



GRAYWOLF PRESS

SPRING 2018





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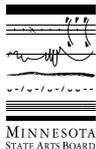
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ACKNOWLEDGMENTS

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

Still Life with Two Dead Peacocks and a Girl

Poems

DIANE SEUSS

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

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

Dreamsicle

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

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

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

Still life with feeding tube oxygen half-eaten raspberry Zinger

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

—from “American Still Lives”

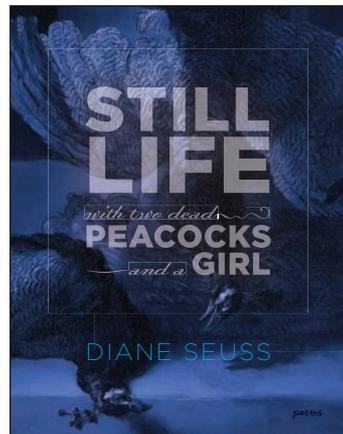
Praise for *Four-Legged Girl*

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

—Pulitzer Prize finalist citation

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

—*San Francisco Chronicle*



Poetry, 120 pages, 7 x 9

Paperback, \$16.00

May

978-1-55597-806-8

Ebook Available

Brit., trans., audio, dram.:

Graywolf Press

1st ser.: Author c/o Graywolf Press

ALSO AVAILABLE

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

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

An Excerpt from *A Lucky Man*

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

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

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

A Lucky Man

Stories

JAMEL BRINKLEY

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

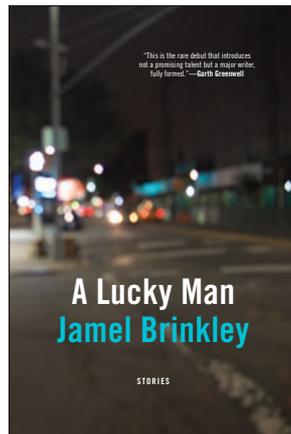
Jamel Brinkley’s stories, in a debut that announces the arrival of a significant new voice, reflect the tenderness and vulnerability of black men and boys whose hopes sometimes betray them, especially in a world shaped by race, gender, and class—where luck may be the greatest fiction of all.

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

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

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

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



Fiction, 264 pages, 6 x 9

Hardcover, \$26.00

May

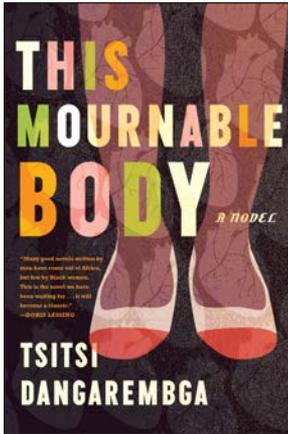
978-1-55597-805-1

Ebook Available

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

A PublicSpace Book

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



Fiction, 304 pages, 5½ x 8¼

Paperback, \$16.00

August

978-1-55597-812-9

Ebook Available

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

Audio: HighBridge

Dram.: The Marsh Agency

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

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

This Mournable Body

A Novel

TSITSI DANGAREMBGA

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

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

Praise for *Nervous Conditions*

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

—Doris Lessing

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

Mirror, Shoulder, Signal

A Novel

DORTHE NORS

TRANSLATED FROM THE DANISH BY MISHA HOEKSTRA

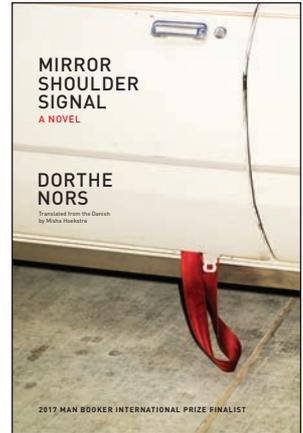
Sonja is ready to get on with her life. She's over forty now, and the Swedish crime novels she translates are losing their fascination. She sees a masseuse, tries to reconnect with her sister, and is finally learning to drive. But under the overbearing gaze of her driving instructor, Sonja is unable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

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

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

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

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



Fiction, 192 pages, 5½ x 8½

Paperback, \$16.00

June

978-1-55597-808-2

Ebook Available

Brit.: Pushkin Press

Trans., dram.: Ahlander Agency

1st ser.: Graywolf Press

Audio: HighBridge

ALSO AVAILABLE

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

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

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

An Excerpt from *The Last Englishmen*

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

Why did he want to climb Everest?

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

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

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

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

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

"Very much."

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

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

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

...

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

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

The Last Englishmen

Love, War, and the End of Empire

DEBORAH BAKER

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

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

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

Praise for *The Convert*

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

—Ahmed Rashid

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



Nonfiction, 356 pages, 6 x 9

Hardcover, \$26.00

August

978-1-55597-804-4

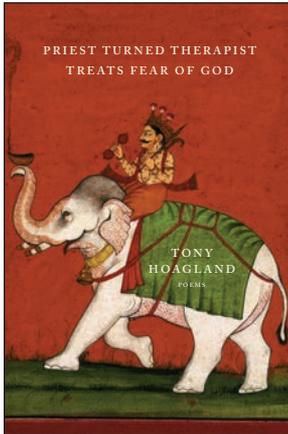
Ebook Available

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

ALSO AVAILABLE

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

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



Poetry, 88 pages, 6 x 9

Paperback, \$16.00

June

978-1-55597-807-5

Ebook Available

Brit., trans., audio, dram.:

Graywolf Press

1st ser.: Author c/o Graywolf Press

ALSO AVAILABLE

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

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

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

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

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

Priest Turned Therapist Treats Fear of God

Poems

TONY HOAGLAND

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

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

They don’t hug people they just met.

They don’t play louder when confused.

They use plain language even when they listen.

Wisdom doesn’t come to every Californian.

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

**If you want to see a lost civilization,
why not look in the mirror?**

**If you want to talk about love, why not begin
with those marigolds you forgot to water?**

—from “Real Estate”

Praise for Tony Hoagland

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

—Mark Halliday, *Pleiades*

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

If You Have to Go

Poems

KATIE FORD

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

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

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

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

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

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

I held things here, and I felt them.

—From “Psalm 40”



Poetry, 72 pages, 5¼ x 8½,

Paperback, \$16.00

August

978-1-55597-811-2

Ebook Available

Brit., trans., audio, dram.:

Graywolf Press

1st ser.: Author c/o Graywolf Press

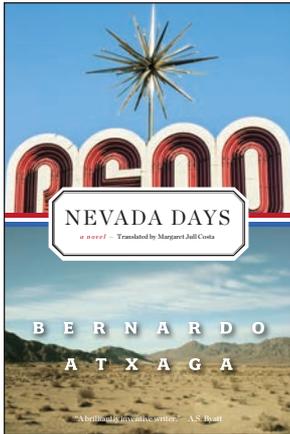
ALSO AVAILABLE

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

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

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

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



Fiction, 352 pages, 5½ x 8¼,

Paperback, \$16.00

July

978-1-55597-810-5

Ebook Available

Brit.: MacLehose Press

Trans., dram.: Margarita Perelló
Agencia Literaria

1st ser., audio: Graywolf Press

ALSO AVAILABLE:

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

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

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

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

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

Nevada Days

A Novel

BERNARDO ATXAGA

TRANSLATED FROM THE SPANISH BY

MARGARET JULL COSTA

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

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

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

—**Gabriel Urza**, author of *All That Followed*

A landmark anthology celebrating
twenty-one Native poets first published
in the twenty-first century

New Poets of Native Nations

EDITED BY HEID E. ERDRICH

New Poets of Native Nations gathers poets of diverse ages, styles, languages, and tribal affiliations to present the extraordinary range and power of new Native poetry. Editor Heid E. Erdrich has selected twenty-one poets whose first books were published after the year 2000 to highlight the exciting works of poets coming up after Joy Harjo and Sherman Alexie. Collected here are poems of great breadth—long narratives, political outcries, experimental works, and traditional lyrics—and the result is an essential anthology of some of the best poets writing now.

Poets include Tacey M. Atsitty, Trevino L. Brings Plenty, Julian Talamantez Brolaski, Laura Da', Natalie Diaz, Jennifer Elise Foerster, Eric Gansworth, Gordon Henry, Jr., Sy Hoahwah, LeAnne Howe, Layli Long Soldier, Janet McAdams, Brandy Nālani McDougall, Margaret Noodin, dg nanouk okpik, Craig Santos Perez, Tommy Pico, Cedar Sigo, M. L. Smoker, Gwen Westerman, Karenne Wood

As an editor and judge on panels for literary prizes, I have found among my peer poets and critics a general lack of understanding of what Native American writing looks like, what it might be about, what styles it might choose, and how it can be recognized within the whole of American poetry. It has seemed to me that, unless our poetry conforms to some stereotypical notion of Native American history and culture in the past tense or unless it depicts spiritual relationship to the natural world of animals and plants and landscape, it goes unrecognized. We do and we do not write of treaties, battles, and drums. We do and we do not write about eagles, spirits, and canyons. Native poetry may be those things, but it is not only those things. It is also about grass and apologies, bones and joy, marching bands and genocide, skin and social work, and much more. But who would know? . . . This anthology is meant to bring new audiences to poets of Native nations, including Native audiences, and readers who might then start seeing actual Native-created poetry as part of the larger American poetry conversation.

—Heid E. Erdrich, from her introduction



NEW
POETS OF
NATIVE NATIONS

EDITED BY HEID E. ERDRICH

Poetry, 304 pages, 6 x 9

Paperback, \$18.00

July

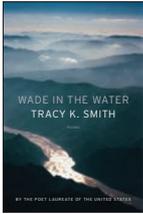
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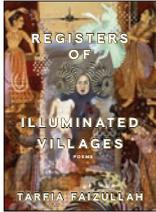
Brit., trans., 1st ser., audio, dram.:
Graywolf Press

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

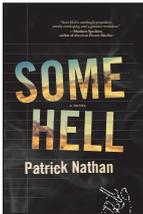
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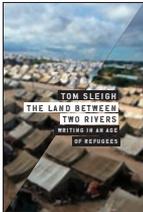
Wade in the Water
Poems
TRACY K. SMITH
 Poetry, 96 pages, Hardcover
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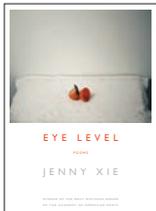
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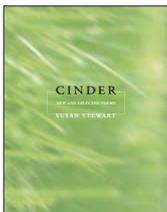
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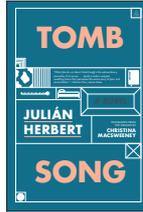
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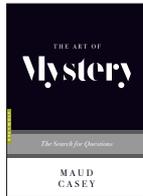
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