, beliefs are questioned and allegiances are tested, until finally the growing storm breaks over the plains.

Selva Almada's exquisitely crafted debut, with its limpid and confident prose, is profound and poetic, a tactile experience of the mountains, the sun, the squat trees, the broken cars, the sweat-stained shirts, and the destroyed lives. *The Wind That Lays Waste* is a philosophical, beautiful, and powerfully distinctive novel that marks the arrival in English of an author whose talent and poise is undeniable.

"Almada reconstructs the experience of the people in the provinces with extreme precision, . . . seeking out not only the sonority of their words but also the complexity of their meanings." —ADN

"Original and full of novelty, Selva Almada has seduced Argentinians with a style that is both poetic and realistic." —*El País*



Fiction, 136 pages, 5½ x 8¼

Paperback, \$15.00

July

978-1-55597-845-7

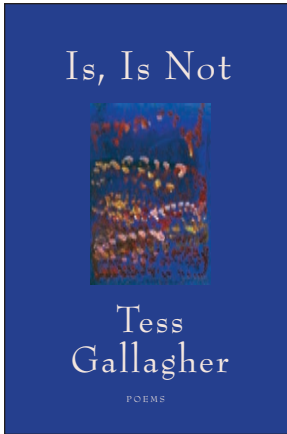
Ebook Available

Brit.: Charco Press

Ist. ser., audio: Graywolf Press

Trans., dram.: Mardulce Editora

**SELVA ALMADA** was born in Entre Ríos, Argentina, in 1973. She has been a finalist for the Rodolfo Walsh and Tigre Juan prizes, and is considered one of the most potent and promising literary voices in Argentina and Latin America.



Poetry, 176 pages, 6 x 9

Paperback, \$16.00

May

978-1-55597-841-9

Ebook Available

Brit: Bloodaxe Books

Trans., audio, dram.: Graywolf Press

1st ser.: Author c/o Graywolf Press

#### ALSO AVAILABLE

*Midnight Lantern*, Poetry, Hardcover  
(978-1-55597-597-5), \$28.00

*Moon Crossing Bridge*, Poetry,  
Paperback (978-1-55597-175-5),  
\$14.00

*Dear Ghosts*, Poetry, Paperback  
(978-1-55597-493-0), \$15.00

*The Man from Kinvara*, Fiction,  
Paperback (978-1-55597-537-1),  
\$16.00

TESS GALLAGHER is the author of eleven books of poetry, including *Midnight Lantern: New and Selected Poems*, *Dear Ghosts*, and *Moon Crossing Bridge*. Gallagher spends time in county Sligo, Ireland, and also in her hometown of Port Angeles, Washington.

## Tess Gallagher's new poems are suspended between contradiction and beauty

### Is, Is Not

Poems

TESS GALLAGHER

*Is, Is Not* upends our notions of linear time, evokes the spirit and sanctity of place, and journeys toward discovering the full capacity of language. Tess Gallagher's poems reverberate with the inward clarity of a bell struck on a mountaintop and hover daringly at the threshold of what language can nearly deliver while offering alternative corollaries as gifts of its failures. Guided by humor, grace, and a deep inquiry into the natural world, every poem nudges us toward moments of awe. How else except by delight and velocity would we discover the miracle within the ordinary?

Gallagher claims many Wests—the Northwest of America, the Northwest of Ireland, and a West even further to the edge, beyond the physical. These landscapes are charged with invisible energies and inhabited by the people, living and dead, who shape Gallagher's poems and life. Restorative in every sense, *Is, Is Not* is the kind of book that takes a lifetime to write—a book of the spirit made manifest by the poet's unrelenting gaze and her intimate engagement with the mysteries that keep us reaching.

**Three stars  
looked down on me  
with so much dark  
between, the word  
“together” would be  
trespass, except for  
the greater dark  
that gave their light  
an intimacy of  
multitudes.**

—from “Three Stars”

## Carmen Giménez Smith dares to demand renewal for a world made unrecognizable

### Be Recorder

Poems

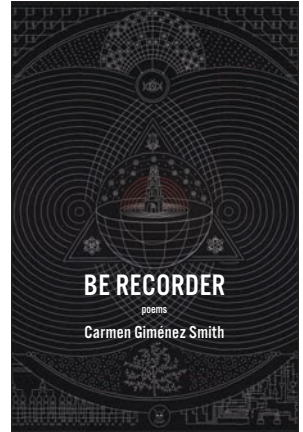
CARMEN GIMÉNEZ SMITH

*Be Recorder* offers readers a blazing way forward into an as yet unmade world. Carmen Giménez Smith turns the increasingly pressing urge to cry out into a dream of rebellion—against compromise, against inertia, against self-delusion, and against the ways the media dream up our complacency in an America that depends on it. This reckoning with self and nation demonstrates that who and where we are is as conditional as the fact of our compliance: “Miss America from sea to shining sea / the huddled masses have a question / there is one of you and all of us.” *Be Recorder* is unrepentant and unstoppable, and affirms Giménez Smith as one of our time’s vital poets.

**when my children found out  
the tooth fairy wasn’t real  
it was the death of innocence  
and the beginning of a new world  
they’ll recall in their old age  
as the days when we had  
to begin to start over even  
the hope myths keeping  
us afloat revised to include  
the bodies we used as ballast  
not the end of innocence  
but the beginning of futurity  
—from “Be Recorder”**

#### Praise for *Cruel Futures*

“To truly relish [Giménez Smith’s] talent is to understand her intellect as one of those plasma balls that lights up with bolts of electricity when one’s hand touches it. The speakers in her poems are charming, self-deprecating, humorous, and awed.”  
—Major Jackson, *American Poets*



Poetry, 88 pages, 6 x 9

Paperback, \$16.00

August

978-1-55597-848-8

Ebook Available

Brit., trans., audio, dram.:

Graywolf Press

1st ser.: Author c/o Graywolf Press

CARMEN GIMÉNEZ

SMITH is the author of

six books, including *Milk*

and *Filth*, a finalist for the

National Book Critics

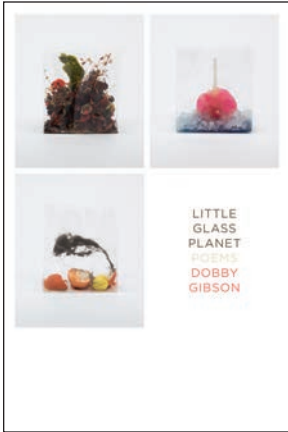
Circle Award in poetry, and

*Bring Down the Little Birds*,

winner of the American

Book Award. She teaches at

Virginia Tech.



The poems in Dobby Gibson's new book  
transform the everyday into the revelatory

## Little Glass Planet

Poems

DOBBY GIBSON

*Little Glass Planet* exults in the strangeness of the known and unknowable world. In poems set as far afield as Mumbai and Marfa, Texas, Dobby Gibson maps disparate landscapes, both terrestrial and subliminal, to reveal the drama of the quotidian. These poems mine our various human languages to help us understand what we mean when we speak to one another—as lovers, as family, as strangers. Elegiac, funny, and candid, *Little Glass Planet* is a kind of manual for paying attention to a world that is increasingly engineered to distract us from our own humanity. It's a book that points toward hope, offering the possibilities of a “we” that only the open frequency of poetry can create, possibilities that are indistinguishable from love.

Poetry, 88 pages, 6 x 9

Paperback, \$16.00

May

978-1-55597-842-6

Ebook Available

Brit., trans., audio, dram.:

Graywolf Press

1st ser.: Author c/o Graywolf Press

ALSO AVAILABLE

*Skirmish*, Poetry, Paperback  
(978-1-55597-515-9), \$15.00

*It Becomes You*, Poetry, Paperback  
(978-1-55597-632-3), \$15.00

**Can it be true  
our primary job  
here on earth is to wait?  
If there really is another world,  
maybe all the languages are there too,  
still desperate to perform,  
sentences full of bright shards,  
straining to shorten distances  
by opening up staticky channels.  
It's odd we assume whatever is out there  
will be able to understand us  
any better than we do.**

—from “Trace”

### Praise for *It Becomes You*

“Poems of grace and invention. . . . In Gibson’s hands the lyric form becomes enlivened.” —*The Believer Poetry Award, Editors’ Shortlist*

“There is a real tenderness at the heart of his work. . . . Gibson deftly quilts witty observation with moments of lyric intensity.”

—*Star Tribune* (Minneapolis)

DOBBY GIBSON is the author of *Polar*, which won the Alice James Award, *Skirmish*, and *It Becomes You*. His poetry has appeared in *Fence*, *New England Review*, and *Ploughshares*, among others. He lives in St. Paul.

“Baker’s meticulously researched account . . .  
reads like the very best of novels.”

—Siddhartha Deb

**The Last Englishmen**  
*Love, War, and the End of Empire*  
DEBORAH BAKER

John Auden was a pioneering geologist of the Himalaya. Michael Spender was the first to draw a detailed map of the North Face of Mount Everest. While their younger brothers—W. H. Auden and Stephen Spender—achieved literary fame, John and Michael 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.

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 are Nancy Sharp, a London painter who captures the affections of both Auden and Spender, and the highborn Bengali poet Sudhin Datta, a melancholy soul torn, like many of his generation, between hatred of the British Empire and a deep love of European literature.

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.

“A dense, rich, exhilarating piece of work that moves deftly between . . . the private dramas of individuals and the tectonic shifts of history.”

—Neel Mukherjee, *The Wall Street Journal*

“A refreshingly novel account. . . . A highly readable and intimate view of an unusual time and place.”

—*The Economist*



Nonfiction, 384 pages, 5½ x 8¼

Paperback, \$18.00

July

978-1-55597-846-4

Ebook Available

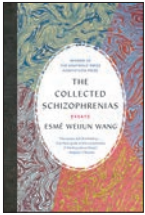
Brit.: Penguin Random House UK  
Trans., dram.: The Wylie Agency  
Audio: Recorded Books

ALSO AVAILABLE

The Convert, Nonfiction,  
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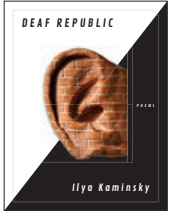
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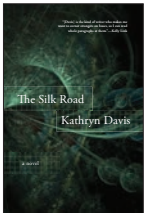
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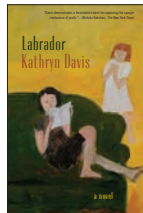
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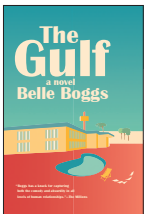
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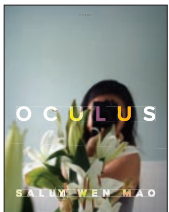
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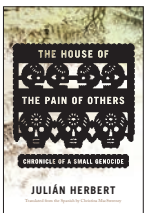
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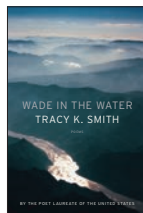
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