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The Pinch
A Novel, A History
STEVE STERN

A dazzling, spellbinding novel set in a mythical Jewish community by the acclaimed author of the New York Times Notable Book The Book of Mischief

It's the late 1960s. The Pinch, once a thriving Jewish community centered on North Main Street in Memphis, has been reduced to a single tenant. Lenny Sklarew awaits the draft by peddling drugs and shelving books—until he learns he is a character in a book about the rise and fall of this very Pinch. Muni Pinsker, who authored the book in an enchanted day containing years, arrived in the neighborhood at its height, and was smitten by an alluring tightrope walker. Muni's own story is dovetailed by that of his uncle Pinchas Pin, whose epic journey to North Main Street forms the book's spine. Steve Stern interweaves these tales with an ingenious structure that merges past with present, and his wildly inventive fabulism surpasses everything he's done before. Together, these intersecting stories transform the real-world experience of Lenny, whose fate determines the future of the Pinch, in this brilliant, unforgettable novel.

Praise for The Book of Mischief

"Stern's stories are suffused with nostalgia for this lost world. . . . Nothing goes unobserved."
—The New York Times Book Review

"Filled with pathos and humor. . . . At its most poignant, Stern's writing . . . peels away at the membranes that divide the present from the past."
—The New Republic

Praise for The Frozen Rabbi

"[A] wonderfully entertaining, inventive new novel. . . . Laugh-out-loud funny, the sort of humor that takes you by surprise."
—National Public Radio

STEVE STERN, winner of the National Jewish Book Award, is the author of several previous novels and story collections, including The Book of Mischief and The Frozen Rabbi. He teaches at Skidmore College in upstate New York.
An Excerpt from I Refuse

Jim and I stuck together, we always had, you would not often see one of us out on our own out on the road without the other, without Jim shoulder to shoulder with Tommy, or the other way around. It wasn’t easy for people in the neighbourhood to understand, our being so different, our lives so different behind the closed doors in the evening, but we got a lot out of those differences, and though many people said that birds of a feather stick together, it wasn’t true in our case.

My father disappeared, no one ever saw him again, and it was strange, considering the smashed leg he would have had to drag with him, that he could vanish, just like that. For a couple of weeks the four of us managed on our own. Siri and I took care of most things for the twins, and after that I moved in with Jonsen, a bit further up the road. We had been friends for a long time. He was a bachelor, about the same age as my mother, and lived in the house next to Jim’s. I was supposed to stay there until child welfare had worked out what to do with me. But they didn’t have a clue what to do, so they just let time pass.

Ashes in My Mouth, Sand in My Shoes

Stories

PER PETTERSON

TRANSLATED FROM THE NORWEGIAN BY DON BARTLETT

The heartwarming debut that brought Per Petterson, author of the highly acclaimed Out Stealing Horses, to prominence

Young Arvid Jansen lives on the outskirts of Oslo. It’s the early sixties; his father works in a shoe factory and his Danish mother works as a cleaner. Arvid still wets his bed at night, but slowly he begins to understand the world around him: a photo of his mother as a young woman makes him cry as he realizes how time passes, and his grandfather’s death reminds him of the passing of his bullfinch. And then, one morning, his teacher tells his class to pray because a nuclear war is looming. Per Petterson’s debut, in which he introduces Arvid Jansen to the world, is a delicate portrait of childhood in all its complexity, its wonders and confusions, that will delight fans of Out Stealing Horses and new readers alike.
I Refuse
A Novel
PER PETTERSON
TRANSLATED FROM THE NORWEGIAN BY DON BARTLETT

A masterful new novel from Per Petterson, who “provides one of literature’s greatest gifts . . . a welcome refuge from our cacophonous world” (NPR)

Per Petterson’s hotly anticipated new novel, I Refuse, is the work of an internationally acclaimed novelist at the height of his powers. In Norway the book has been a huge best seller, and rights have already been sold to sixteen countries. In his signature spare style, Petterson weaves a tale of two men whose accidental meeting one morning recalls their boyhood thirty-five years ago. Back then, Tommy was separated from his sisters after he stood up to their abusive father. Jim was by Tommy’s side through it all. But one winter night, a chance event on a frozen lake forever changes the balance of their friendship. Now, Jim fishes alone on a bridge as Tommy drives by in a new Mercedes, and it’s clear their fortunes have reversed. Over the course of the day, the lives of each man will be irrevocably altered. I Refuse is a powerful, unforgettable novel, and its publication is an event to be celebrated.

Praise for Per Petterson

“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

PER PETTERSON won the International IMPAC Dublin Literary Award for his novel Out Stealing Horses, which has been translated into forty-nine languages and was named a Best Book of 2007 by the New York Times Book Review.

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A Lannan Translation Selection
An electric novel of the extraordinary life of one of the twentieth century’s most prodigious and colorful inventors

Nikola Tesla was a man forever misunderstood. From his boyhood in present-day Croatia, where his father, a Serbian Orthodox priest, dismissed his talents, to the whirlwind years of the electrical age, Tesla was both demonized and lionized. For every successful invention—the alternating current electrical system and wireless communication among them—there were hundreds of others. But what of the man behind the image? Vladimir Pištalo reveals the inner life of a man who struggled with flashes of madness and brilliance, and whose mistrust of institutional support led him to financial ruin. *Tesla: A Portrait with Masks* is an impassioned account of a visionary whose influence is still felt today.

“Beautifully written, immensely entertaining, and astonishingly original . . . *Tesla: A Portrait with Masks* has the richness, the high-jinks and the originality of [a] modern classic.” —Charles Simic

“Much has been written about Nikola Tesla, but Vladimir Pištalo’s extraordinary and profoundly original novel manages to tell us something entirely new—not only about the brilliant ‘mad-genius’ inventor but also about the ways in which literature and the imagination can transform biography into great art.” —Francine Prose

“Vladimir Pištalo has drawn a lightning-etched portrait of a genius as powerful, as transformative and as mysterious as electricity itself.” —Ken Kalfus
The Infernal
A Novel
MARK DOTEN

A fierce, searing response to the chaos of the war on terror. An utterly original and blackly comic debut.

In the early years of the Iraq war, a severely burned boy appears on a remote rock formation in the Akkad Valley. A shadowy, powerful group within the US government speculates: Who is he? Where did he come from? And, crucially, what does he know? In pursuit of that information, an interrogator is summoned from his prison cell, and a hideous and forgotten apparatus of torture, which extracts “perfect confessions,” is retrieved from the vaults. Over the course of four days, a cavalcade of voices rises up from the Akkad boy, each one striving to tell his or her own story. Some of these voices are familiar: Osama bin Laden, L. Paul Bremer, Condoleezza Rice, Mark Zuckerberg. Others are less so. But each one has a role in the world shaped by the war on terror. Each wants to tell us: this is the world as it exists in our innermost selves. This is what has been and what might be. This is The Infernal.

“The Infernal is insane. Mark Doten turns his war criminals into the lecherous cartoons they might really be, as if the Warren Report were a drugged-out musical. From now on I want all of my novels this brilliant, this crazily pitched, this original.”

—Ben Marcus

“Mark Doten has fashioned a thrilling, idiosyncratic attack on the mytho-historical madness of our time. The Infernal is a brave, crazy, magnetic debut.”

—Sam Lipsyte

“[The Infernal] explodes like a roll of Black Cats in a dazzling, deafening, brilliant display of linguistic and intellectual energy. It will change the way you think about the world you live in.”

—Dale Peck

MARK DOTEN’s writing has appeared in Conjunctions, Guernica, the Believer, and New York Magazine. He has an MFA from Columbia University, and is the recipient of fellowships from Columbia and the MacDowell Colony. He is currently senior editor at Soho Press and lives in Brooklyn.
An Excerpt from A Woman Loved

Oleg wanted to know everything about Catherine: how she spent her time (she worked fifteen hours a day), how she dressed (very simply), her restrained tastes in food, her fads (the snuff she took, her intensely strong coffee). He knew her political views, what she read, the personal likes of the people she corresponded with, her carnal cravings (the “uterine rage” derided by so many biographers), her custom of rubbing her face with ice every morning, her passion for the theater, her preference for riding astride a horse rather than sidesaddle. . .

Yes, everything about Catherine. Except that often this “everything” seemed strangely incomplete.

Perhaps the key to the enigma could be found in the naïve observation that this ultra-cerebral woman from time to time let slip: “The real problem in my life is that my heart cannot survive for a single moment without love. . .”

Brief Loves That Live Forever

A Novel

ANDREÏ MAKINE

TRANSLATED FROM THE FRENCH BY GEOFFREY STRACHAN

A beautifully observed and moving account of love and the human spirit in the Soviet era

In Soviet Russia the desire for freedom is also a desire for the freedom to love. Lovers live as outlaws, traitors to the collective spirit, and love is more intense when it feels like an act of resistance. Now entering middle age, an orphan recalls the fleeting moments that have never left him—a scorching day in a blossoming orchard with a woman who loves another; a furtive, desperate affair in a Black Sea resort; the bunch of snowdrops a crippled childhood friend gave him to give to his lover. As the dreary Brezhnev era gives way to Perestroika and the fall of Communism, the orphan uncovers the truth behind the life of Dmitri Ress, whose tragic fate embodies the unbreakable bond between love and freedom.
A Woman Loved
A Novel
ANDREÏ MAKINE
TRANSLATED FROM THE FRENCH BY GEOFREY STRACHAN

The fascinating story of a young Russian filmmaker’s attempts to portray Catherine the Great, before and after the collapse of the Soviet Union

Catherine the Great’s life seems to have been made for the cinema—her rise to power, her reportedly countless love affairs and wild sexual escapades, the episodes of betrayal, revenge, and even murder—there’s no shortage of historical drama. But Oleg Erdmann, a young Russian filmmaker, seeks to discover and portray Catherine’s essential, emotional truth, her real life, beyond the rumors and facades. His first screenplay just barely makes it past the Soviet film board, and is assigned to a talented director, but the resulting film fails to avoid the usual clichés. After the dissolution of the Soviet Union, as he struggles to find a place for himself in the new order, Oleg agrees to work with an old friend on a TV series that becomes a quick success—as well as increasingly lurid, a far cry from his original vision. He continues to seek the real Catherine elsewhere . . .

With A Woman Loved, Andreï Makine delivers a sweeping novel about the uses of art, the absurdity of history, and the overriding power of human love, if only it can be uncovered and allowed to flourish.

Praise for Andreï Makine

“Makine has been compared to Stendhal, Tolstoy and Proust; our best historians of the Soviet era queue up to pronounce him one of the finest living writers on the period; and he is regularly tipped to be among the contenders for the next Nobel in literature.” —Daily Telegraph

ANDREÏ MAKINE was born in 1957 in Siberia and has lived in France for more than twenty years. His previous novels include Dreams of My Russian Summers and The Life of an Unknown Man.
Dark Lies the Island
Stories
KEVIN BARRY

“Outstanding . . . . [These] stories triumph. . . . They are funny, sad, troubling, illuminating, often in equal measure.”
—Financial Times

Kevin Barry’s deliciously wicked collection Dark Lies the Island delivers on the many reckless promises made by his virtuosic and prizewinning debut novel, City of Bohane. It firmly establishes him as both a world-class wordslinger and a masterful storyteller.

“By the end of a story, Barry has me in full sympathy with someone I might edge away from on the train. His regard for characters big and small and capacity to be funny without playing them for cheap laughs recalls George Saunders.”
—The New York Times Book Review

“He does humor. He does high drama. He even dabbles in horror (of a kind). And he can handle just about any other narrative form you might think of.”
—Star Tribune (Minneapolis)

“Stealthy and shimmering . . . Darkness abounds in these thirteen stories, though it takes its different forms: vileness, foreboding, ignorance, isolation, self-delusion, despair.”
—The Boston Globe

“[Kevin Barry] isn’t sparing with his powers. Even his throwaway lines are keepers.”
—The New York Times

“Barry’s best short stories are like a spade to the face. . . . [He] earns comparison with the great and shamefully neglected VS Pritchett, whose short stories also employed pronounced comic means for serious, compassionate ends.”
—The Guardian

KEVIN BARRY is the author of the novel City of Bohane, winner of the International IMPAC Dublin Literary Award, and the story collection There Are Little Kingdoms. He lives in County Sligo, Ireland.

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ALSO AVAILABLE
City of Bohane, Fiction, Paperback (978-1-55597-645-3), $15.00
There Are Little Kingdoms, Fiction, Paperback (978-1-55597-652-1), $14.00
Letter to a Future Lover
Marginalia, Errata, Secrets, Inscriptions, and Other Ephemera Found in Libraries
Ander Monson

An exuberant, expansive cataloging of the intimate physical relationship between reader and book

Readers of physical books leave traces: marginalia, slips of paper, fingerprints, highlighting, inscriptions. All books have histories, and libraries are not just collections of books and databases, but a medium of long-distance communication with other writers and readers.

Letter to a Future Lover collects several dozen brief pieces written in response to library ephemera—with “library” defined broadly, ranging from university institutions to friends’ shelves, from a seed library to a KGB prison library—and addressed to readers past, present, and future.

Through these witty, idiosyncratic essays, Ander Monson reflects on the human need to catalog, preserve, and annotate; the private and public pleasures of reading; the nature of libraries; and how the self can be formed through reading and writing.

“Amidst much tedious hand-wringing re: the future of the book, Ander Monson not only shows us the way forward but chronicles codex’s codes, singing an ode to book qua book, to marginalia and to the margins. A physically beautiful and intellectually thrilling work.”

—David Shields, author of How Literature Saved My Life

“Ander Monson loves the world with such powerful desperation—even especially the awful parts—and he loves, maybe even more, all our failed attempts at representation. Being inside his mind for a few hours, being in such close quarters with all that love, is perhaps the greatest pleasure of reading Letter to a Future Lover, but it is not, by a long shot, the only one.”

—Pam Houston, author of Contents May Have Shifted

Also Available
Vanishing Point, Essays, Paperback (978-1-55597-554-8), $16.00
Neck Deep and Other Predicaments, Essays, Paperback (978-1-55597-459-6), $15.00

Ander Monson is the author of Vanishing Point, a finalist for the National Book Critics Circle Award, and Neck Deep and Other Predicaments. He edits Diagram and the New Michigan Press. He lives in Tucson and teaches at the University of Arizona.
An Excerpt from Ongoingness

I started keeping a diary twenty-five years ago. It's eight hundred thousand words long.

I didn't want to lose anything. That was my main problem. I couldn't face the end of a day without a record of everything that had ever happened.

I wrote about myself so I wouldn't become paralyzed by rumination—so I could stop thinking about what had happened and be done with it.

More than that, I wrote so I could say I was truly paying attention. Experience in itself wasn't enough. The diary was my defense against waking up at the end of my life and realizing I’d missed it.

Imagining life without the diary, even one week without it, spurred a panic that I might as well be dead.

The trouble was that I failed to record so much.

I'd write about a few moments, but the surrounding time—there was so much of it! So much apparent nothing I ignored, that I treated as empty time between the memorable moments.

Despite my continuous effort—in public, in private, in the middle of the night, and in moving vehicles—I knew I couldn't replicate my whole life in language. I knew that most of it would follow my body into oblivion.

From the beginning, I knew the diary wasn’t working, but I couldn’t stop writing. I couldn’t think of any other way to avoid getting lost in time.

I tried to record each moment, but time isn’t made of moments; it contains moments. There is more to it than moments.

So I tried to pay close attention to what seemed like empty time. I made my writing students sit silently for twenty, thirty, forty minutes. Then we all wrote about the almost nothing that had happened. I was always running between the classroom and the photocopier so we could read, right away, about the almost nothing that had just happened.

I wanted to comprehend my own position in time so I could use my evolving self as completely and as usefully as possible. I didn’t want to go lurching around, half-awake, unaware of the work I owed the world, work I didn’t want to live without doing.
Ongoingness
The End of a Diary
SARAH MANGUSO

A dazzling philosophical investigation of the challenge of living in the present, by a brilliant practitioner of the new essay

In her third book that continues to define the contours of the contemporary essay, Sarah Manguso confronts a meticulous diary that she has kept for twenty-five years. “I wanted to end each day with a record of everything that had ever happened,” she explains. But this simple statement belies a terror that she might forget something, that she might miss something important. Maintaining that diary, now eight hundred thousand words, had become, until recently, a kind of spiritual practice.

Then Manguso became pregnant and had a child, and these two Copernican events generated an amnesia that put her into a different relationship with the need to document herself amid ongoing time. Ongoingness is a spare, meditative work that stands in stark contrast to the volubility of the diary—it is a haunting account of mortality and impermanence, of how we struggle to find clarity amid the chaos of time that rushes around and over and through us.

“After I had my son I looked everywhere for a book that might serve as some kind of mirror. I bought so many silly books. Now I see what the problem was: I wanted a book about time—about mortality. I can’t think of a writer who is at once so experimentally daring and so rigorously uncompromising. Ongoingness is an incredibly elegant, wise book, and I loved it.”

—Miranda July

“The memoir form is shaken up and reinvented in this brilliant meditation on time and record-keeping. Ongoingness is a short book but there’s nothing small about it.”

—Jenny Offill

SARAH MANGUSO is the author of two memoirs, The Guardians and The Two Kinds of Decay, two poetry collections, and a short story collection. Born and raised near Boston, she was educated at Harvard and the Iowa Writers’ Workshop. She lives in Los Angeles.
Shulem Deen was raised to believe that questions are dangerous. As a member of the Skverers, one of the most insular Hasidic sects in the US, he knows little about the outside world—only that it is to be shunned. His marriage at eighteen is arranged and several children soon follow. Deen’s first transgression—turning on the radio—is small, but his curiosity leads him to the library, and later the Internet. Soon he begins a feverish inquiry into the tenets of his religious beliefs, until, several years later, his faith unravels entirely. Now a heretic, he fears being discovered and ostracized from the only world he knows. His relationship with his family at stake, he is forced into a life of deception, and begins a long struggle to hold on to those he loves most: his five children. In All Who Go Do Not Return, Deen bravely traces his harrowing loss of faith, while offering an illuminating look at a highly secretive world.

“Shulem Deen has a fascinating story to tell, and he tells it with exquisite sensitivity. All Who Go Do Not Return gives us not only an insider’s glimpse into a shrouded world few outsiders get to see, but also a movingly told narrative of one man’s struggle toward intellectual integrity. The setting may be the world of Hasidic Judaism, but the drama and the insights are universal.”

—Rebecca Newberger Goldstein, the author of 36 Arguments for the Existence of God: A Work of Fiction
Leaving Orbit
Notes from the Last Days of American Spaceflight
MARGARET DEAN

Winner of the Graywolf Press Nonfiction Prize, a breathtaking elegy to the waning days of human spaceflight as we have known it

In the 1960s, humans took their first steps away from the earth, and for a time our possibilities in space seemed endless. But in a period of austerity and in the wake of high-profile disasters like Challenger, that dream has ended. In early 2011, Margaret Lazarus Dean traveled to Cape Canaveral for NASA’s last three space shuttle launches in order to bear witness to the end of an era. With Dean as our guide to Florida’s Space Coast and to the history of NASA, Leaving Orbit takes the measure of what American spaceflight has achieved while reckoning with its earlier witnesses like Norman Mailer, Tom Wolfe, and Oriana Fallaci. Along the way Dean meets NASA workers, astronauts, and space fans, gathering possible answers to the question: what does it mean that a spacefaring nation won’t be going to space anymore?

Praise for The Time It Takes to Fall

“[A] closely observed and carefully constructed novel. . . . Terrific.”
—The Boston Globe

“One of the nicest written coming-of-age stories that I’ve read in a long time.”
—Nancy Pearl, National Public Radio

“They who were children—and adults—during the time of the Challenger disaster will find in The Time It Takes to Fall a truthful and thought-provoking novel about how we face tragedies big and small.”
—Chicago Tribune

“A fascinating and approachable look at that most intimidating of all endeavors: rocket science.”
—Star Tribune (Minneapolis)
An Excerpt from The Argonauts

Not long ago, a friend came over to our house and pulled down a mug for coffee, a mug that was a gift from my mother. It’s one of those mugs you can purchase online from Snapfish, with the photo of your choice emblazoned on it. I was horrified when I received it, but it’s the biggest mug we own, so we keep it around, in case someone’s in the mood for a trough of warm milk or something.

*Wow,* my friend said, filling it up. *I’ve never seen anything so heteronormative in all my life.*

The photo on the mug depicts Harry, Lenny, and me, all dressed up to go to the *Nutcracker* at Christmastime—a ritual that was important to my mother when I was a little girl, and that we have revived now that there are children in my life. In the photo I’m seven months pregnant with what will become Iggy, wearing a high ponytail and leopard print dress; Harry and Lenny are wearing matching dark suits, looking dashing. We’re standing in front of the mantel at my mother’s house, which has monogrammed stockings hanging from it. We look happy.

But what about it is the essence of heteronormativity? That my mother made a mug on a boojie service like Snapfish? That we’re clearly participating, or acquiescing into participating, in a long tradition of families being photographed at holiday time in their holiday best? That my mother made me the mug, in part to indicate that she recognizes and accepts my tribe as family? What about my pregnancy—is that inherently heteronormative? Or is the presumed opposition of queerness and procreation (or, to put a finer edge on it, maternity) more a reactionary embrace of how things have shaken down for queers than the mark of some ontological truth? As more queers have kids, will the presumed opposition simply wither away? Will you miss it?

Is there something inherently queer about pregnancy itself, insofar as it profoundly alters one’s “normal” state, and occasions a radical intimacy with—and radical alienation from—one’s body? How can an experience so profoundly strange and wild and transformative also symbolize or enact the ultimate conformity? Or is this just another disqualification of anything tied too closely to the female animal from the privileged term (in this case, nonconformity, or radicality)? What about the fact that Harry is neither male nor female? *I’m a special—a two for one,* his character Valentine explains in *By Hook or By Crook.*
The Argonauts
MAGGIE NELSON

An intrepid voyage out to the frontiers of the latest thinking about love, language, and family

Maggie Nelson’s The Argonauts is a genre-bending memoir, a work of “auto-theory” offering fresh, fierce, and timely thinking about desire, identity, and the limitations and possibilities of love and language. At its center is a romance: the story of the author’s relationship with artist Harry Dodge. This story, which includes the author’s account of falling in love with Dodge, who is fluidly gendered, as well as her journey to and through a pregnancy, offers a firsthand account of the complexities and joys of (queer) family making.

Writing in the spirit of public intellectuals like Susan Sontag and Roland Barthes, Nelson binds her personal experience to a rigorous exploration of what iconic theorists have said about sexuality, gender, and the vexed institutions of marriage and child rearing. Nelson’s insistence on radical individual freedom and the value of caretaking becomes the rallying cry for this thoughtful, unabashed, uncompromising book.

Praise for The Argonauts

“Maggie Nelson cuts through our culture’s prefabricated structures of thought and feeling with an intelligence whose ferocity is ultimately in the service of love. No piety is safe, no orthodoxy, no easy irony. The scare quotes burn off like fog.”

—Ben Lerner

Praise for The Art of Cruelty

“An important and frequently surprising book . . . [Nelson] is such a graceful writer that I . . . just sat back and enjoyed the show.”

—Laura Kipnis, The New York Times Book Review

“This is criticism at its best: evocative, plainspoken, with an unwavering point of view.”

—Carolyn Kellogg, Los Angeles Times

MAGGIE NELSON is a poet, critic, and nonfiction author of books such as The Art of Cruelty: A Reckoning, Bluets, and Jane: A Murder. She teaches in the School of Critical Studies at CalArts and lives in Los Angeles, California.
VIJAY SESHADRI is the author of three poetry collections, *Wild Kingdom*, *The Long Meadow*, winner of the James Laughlin Award, and *3 Sections*, winner of the Pulitzer Prize. He teaches at Sarah Lawrence College and lives in Brooklyn, New York.

3 Sections
Poems
VIJAY SESHADRI

The winner of the 2014 Pulitzer Prize in Poetry, now in paperback

In an array of poetic forms from the rhyming lyric to the philosophical meditation to the prose essay, *3 Sections* confronts perplexing divisions of contemporary life—a wayward history, an indeterminate future, and a perpetual longing to out-think time. This is a vital book by one of America’s best poets.

First I had three
apocalyptic visions, each more terrible than the last.
The graves open, and the sea rises to kill us all.
Then the doorbell rang, and I went downstairs and signed for two packages—

—from “This Morning”

“An extraordinarily naked modern consciousness, an intensely experienced dislocation, a beautiful intelligence: Seshadri’s poetry is exhilarating.”

—Jonathan Franzen

“Vijay Seshadri is a skeptic and a seeker, and the speaker, the philosophical hero, of these beautifully understated, intellectually ambitious poems is also one—wry, self-scrutinizing, keenly observant, abashed, bemused, conflicted, prone to melancholy questions, troubled by his own thoughts, susceptible to daydreaming, determined to figure things out, to sum them up, to find words for them. *3 Sections* is a rare adventure in consciousness.”

—Edward Hirsch
**The Last Two Seconds**  
*Poems*  
**MARY JO BANG**

The eagerly awaited new poetry collection by Mary Jo Bang, winner of the National Book Critics Circle Award

*The Last Two Seconds* is an astonishing confrontation with time—our experience of it as measured out by our perceptions, our lives, and our machines. In these poems, full of vivid imagery and imaginative logic, Mary Jo Bang captures the difficulties inherent in being human in the twenty-first century, when we set our watches by nuclear disasters, species collapse, pollution, mounting inequalities, warring nations, and our own mortality. This is brilliant and profound work by an essential poet of our time.

We were told that the cloud cover was a blanket about to settle into the shape of the present which, if we wanted to imagine it as a person, would undoubtedly look startled—as after a verbal berating or in advance of a light pistol whipping. The camera came and went, came and went, like a masked man trying to light a too-damp fuse. The crew was acting like a litter of mimics trying to make a killing. Anything to fill the vacuum of time.  
—from “The Doomsday Clock”

**Praise for Mary Jo Bang**

“Bang can be an ingenious phrase maker, startling English out of its idiomatic slumber.”  
—*The New York Times Book Review*

“[Bang’s work] bridges a gap between an experimental tradition in American poetry and an older high lyric tradition.”  
—*Publishers Weekly* (starred review)
Station Zed
Poems
TOM SLEIGH

“What delights me most is seeing a poet of [Sleigh’s] accomplishments and his large and well-earned reputation . . . pushing into greatness.”
—Philip Levine, Ploughshares

Station Zed is the terminal outpost beyond which is the unknown. It is also poet Tom Sleigh’s finest work. In this latest collection, Sleigh carries into these poems his experiences as a journalist on tours of Lebanon, Somalia, Iraq, and Libya. But these are also dispatches from places of grief, history, and poetic traditions as varied as Scottish ballads and the journeys of Bashō.

The AK wants to tell a different truth—
a truth ungarbled that is so obvious
no one could possibly mistake its meaning.

If you look down the cyclops-eye of the barrel
what you’ll see is a boy with trousers
rolled above his ankles.

You’ll see a mouth of bone moving in syllables
that have the rapid-fire clarity
of a weapon that can fire 600 rounds a minute.

—from “Oracle”

Praise for Tom Sleigh

“Tom Sleigh’s poetry is hard-earned and well founded. I greatly admire the way it refuses to cut emotional corners and yet achieves a sense of lyric absolution.”
—Seamus Heaney

“Among American poets of his generation there is no one better.”
—David Wojahn, Tikkun
My Feelings
Poems
NICK FLYNN

The daring and intimate new book by poet and memoirist Nick Flynn, “a champion of contemporary American poetry” (NewPages)

In My Feelings, the author makes no claims on anyone else’s. These poems inhabit a continually shifting sense of selfhood, in the attempt to contain quicksilver realms of emotional energy—from grief and panic to gratitude and understanding.

... the take from his bank jobs, all of it
will come to me, if I can just get him to draw me
a map, if I can find the tree, if I can find
the shovel. And the house, the mansion he
grew up in, soon a lawyer will pass
a key across a walnut desk, but even this
lawyer will not be able to tell me where this
mansion is.

—from “Kafka”

Praise for Nick Flynn

“Each word is a lit match, a thrown stone, a howling blast, a choking torrent. Flynn has forged daringly intimate and clarion poems of conscience.”

—Booklist

“[Flynn’s] books of poetry . . . all ask difficult questions and leave us with a beautiful acceptance that there is often no answer at all, that our memories arrange things in ways that may or may not offer closure. There is something about his work that allows us to exhale, to sit in our own messes and be okay.”

—The Rumpus

ALSO AVAILABLE
The Captain Asks for a Show of Hands, Poetry, Paperback (978-1-55597-633-0), $15.00
Blind Huber, Poetry, Paperback (978-1-55597-373-5), $15.00
Some Ether, Poetry, Paperback (978-1-55597-303-2), $16.00

NICK FLYNN is the award-winning author of three previous books of poetry, including Some Ether, and three memoirs, including Another Bullshit Night in Suck City. He teaches at the University of Houston, and lives between Houston and Brooklyn, New York.
In his latest collection, the incomparable Albert Goldbarth explores all things “self-ish”: the origins of identity, the search for ancestry, the neurology of self-awareness, and the line between “self” and “other.” Whether one line long or ten pages, whether uproariously comic or steeped in gravitas, these are poems that address our human essence.

And you

perhaps don’t like this poem: its free verse
or its narrative or the way it uses
gender or the heavy-handed
word-play of its title.

Like I care.

I wrote this for me.

—from “Try the selfish,”

Praise for Albert Goldbarth

“Albert Goldbarth has amassed a body of work as substantial and intelligent as that of anyone in his generation.” —Harvard Review

“Albert Goldbarth just may be the American poet of his generation for the ages.” —The Georgia Review
The Overhaul
Poems
KATHLEEN JAMIE

Winner of the 2012 Costa Poetry Award, the latest collection by Kathleen Jamie, “the leading Scottish poet of her generation” (The Sunday London Times)

The Overhaul continues Kathleen Jamie’s lyric inquiry into the aspects of the world our rushing lives elide, and even threaten. Whether she is addressing birds or rivers, or the need to accept loss, or sometimes, the desire to escape our own lives, her poetry is earthy and rigorous, her language at once elemental and tender. The Overhaul is a midlife book of repair, restitution, and ultimately hope—of the wisest and most worldly kind.

See when it all unravels—the entire project reduced to threads of moss fleeing a nor’wester; d’you ever imagine chasing just one strand, letting it lead you to an unsung cleft in a rock, a place you could take to, dig yourself in—but what are the chances of that?

Of the birds,

few remain all winter; half a dozen waders mediate between sea and shore, that space confirmed—don’t laugh—by your own work.

—from “Materials”

Praise for Waterlight: Selected Poems

“Kathleen Jamie describes ordinary things—a puddle, a brooch, some frogs—with the rhythm of plain speech made starkly dramatic.”

—Entertainment Weekly

“American readers can now meet a sensibility who attends to the living world, and the world as made in language with wily intelligence.”

—Boston Review

KATHLEEN JAMIE’s poetry collections have received the Costa Poetry Award, the Forward Prize, and the Scottish Book of the Year Award. She is also the author of two books of nonfiction, Findings and Sightlines. She lives in Fife, Scotland.
Black Cat Bone
Poems
JOHN BURNSIDE

Winner of both the T. S. Eliot Prize and the Forward Prize, Black Cat Bone is the first American publication of the poetry of John Burnside

John Burnside’s Black Cat Bone is full of poems of thwarted love and disappointment, raw desire, the stalking beast. One sequence tells of an obsessive lover coming to grief in echoes of the old murder ballads, and another longer poem describes a hunter losing himself in the woods while pursuing an unknown and possibly unknowable quarry. Black Cat Bone introduces American readers to one of the best poets writing across the Atlantic.

Before the songs I sang there were the songs
they came from, patent shreds
of Babel, and the secret
Nineveh of back rooms in the dark.

Hour after hour
the night trains blundered through
from towns so far away and innocent
that everything I knew seemed fictional:
—from “Death Room Blues”

JOHN BURNSIDE is a poet, fiction writer, and memoirist. His poetry has received the T. S. Eliot Prize, the Forward Prize, the Whitbread Poetry Award, and the Petrarca Preis. He lives in Fife, Scotland.

Praise for John Burnside

“If genius is operating anywhere in English poetry at present, I feel it is here, in Burnside’s singular music.” —Adam Thorpe, The Observer

“[Burnside’s] radiant meditations have been perhaps the most quietly and pervasively influential voice to have emerged in British poetry in the last twenty years.” —Don Paterson, New British Poetry
Turning into Dwelling
Poems
CHRISTOPHER GILBERT

A milestone publication of the late Christopher Gilbert’s poetry, introduced by National Book Award winner Terrance Hayes

Christopher Gilbert’s award-winning Across the Mutual Landscape has become an underground classic of contemporary American poetry. Now reissued and presented with Gilbert’s never-before-published last manuscript written before his death in 2007, Turning into Dwelling offers new readers the original music and vision of one of our most inventive poets.

Lord, the anguish of my Black block rises up in me like a grief. My only chance to go beyond being breach—to resist being quelled as a bit of inner city entropy—is to speak up for the public which has birthed me. To build this language house. To make this case. Create. This loving which lives outside time. Lord, this is time.

—from “Turning into Dwelling”

Praise for Across the Mutual Landscape

“These poems turn on the convictions and values of the musicians Thelonious Monk and Charlie ‘Bird’ Parker, and the poets Robert Hayden and Muriel Rukeyser, who heal and instruct. . . . They are full of verbal play and the animal and godly qualities of existence.” —Michael S. Harper

“[Gilbert] has the artistry, the energy, and the staying power to make [his career] a richly significant one.” —Denise Levertov

CHRISTOPHER GILBERT was the author of Across the Mutual Landscape, winner of the 1983 Walt Whitman Award from the Academy of American Poets. He died in 2007.
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