

**GRAYWOLF**  
**PRESS**

HARDCOVER

## Wade in the Water

*Poems*

Tracy K. Smith

**The extraordinary new poetry collection by Tracy K. Smith,  
Poet Laureate of the United States**

Even the men in black armor, the ones  
Jangling handcuffs and keys, what else

Are they so buffered against, if not love's blade  
Sizing up the heart's familiar meat?

We watch and grieve. We sleep, stir, eat.  
Love: the heart sliced open, gutted, clean.

Love: naked almost in the everlasting street,  
Skirt lifted by a different kind of breeze.

—from “Unrest in Baton Rouge”

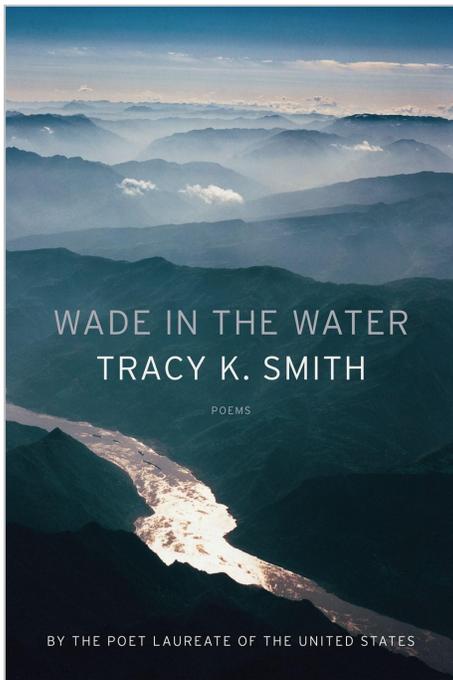
In *Wade in the Water*, Tracy K. Smith boldly ties America's contemporary moment both to our nation's fraught founding history and to a sense of the spirit, the everlasting. These are poems of sliding scale: some capture a flicker of song or memory; some collage an array of documents and voices; and some push past the known world into the haunted, the holy. Smith's signature voice—inquisitive, lyrical, and wry—turns over what it means to be a citizen, a mother, and an artist in a culture arbitrated by wealth, men, and violence. Here, private utterance becomes part of a larger choral arrangement as the collection widens to include erasures of the Declaration of Independence and correspondence between slave owners, a found poem composed of evidence of corporate pollution and accounts of near-death experiences, a sequence of letters written by African Americans enlisted in the Civil War, and the survivors' reports of recent immigrants and refugees. *Wade in the Water* is a potent and luminous book by one of America's essential poets.

### PRAISE

*Praise for Life on Mars*

**“A collection of bold, skillful poems, taking readers into the universe and moving them to an authentic mix of joy and pain.” —Pulitzer Prize citation**

**“*Life on Mars* first sends us out into the magnificent chill of the imagination and then returns us to ourselves, both changed and consoled.” —*The New York Times Book Review***



### POETRY / AMERICAN / AFRICAN AMERICAN

Graywolf Press | 4/3/2018  
9781555978136 | \$24.00 / \$31.50 Can.  
Hardcover | 88 pages  
0.4 in H | 0.2 in W

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

**Other Available Formats:**  
Ebook ISBN: 9781555978631

PAPERBACK ORIGINAL

## Waiting for Tomorrow

*A Novel*

Nathacha Appanah; Translated from the French by Geoffrey Strachan

**A powerful examination of the artistic impulse, cultural identity, and family bonds**

Anita is waiting for Adam to be released from prison. They met twenty years ago at a New Year's Eve party in Paris, a city where they both felt out of place—he as a recent arrival from the provinces, and she as an immigrant from the island of Mauritius. They quickly fell in love, married, and moved to a village in southwestern France, to live on the shores of the Atlantic with their little girl, Laura.

In order to earn a living, Adam has left behind his love of painting to become an architect, and Anita has turned her desire to write into a job freelancing for a local newspaper. Over time, the monotony of daily life begins to erode the bonds of their marriage. The arrival of Adèle, an undocumented immigrant from Mauritius whom they hire to care for Laura, sparks artistic inspiration for both Adam and Anita, as well as a renewed energy in their relationship. But this harmony proves to be short-lived, brought down by their separate transgressions of Adèle's privacy and a subsequently tragic turn of events.

With the careful observation, vivid description, and emotional resonance that are the hallmarks of her previous novel, *The Last Brother*, in *Waiting for Tomorrow* Nathacha Appanah investigates the life of the artist, the question of cultural differences within a marriage, and the creation and the destruction of a family.

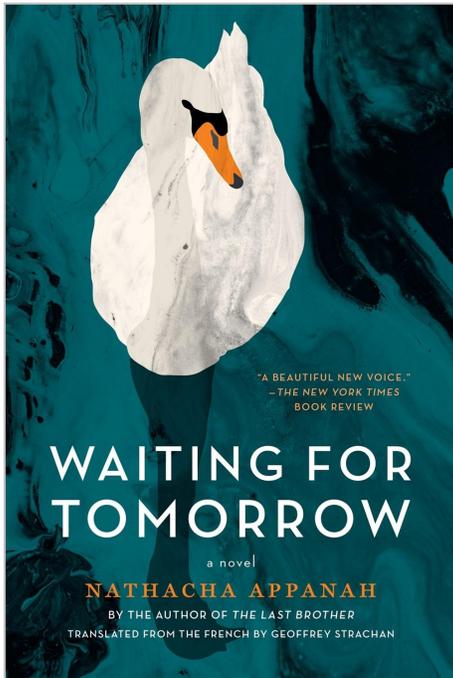
### PRAISE

**Praise for *The Last Brother***

**“Appanah’s is a beautiful new voice . . . If the music it sings is sad, well, it’s all the more lifelike for that.” —*The New York Times Book Review***

**“Impressive . . . Appanah’s descriptions are meticulous.” —*Publishers Weekly* (starred review)**

**Nathacha Appanah** was born in Mahébourg, Mauritius. She is the author of *The Last Brother*, which has been translated into sixteen languages. She works as a journalist and translator and lives in Caen, France.



### FICTION / LITERARY

Graywolf Press | 4/3/2018  
 9781555978037 | \$16.00 / \$22.99 Can.  
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Subrights: Brit., trans., dram.: Editions Gallimard  
 1st ser., audio: Graywolf Press

PAPERBACK ORIGINAL

# Tomb Song

*A Novel*

Julián Herbert

**An incandescent US debut from Mexico, for readers of Ben Lerner and Rachel Cusk**

Sitting at the bedside of his mother as she is dying from leukemia in a hospital in northern Mexico, the narrator of *Tomb Song* is immersed in memories of his unstable boyhood and youth. His mother, Guadalupe, was a prostitute, and Julián spent his childhood with his half brothers and sisters, each from a different father, moving from city to city and from one tough neighborhood to the next.

Swinging from the present to the past and back again, *Tomb Song* is not only an affecting coming-of-age story but also a searching and sometimes frenetic portrait of the artist. As he wanders the hospital, from its buzzing upper floors to the haunted depths of the morgue, Julián tells fevered stories of his life as a writer, from a trip with his pregnant wife to a poetry festival in Berlin to a drug-fueled and possibly completely imagined trip to another festival in Cuba. Throughout, he portrays the margins of Mexican society as well as the attitudes, prejudices, contradictions, and occasionally absurd history of a country ravaged by corruption, violence, and dysfunction.

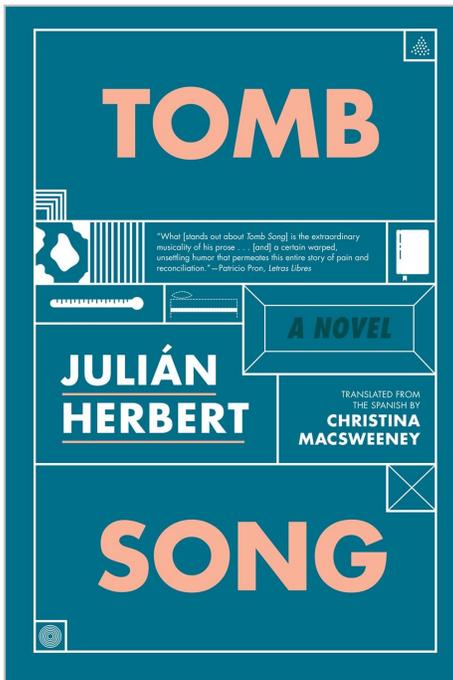
Inhabiting the fertile ground between fiction, memoir, and essay, *Tomb Song* is an electric prose performance, a kaleidoscopic, tender, and often darkly funny exploration of sex, love, and death. Julián Herbert's English-language debut establishes him as one of the most audacious voices in contemporary letters.

**PRAISE**

**“An extraordinary author in full possession of his powers who from now on should be considered indispensable.” —Patricio Pron, *Letras Libres***

**“With writing that is simultaneously rough and beautiful, [*Tomb Song* is] an epic without heroes that shatters the glass ceiling of hypocrisy.” —Iván de la Nuez, *Babelia***

**Julián Herbert** was born in Acapulco in 1971. He is a writer, musician, and teacher, and is the author of several poetry collections, a novel, a story collection, and a book of reportage. He lives in Saltillo, Mexico.

**FICTION / LITERARY**

Graywolf Press | 3/6/2018  
 9781555977993 | \$16.00 / \$21.00 Can.  
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 Trans., dram.: Penguin Random House Grupo Editorial

PAPERBACK ORIGINAL

## Some Hell

*A Novel*

Patrick Nathan

**A wrenching and layered debut novel about a gay teen's coming-of-age in the aftermath of his father's suicide**

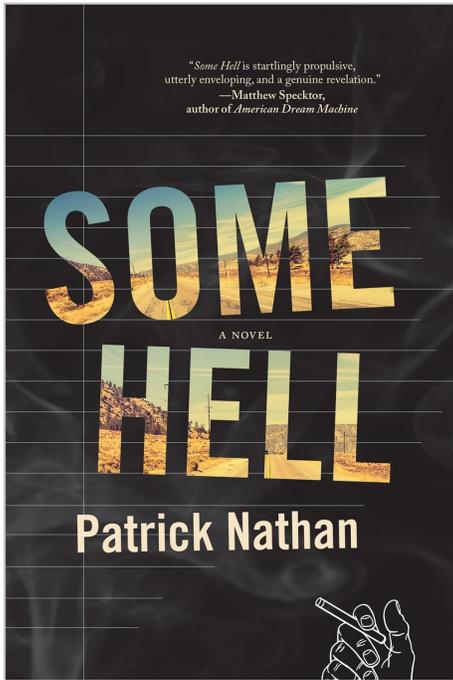
Middle school hasn't been going well for Colin. His teenage sister teases him mercilessly, his autistic brother lashes out at him, and he has a crush on his best friend, Andy. But after the tragic night when his father commits suicide, none of that matters. Diane, his mother, seeks solace in therapy. Colin is awash in guilt, and casts about for someone to confide in: first his estranged grandfather, then a predatory science teacher. But nothing helps as much as the strange writing his father kept in a series of notebooks locked in his study. Colin looks for answers there—in fragments about disaster scenarios, the violence of snow, mustangs running wild in the West—but instead finds the writing infecting his worldview. Diane, meanwhile, has a miserable fling with a coworker, and leans more heavily on Colin for support as things go from bad to worse. But spring is unfolding, and a road trip to Los Angeles gives them a tantalizing glimpse of what the future might hold. In *Some Hell*, a debut novel of devastating intensity and aching, pointillistic detail, Patrick Nathan shows how unspeakable tragedy shapes a life, and how imagination saves us from ourselves.

### PRAISE

*Praise for Some Hell*

**"With a burning clarity and calm intelligence that evoke another great Midwestern fatalist, William Maxwell, Patrick Nathan offers a shocking tale of loss and not quite renewal. Haunted by suicide, haunted by sex—those twin phantoms that stalk us all—*Some Hell* is startlingly propulsive, utterly enveloping, and a genuine revelation."—Matthew Specktor, author of *American Dream Machine***

**Patrick Nathan's** short fiction and essays have appeared in *Gulf Coast*, *Boulevard*, the *Los Angeles Review of Books*, and elsewhere. This is his first novel. He lives in Minneapolis.



### FICTION / LITERARY

Graywolf Press | 2/20/2018  
 9781555977986 | \$16.00 / \$21.00 Can.  
 Trade Paperback | 288 pages  
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 Dram.: Red Sofa Literary

PAPERBACK ORIGINAL

## Encircling 2

*Origins*

Carl Frode Tiller; Translated from the Norwegian by Barbara Haveland

***Encircling 2: Origins* continues Carl Frode Tiller's "poised and effective *Rashomon*-style exploration of multiple psyches" (Kirkus Reviews)**

Book two of *The Encircling Trilogy* continues piecing together the fractured identity of David, the absent central figure who has lost his memory. Three very different friends write letters about his childhood on the backwater island of Otterøya. Ole, a farmer struggling to right his floundering marriage, recalls days in the woods when an act of pretending went very wrong. Tom Roger, a rough-edged outsider slipping into domestic violence, shares a cruder side of David as he crows about their exploits selling stolen motorcycles and spreads gossip about who David's father might be. But it is Paula, a former midwife now consigned to a nursing home, who has the most explosive secret of all, one that threatens to undo everything we know about David.

With a carefully scored polyphony of voices and an unwavering attention to domestic life, Carl Frode Tiller shows how deeply identity is influenced by our friendships. *The Encircling Trilogy* is an innovative portrayal of one man's life that is both starkly honest and unnervingly true.

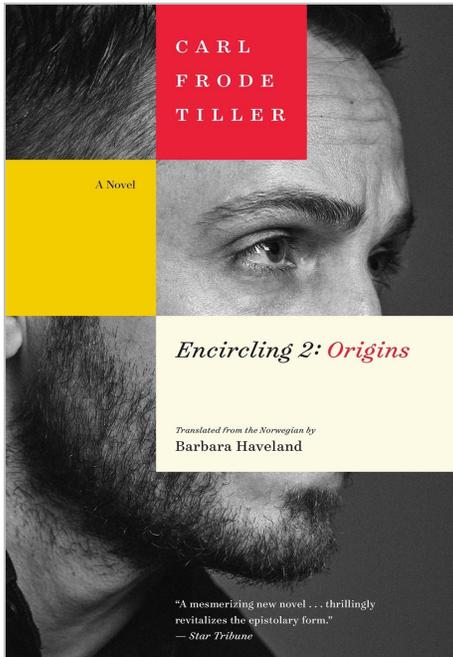
### PRAISE

#### Praise for *Encircling 1*

**"A beautiful meditation on the subtler ways we fail each other, our quieter forms of grief . . . It's thrilling to know two more books will arrive." —USA Today**

**"Mesmerizing . . . Thrillingly revitalizes the epistolary form . . . [Tiller's] voices consistently entrance and intrigue." —Minneapolis *Star Tribune***

**Carl Frode Tiller** is the author of five novels and four plays. Books in *The Encircling Trilogy* have won the Brage Prize and the Norwegian Critics Prize, and have been translated into multiple languages. Tiller lives in Trondheim, Norway.



### FICTION / LITERARY

Graywolf Press | 3/20/2018  
 9781555978013 | \$16.00 / \$21.00 Can.  
 Trade Paperback | 448 pages  
 8.3 in H | 5.5 in W

Subrights: Brit.: Sort of Books  
 Trans., dram.: InkWell Management  
 1st ser., audio: Graywolf Press

PAPERBACK ORIGINAL

## Registers of Illuminated Villages

Poems

Tarfia Faizullah

**“Tarfia Faizullah is a poet of brave and unflinching vision.”  
—Natasha Trethewey**

*Somebody is always singing. Songs  
were not allowed. Mother said,  
Dance and the bells will sing with you.  
I slithered. Glass beneath my feet. I  
locked the door. I did not  
die. I shaved my head. Until the horns  
I knew were there were visible.  
Until the doorknob went silent.*

—from “100 Bells”

*Registers of Illuminated Villages* is Tarfia Faizullah’s highly anticipated second collection, following her award-winning debut, *Seam*. Faizullah’s new work extends and transforms her powerful accounts of violence, war, and loss into poems of many forms and voices—elegies, outcries, self-portraits, and larger-scale confrontations with discrimination, family, and memory. One poem steps down the page like a Slinky; another poem responds to makeup homework completed in the summer of a childhood accident; other poems punctuate the collection with dark meditations on dissociation, discipline, defiance, and destiny; and the near-title poem, “Register of Eliminated Villages,” suggests illuminated texts, one a Qur’an in which the speaker’s name might be found, and the other a register of 397 villages destroyed in northern Iraq. Faizullah is an essential new poet whose work only grows more urgent, beautiful, and—even in its unsparing brutality—full of love.

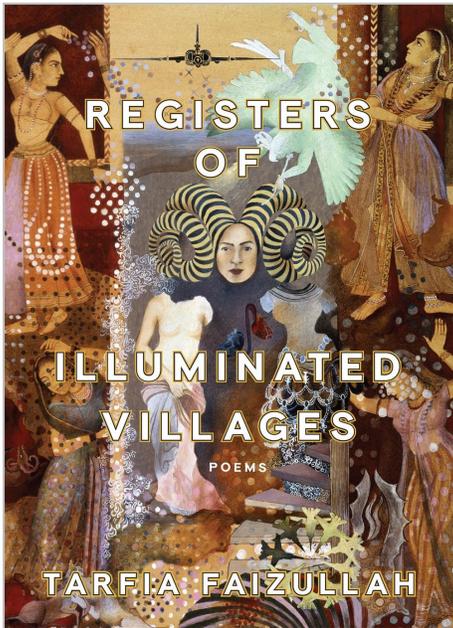
### PRAISE

Praise for *Seam*

**“How thin the seam between this fierce book and all the poet’s countrypeople who haven’t lived to read it. Faizullah has made a courageous and shaming book.”  
—Jean Valentine**

**“*Seam* feels unusually honest and exceptionally rich.” —Slate**

**Tarfia Faizullah** is the author of *Seam*, winner of a VIDA Award and a Great Lakes Colleges Association New Writers Award. She teaches at the University of Michigan and lives in Detroit.



### POETRY / AMERICAN

Graywolf Press | 3/6/2018  
9781555978006 | \$16.00 / \$21.00 Can.  
Trade Paperback | 96 pages  
9 in H | 6.5 in W

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

PAPERBACK ORIGINAL

# The Land between Two Rivers

*Writing in an Age of Refugees*

Tom Sleigh

**Essays on the urgency of our global refugee crisis and our capacity as artists and citizens to confront it**

Tom Sleigh describes himself donning a flak jacket and helmet, working as a journalist inside militarized war zones and refugee camps, as “a sort of Rambo Jr.” With self-deprecation and empathetic humor, these essays recount his experiences during several tours in Africa and in the Middle Eastern region once called Mesopotamia, “the land between two rivers.”

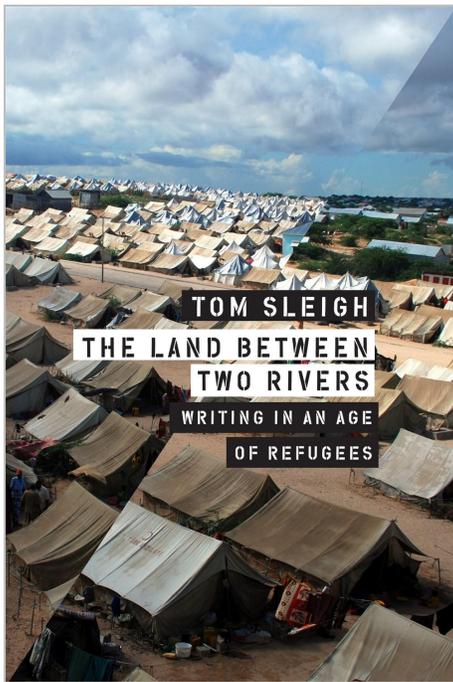
Sleigh asks three central questions: What did I see? How could I write about it? Why did I write about it? The first essays in *The Land between Two Rivers* focus on the lives of refugees in Syria, Lebanon, Jordan, Kenya, Somalia, and Iraq. Under the conditions of military occupation, famine, and war, their stories can be harrowing, even desperate, but they’re also laced with wily humor and an undeluded hopefulness, their lives having little to do with their depictions in mass media. The second part of the book explores how writing might be capable of honoring the texture of these individuals’ experiences while remaining faithful to political emotions, rather than political convictions. Sleigh examines the works of Anna Akhmatova, Mahmoud Darwish, Ashur Etwebi, David Jones, Tomas Tranströmer, and others as guiding spirits. The final essays meditate on youth, restlessness, illness, and Sleigh’s motivations for writing his own experiences in order to move out into the world, concluding with a beautiful remembrance of Sleigh’s friendship with Seamus Heaney.

## PRAISE

### Praise for Tom Sleigh

**“All those things we’d rather not hear about—war, disease, physical and moral corruption, the nightmare of family, the beauty and heartbreak of love—we hear about in the poems, plays, and essays of Tom Sleigh.” —J. D. McClatchy, citation for the John Updike Award from the American Academy of Arts and Letters**

**Tom Sleigh** is the author of a previous essay collection, *Interview with a Ghost*, and ten books of poetry, including *Station Zed*, *Army Cats*, and *Space Walk*, winner of the Kingsley Tufts Poetry Award. He teaches at Hunter College and lives in New York.



## LITERARY COLLECTIONS / AMERICAN

Graywolf Press | 2/6/2018  
9781555977962 | \$16.00 / \$21.00 Can.  
Trade Paperback | 272 pages  
8.3 in H | 5.5 in W

Subrights: Brit., trans., audio, dram.: Graywolf Press  
1st ser.: Aevitas Creative Management

PAPERBACK ORIGINAL

# House of Fact, House of Ruin

*Poems*

Tom Sleigh

**Tom Sleigh's brilliant new collection is "full of the wonder and eloquence driving profound poetry" (*Los Angeles Times*)**

*You've got to put your pants on in the house of fact.  
And in the house of fact, when you take off your shirt,  
you can hear your shirt cry out, Facts are the floor, facts  
are how you make the right side talk to the left.*

*I'm washing my naked belly clean, and doing it with dignity.  
I'm turning around, trying to see the filthiness  
that keeps making me filthy.*

—from "House of Fact, House of Ruin"

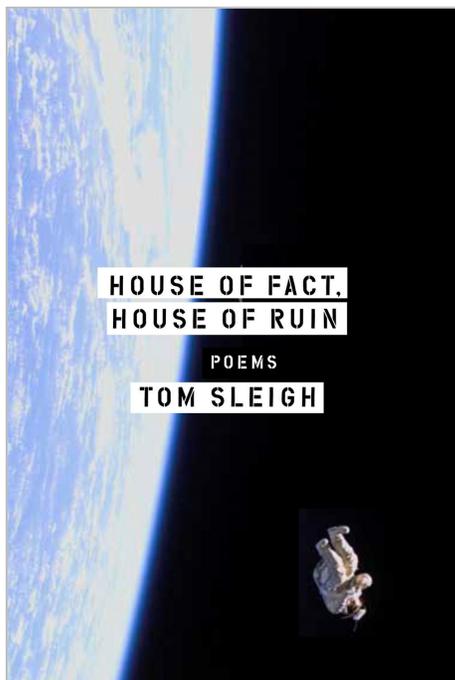
"I hate to admit it, but even the house of fact is a house of ruin," writes Tom Sleigh in the title sequence of this extraordinary new collection. Very much of our present moment, in which fact can so easily be manufactured and ruin so easily achieved by pressing "Send" or pulling a trigger, these poems range across the landscapes of contemporary experience. Whether a militia in Libya or a military base in Baghdad, a shantytown in East Africa or an opulent mall on Long Island, these subjects and locations resonate with the psychic and social costs of having let the genie of war, famine, and climate change out of the lamp in the first place. The book ultimately turns on conundrums of selfhood and self-estrangement in which Sleigh urges us toward a different realm, where we might achieve the freedom of spirit to step outside our own circumstances, however imperfectly, and look at ourselves as other, as unfamiliar, as strange.

## PRAISE

### Praise for *Station Zed*

**"Tom Sleigh lures readers beyond familiar borders so deftly that most won't recall how they entered various conflicts or major war zones. Instead, fans will notice Sleigh's ability to craft compelling narratives with his pied-piper voice . . . Gritty and challenging." —*The Washington Post***

**Tom Sleigh** is the author of nine previous books of poetry, including *Station Zed*, *Army Cats*, and *Space Walk*, winner of the Kingsley Tufts Poetry Award. He teaches at Hunter College and lives in New York.



HOUSE OF FACT.  
HOUSE OF RUIN

POEMS

TOM SLEIGH

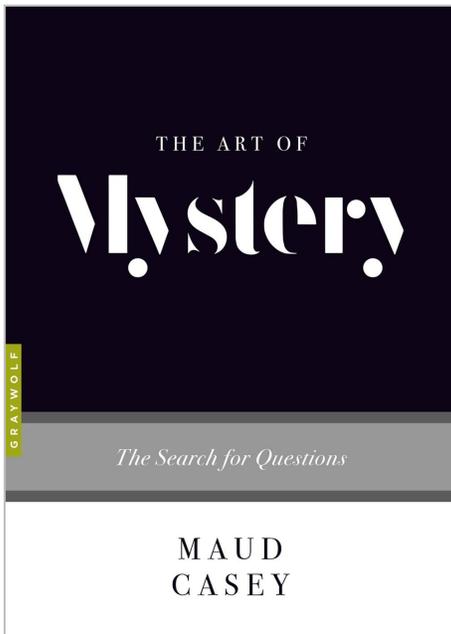
## POETRY / AMERICAN

Graywolf Press | 2/6/2018  
9781555977979 | \$16.00 / \$21.00 Can.  
Trade Paperback | 120 pages  
9 in H | 6 in W

Subrights: Brit., trans., audio, dram.: Graywolf Press

1st ser.: Aevitas Creative Management

PAPERBACK ORIGINAL



## The Art of Mystery

*The Search for Questions*

Maud Casey

**A sensitive and nuanced exploration of a seldom-discussed subject, by an acclaimed novelist**

The fourteenth volume in the *Art of* series conjures an ethereal subject: the idea of mystery in fiction. Mystery is not often discussed—apart from the genre—because, as Maud Casey notes, “It’s not easy to talk about something that is a whispered invitation, a siren song, a flickering light in the distance.” Casey, the author of several critically acclaimed novels, reaches beyond the usual tool kit of fictional elements to ask the question: Where does mystery reside in a work of fiction? She takes us into the Land of Un—a space of uncertainty and unknowing—to find out and looks at the variety of ways mystery is created through character, image, structure, and haunted texts, including the novels of Shirley Jackson, Paul Yoon, J. M. Coetzee, and others. Casey’s wide-ranging discussion encompasses spirit photography, the radical nature of empathy, and contradictory characters, as she searches for questions rather than answers. *The Art of Mystery* is a striking and vibrant addition to the much-loved *Art of* series.

### PRAISE

**Praise for Maud Casey**

“Casey is a consummate stylist . . . [She] pays a deep, sensual attention to the world.” —*The New York Times Book Review*

“*Listen*. It’s a command that Maud Casey’s quick to utter . . . With good reason: If you’re listening closely enough, you might just hear her pull off a feat as graceful as it is clever.” —NPR

**Maud Casey** is the author of three novels, most recently *The Man Who Walked Away*, and a story collection, *Drastic*. She has received the Calvino Prize and a Guggenheim Fellowship. She teaches at the University of Maryland, and lives in Washington, DC.

### LITERARY CRITICISM / AMERICAN

Graywolf Press | 1/2/2018  
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Trade Paperback | 160 pages  
7 in H | 5 in W

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

PAPERBACK ORIGINAL

## Eye Level

Poems

Jenny Xie

**Winner of the Walt Whitman Award of the Academy of American Poets, selected by Juan Felipe Herrera**

*For years now, I've been using the wrong palette.  
Each year with its itchy blue, as the bruise of solitude reaches its expiration date.*

*Planes and buses, guesthouse to guesthouse.*

*I've gotten to where I am by dint of my poor eyesight,  
my overreactive motion sickness.*

*9 p.m., Hanoi's Old Quarter: duck porridge and plum wine.*

*Voices outside the door come to a soft boil.*

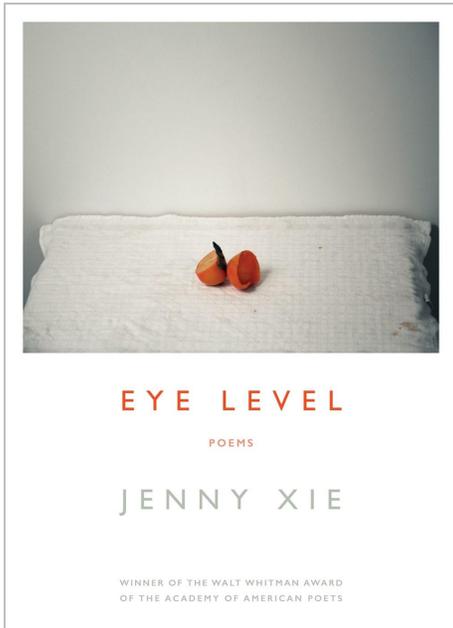
—from “Phnom Penh Diptych: Dry Season”

Jenny Xie’s award-winning debut, *Eye Level*, takes us far and near, to Phnom Penh, Corfu, Hanoi, New York, and elsewhere, as we travel closer and closer to the acutely felt solitude that centers this searching, moving collection. Animated by a restless inner questioning, these poems meditate on the forces that moor the self and set it in motion, from immigration to travel to estranging losses and departures. The sensual worlds here—colors, smells, tastes, and changing landscapes—bring to life questions about the self as seer and the self as seen. As Xie writes, “Me? I’m just here in my traveler’s clothes, trying on each passing town for size.” Her taut, elusive poems exult in a life simultaneously crowded and quiet, caught in between things and places, and never quite entirely at home. Xie is a poet of extraordinary perception—both to the tangible world and to “all that is untouchable as far as the eye can reach.”

### PRAISE

**“We go places; we enter multiple terrains of seeing; we cross cultural borders of time, voices, locations—of consciousness. Then—we notice we are in a trembling stillness with all beings and all things. Jenny Xie’s *Eye Level* is a timely collection of beauty, clarity, and expansive humanity.” —Juan Felipe Herrera**

**Jenny Xie** has published poems in *Harvard Review*, the *Literary Review*, *The New Republic*, *Tin House*, and elsewhere. She teaches in the Expository Writing Program at New York University and lives in Brooklyn.



### POETRY / AMERICAN / ASIAN AMERICAN

Graywolf Press | 4/3/2018  
9781555978020 | \$16.00 / \$21.00 Can.  
Trade Paperback | 80 pages  
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1st ser.: Author c/o Graywolf Press

PAPERBACK ORIGINAL

# Cinder

*New and Selected Poems*

Susan Stewart

**“One of the finest poets of the last fifty years.” —Salt**

*to the Nth, like the truth of an ending  
 unskined across the crust of the white field.  
 Though it happened only once, I  
 am sending the thought  
 of the thought  
 continuing.  
 To return to  
 the field before the mowing.  
 When a goldfinch swayed  
 on a blue stem stalk,  
 and the wind and the sun  
 stirred the hay.*

—from “After the Mowing”

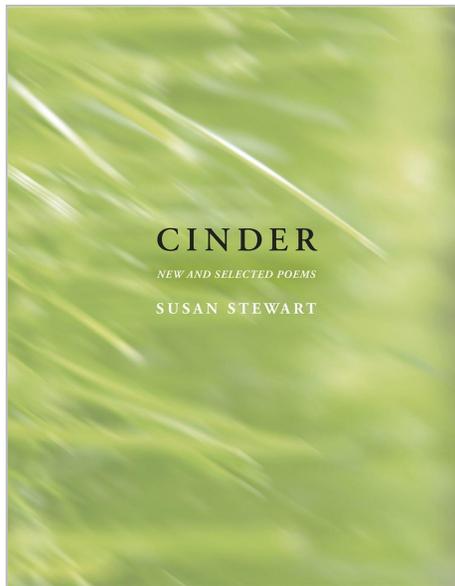
*Cinder: New and Selected Poems* gathers for the first time poetry from across Susan Stewart’s thirty-five-year career, including many extraordinary new poems. From brief songs to longer meditative sequences, and always with formal innovation and exquisite precision, Stewart evokes the innocence of childhood, the endangered mysteries of the natural world, and deeply felt perceptions, both acute and shared.

“Stewart explores our insatiable desire to remember and make meaning out of this remembering,” Ange Mlinko writes in *The Nation*. “Stewart’s elegiac bent has broadened, over time, from the personal lyric . . . to what might be called the cultural lyric. Fewer and fewer of her poems reference what she alone remembers; they are about what you and I remember.”

Reading across this retrospective collection is a singular experience of seeing the unfolding development of one of the most ingenious and moving lyric writers in contemporary poetry.

## PRAISE

### Praise for Susan Stewart

**“A great poet-critic.” —*The Guardian*****“An essential poetry, a poetry of essences and elements, coupled with an awareness of existential transience.” —*Chicago Tribune*****“Susan Stewart is writing the most significant poetry of our time” —*The Hollins***

## POETRY / AMERICAN

Graywolf Press | 1/2/2018  
 9781555977955 | \$18.00 / \$23.50 Can.  
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## MARKETING

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