

Men We Reaped A Memoir Men We Reaped paperback

A NEW YORK TIMES BESTSELLER WINNER OF THE NATIONAL BOOK AWARD FOR NONFICTION 'A major book that I suspect will come to be considered among the essential memoirs of this vexing decade' New York Times Book Review In 1961, Sarah M. Broom's mother Ivory Mae bought a shotgun house in the then-promising neighborhood of New Orleans East and built her world inside of it. It was the height of the Space Race and the neighborhood was home to a major NASA plant - the postwar optimism seemed assured. Widowed, Ivory Mae remarried Sarah's father Simon Broom; their combined family would eventually number twelve children. But after Simon died, six months after Sarah's birth, the house would become Ivory Mae's thirteenth and most unruly child. A book of great ambition, Sarah M. Broom's *The Yellow House* tells a hundred years of her family and their relationship to home in a neglected area of one of America's most mythologized cities. This is the story of a mother's struggle against a house's entropy, and that of a prodigal daughter who left home only to reckon with the pull that home exerts, even after the Yellow House was wiped off the map after Hurricane Katrina. *The Yellow House* expands the map of New Orleans to include the stories of its lesser known natives, guided deftly by one of its native daughters, to demonstrate how enduring drives of clan, pride, and familial love resist and defy erasure. Located in the gap between the 'Big Easy' of tourist guides and the New Orleans in which Broom was raised, *The Yellow House* is a brilliant memoir of place, class, race, the seeping rot of inequality, and the internalized shame that often follows. It is a transformative, deeply moving story from an unparalleled new voice of startling clarity, authority and power. *Finalist for the National Book Award* *Finalist for the Kirkus Prize* *Instant New York Times Bestseller* *Named a Best Book of the Year by NPR, New York Post, BuzzFeed, Shelf Awareness, Bustle, and Publishers Weekly* An essential read for our times: an eye-opening memoir of working-class poverty in America that will deepen our understanding of the ways in which class shapes our country and "a deeply humane memoir that crackles with clarifying insight". * Sarah Smarsh was born a fifth generation Kansas wheat farmer on her paternal side, and the product of generations of teen mothers on her maternal side. Through her experiences growing up on a farm thirty miles west of Wichita, we are given a unique and essential look into the lives of poor and working class Americans living in the heartland. During Sarah's turbulent childhood in Kansas in the 1980s and 1990s, she enjoyed the freedom of a country childhood, but observed the painful challenges of the poverty around her; untreated medical conditions for lack of insurance or consistent care, unsafe job conditions, abusive relationships, and limited resources and information that would provide for the upward mobility that is the American Dream. By telling the story of her life and the lives of the

people she loves with clarity and precision but without judgement, Smarsh challenges us to look more closely at the class divide in our country. Beautifully written, in a distinctive voice, Heartland combines personal narrative with powerful analysis and cultural commentary, challenging the myths about people thought to be less because they earn less. "Heartland is one of a growing number of important works—including Matthew Desmond's *Evicted* and Amy Goldstein's *Janesville*—that together merit their own section in nonfiction aisles across the country: America's postindustrial decline...Smarsh shows how the false promise of the 'American dream' was used to subjugate the poor. It's a powerful mantra" *(The New York Times Book Review).

Men We Reaped A Memoir A&C Black

NEW YORK TIMES BESTSELLER • A haunting, unforgettable mother-daughter story for a new generation—the debut of a blazing new lyrical voice NAMED ONE OF THE TEN BEST NONFICTION BOOKS OF THE YEAR BY

ENTERTAINMENT WEEKLY Domenica Ruta grew up in a working-class, unforgiving town north of Boston, in a trash-filled house on a dead-end road surrounded by a river and a salt marsh. Her mother, Kathi, a notorious local figure, was a drug addict and sometimes dealer whose life swung between welfare and riches, and whose highbrow taste was at odds with her hardscrabble life. And yet she managed, despite the chaos she created, to instill in her daughter a love of stories. Kathi frequently kept Domenica home from school to watch such classics as the *Godfather* movies and everything by Martin Scorsese and Woody Allen, telling her, "This is more important. I promise. You'll thank me later." And despite the fact that there was not a book to be found in her household, Domenica developed a love of reading, which helped her believe that she could transcend this life of undying grudges, self-inflicted misfortune, and the crooked moral code that Kathi and her cohorts lived by. *With or Without You* is the story of Domenica Ruta's unconventional coming of age—a darkly hilarious chronicle of a misfit '90s youth and the necessary and painful act of breaking away, and of overcoming her own addictions and demons in the process. In a brilliant stylistic feat, Ruta has written a powerful, inspiring, compulsively readable, and finally redemptive story about loving and leaving. Praise for *With or Without You* "A luminous, layered accomplishment."—The New York Times Book Review "A singular new coming-of-age memoir traces one girl's twisting path up from mean streets (and parents) to the reflective life of a writer. . . . The burgeoning canon of literary memoir . . . begets another winner in Domenica Ruta's searing *With or Without You*. . . . [A] gloriously gutsy memory-work."—Elle "Stunning . . . comes across as a bleaker, funnier, R-rated version of *The Glass Castle* and marks the arrival of a blazing new voice in literature."—Entertainment Weekly "Valiant and heartbreaking."—Bust "Powerful . . . Ruta found an unconventional voice, a scary good mixture of erudition and hardened street smarts. Her writing is also, as they say in Danvers, wicked funny—though in her case wicked is more an adjective than an intensifier. . . . [*With or Without You*]

hums with jangled energy and bristles with sharp edges. . . . Ruta writes with unflinching honesty.”—Slate “Bracingly funny and poignant.”—The Boston Globe “Exceedingly powerful.”—Booklist

With or Without You

A Memoir of Working Hard and Being Broke in the Richest Country on Earth

The Fire This Time

Making Your Case

Teaching and Learning After the Death of a Student

A Gay Man's Odyssey

My Husband and My Wives: A Gay's Man's Odyssey is the memoir of a man looking back over eight tumultuous decades at the complications of discovering at puberty that he is attracted to other men. The ordeal of remaining true to what his libido tells him is right, in the midst of a disapproving and sometimes hostile society, is one side of his story. Another is the impulsive decision he made as a young adult to marry a woman who fascinated him. This led him into entirely unanticipated territory. He found himself suddenly a husband, a widower, a groom for a second time, and, finally, the father of four children and grandfather of six, though throughout it all, he never abandoned his erotic involvement with men. Perhaps most extraordinary is the story's happy conclusion: Charles Rowan Beye's wedding four years ago to the man who has been his companion for the last twenty years. The remarkable journey from pariah to patriarch is told with an eloquence, an honesty, and a sense of humor that are uniquely Beye's own. A personal history that is also a history of evolving social mores, this wonderfully original, challenging, life- and love-affirming account could only have been written by the unconventional man who lived through it all.

Writers investigate and learn about the processes of essay writing - from collecting information, identifying an argument and designing a plan to editing, proof-reading and referencing.

"National Book Award-winner Jesmyn Ward takes James Baldwin's 1963 examination of race in America, *The Fire Next Time*, as a jumping off point for this groundbreaking collection of essays and poems about race from the most important voices of her generation and our time. In light of recent tragedies and widespread protests across the nation, *The Progressive* magazine republished one of its most famous pieces: James Baldwin's 1962 "Letter to My Nephew," which was later published in his landmark book, *The Fire Next Time*. Addressing his fifteen-year-old namesake on the one hundredth anniversary of the Emancipation Proclamation, Baldwin wrote: "You know and I know, that the country is celebrating one hundred years of freedom one hundred years too soon." Award-winning author Jesmyn Ward knows that Baldwin's words ring as true as ever today. In response, she has gathered short essays, memoir, and a few essential poems to engage the question of race in the United States. And she has turned to some of her generation's most original thinkers and writers to give voice to their concerns. *The Fire This Time* is divided into three parts that shine a light on the darkest corners of our history, wrestle with our current predicament, and envision a better future. Of the eighteen pieces, ten were written specifically for this volume. In the fifty-odd years since Baldwin's essay was published, entire generations have dared everything and made significant progress. But the idea that we are living in the post-Civil Rights era, that we are a "post-racial" society is an inaccurate and harmful reflection of a truth the country must confront. Baldwin's "fire next time" is now upon us, and it needs to be talked about.--

A brave, intimate, beautifully crafted memoir by a survivor of the tsunami that struck the Sri Lankan coast in 2004 and took her entire family. On December 26, Boxing Day, Sonali Deraniyagala, her English husband, her parents, her two young sons, and a close friend were ending Christmas vacation at the seaside resort of Yala on the south coast of Sri Lanka when a wave suddenly overtook them. She was only to learn later that this was a tsunami that devastated coastlines through Southeast Asia. When the water began to encroach closer to their hotel, they began to run, but in an instant, water engulfed them, Sonali was separated from her family, and all was lost. Sonali Deraniyagala has written an extraordinarily honest, utterly engrossing account of the surreal tragedy of a devastating event that all at once ended her life as she knew it and her journey since in search of understanding and redemption. It is also a remarkable portrait of a young family's life and what came before, with all the small moments and larger dreams that suddenly and irrevocably ended.

Shortlisted for the Women's Prize for Fiction 2018

Magritte

The Fire this Time

Sing, Unburied, Sing

The Unit

Cuz

An award-winning writer delivers a major reckoning with religion, place, and sexuality in the aftermath of 9/11 Hailed in *The Washington Post* as "one of the most eloquent and probing public intellectuals in America," Richard Rodriguez now considers religious violence worldwide, growing public atheism in the West, and his own mortality.

Rodriguez's stylish new memoir—the first book in a decade from the Pulitzer Prize finalist—moves from Jerusalem to Silicon Valley, from Moses to Liberace, from Lance Armstrong to Mother Teresa. Rodriguez is a homosexual who writes with love of the religions of the desert that exclude him. He is a passionate, unorthodox Christian who is always mindful of his relationship to Judaism and Islam because of a shared belief in the God who revealed himself within an ecology of emptiness. And at the center of this book is a consideration of women—their importance to Rodriguez's spiritual formation and their centrality to the future of the desert religions. Only a mind as elastic and refined as Rodriguez's could bind these threads together into this wonderfully complex tapestry.

SHORTLISTED FOR THE WOMEN'S PRIZE FOR FICTION 2018
WINNER OF THE NATIONAL BOOK AWARD 2017
ONE OF BARACK OBAMA'S BEST BOOKS OF 2017
SELECTED AS A BOOK OF THE YEAR BY THE NEW YORK TIMES, THE NEW STATESMAN, THE FINANCIAL TIMES, THE NEW YORK TIMES BOOK REVIEW, TIME AND THE BBC
Finalist for the PEN/Faulkner Award for Fiction
Finalist for the Kirkus Prize
Finalist for the Andrew Carnegie Medal
Finalist for the National Book Critics Circle Award
"This wrenching new novel by Jesmyn Ward digs deep into the not-buried heart of the American nightmare. A must' Margaret Atwood'
"A powerfully alive novel haunted by ghosts; a road trip where people can go but they can never leave; a visceral and intimate drama that plays out like a grand epic, *Sing, Unburied, Sing* is staggering'
Marlon James, Winner of the Man Booker Prize 2015
An intimate portrait of a family and an epic tale of hope and struggle, *Sing, Unburied, Sing* examines the ugly truths at the heart of the American story and the power - and limitations - of family

bonds. Jojo is thirteen years old and trying to understand what it means to be a man. His mother, Leonie, is in constant conflict with herself and those around her. She is black and her children's father is white. Embattled in ways that reflect the brutal reality of her circumstances, she wants to be a better mother, but can't put her children above her own needs, especially her drug use. When the children's father is released from prison, Leonie packs her kids and a friend into her car and drives north to the heart of Mississippi and Parchman Farm, the State Penitentiary. At Parchman, there is another boy, the ghost of a dead inmate who carries all of the ugly history of the South with him in his wandering. He too has something to teach Jojo about fathers and sons, about legacies, about violence, about love. Rich with Ward's distinctive, lyrical language, *Sing, Unburied, Sing* brings the archetypal road novel into rural twenty-first century America. It is a majestic new work from an extraordinary and singular author.

Winner of the Guardian First Book Award 2013 Shortlisted for the Dublin IMPAC Literary Award 2014 Longlisted for the Man Booker Prize 2013 Winner of Book of the Year at the Irish Book Awards 2012 "My father still lives back the road past the weir in the cottage I was reared in. I go there every day to see if he is dead and every day he lets me down. He hasn't yet missed a day of letting me down." In the aftermath of Ireland's financial collapse, dangerous tensions surface in an Irish town. As violence flares, the characters face a battle between public persona and inner desires. Through a chorus of unique voices, each struggling to tell their own kind of truth, a single authentic tale unfolds. *The Spinning Heart* speaks for contemporary Ireland like no other novel. Wry, vulnerable, all-too human, it captures the language and spirit of rural Ireland and with uncanny perception articulates the words and thoughts of a generation. Technically daring and evocative of Patrick McCabe and J.M. Synge, this novel of small-town life is witty, dark and sweetly poignant. Donal Ryan's brilliantly realized debut announces a stunning new voice in literary fiction.

"Sea State marks the arrival of a gifted and exciting new voice" Jon McGregor, author of *Reservoir 13* SHORTLISTED FOR THE GORDON BURN PRIZE SHORTLISTED FOR THE PORTICO PRIZE A GUARDIAN BEST BOOK OF 2021

The Definitive Griffin Estate Edition

My Husband and My Wives

The Argonauts

An Elegy

Fairyland: A Memoir of My Father

Dana Lixenberg *Imperial Courts 1993-2015*

How war gave birth to revolution in the 19th century The Franco-Prussian War of 1870 introduced new military technologies, transformed the organization of armies, and upset the continental balance of power, promulgating new regimented ideas of nationhood and citizenship more widely. However, the mass armies that became a new standard required mobilization and the arming of working people, who exercised a new power through both German social democracy and popular insurgent French movements. As in the Russian Revolution of 1917, the Paris Commune of 1871 grew directly from the discontent among radicalized soldiers and civilians pressed into armed service on behalf of institutions that

learned to mistrust. If this militarized class conflict, the brutality of the Commune's suppression not only butchered the tens of thousands of Parisians but slaughtered an old faith that appeals to reason and morality could resolve social tensions. War among nations became linked to revolution and revolution to armed struggle.

'Unbearably moving' Chimamanda Ngozi Adichie The story of a young man's coming of age, a tender tribute to a life lost, and a devastating analysis of a broken system. Aged 15 in Los Angeles, Michael Allen was arrested for a botched carjacking. He was tried as an adult and sentenced to thirteen years behind bars. After growing up in prison Michael was then aged 26, only to be murdered three years later. In this deeply personal yet clear-eyed biography, Danielle Allen reconstructs her cousin's life to try and understand how this tragedy could pass. We get to know Michael himself through the eyes of a devoted relative, moving from his first steps to his first love through to the day of his arrest, his coming of age in prison, and attempts to make up for lost time after his release. We learn what it's like to grow up in a city carved up by invisible gang borders; and we learn how a generation has been lost. With wit and insight, *Cuz* circles around its subject, exposing it from all angles to reveal the shocking reality of a broken system. The result is a devastatingly powerful yet reasoned tribute to a life lost too soon. 'The book pleads with us to find the moral imagination to break the American pattern of racial abuse. Allen's ambitious, breathtaking book challenges the moral complicity of the world it inhabits by telling all who listen: I loved my cousin and he loved me, and he'd be alive if you loved him, too' Kiese Laymon

A SUNDAY TIMES BOOK OF THE YEAR 'The first significant biography of the artist' Michael Prodger, *The Times* 'Best art books of 2021' 'Exemplary ... a scintillating read' Alastair Barr, *Daily Telegraph* 'For those who love Magritte and those who do not, Danchev's biography comes as a revelation' *Literary Review* The first major biography for our time, from the celebrated biographer of Cézanne René Magritte's surreal sensibility, deadpan melodrama and fine-tuned outrageousness have all become inescapably part of our times. But these groundbreaking subversions all came from a middle-class Belgian gent, who kept a modest house in a Brussels suburb and whose first one-man show sold absolutely nothing. Through a deep examination of Magritte's friendships and his artistic development, Alex Danchev traces the path of an highly unconventional artist who posed profound questions about the relationship between image and reality, challenged the very nature of authenticity and whose influence can be seen in the work of everyone from Jasper Johns to Beyoncé.

The first novel from two-time National Book Award winner Jesmyn Ward, a timeless Southern fable of brotherly love and familial conflict Joshua and Christophe are twins, raised by their grandmother and a large extended family in a rural town on Mississippi's Gulf Coast. Over the course of a single, life-changing summer, as they struggle to find work and contend with the reappearance of their parents – Cille, who left town for a better job, and Sandman, a cocaine addict – the brothers are forced into a series of decisions that will ultimately damn or redeem them. A delicate and closely observed portrait of fraternal love and strife and the bonds that sustain and torment us, *Where the Line Bleeds* marks the beginning of Jesmyn Ward's extraordinary career in fiction.

Once We Were Sisters

A New Generation Speaks About Race

The Secret Life of a Gambling Addict

Salvage the Bones

The Guardians

A Virago Modern Classic

WINNER OF THE NATIONAL BOOK AWARD 2011

"We saw the lightning and that was the guns; and then we heard the thunder and that was the big guns; and then we heard the rain falling and that was the blood falling; and when we came to get in the crops, it was dead men that we reaped." —Harriet Tubman In five years, Jesmyn Ward lost five young men in her life—to drugs, accidents, suicide, and the bad luck that can follow people who live in poverty, particularly black men. Dealing with these losses, one after another, made Jesmyn ask the question: Why? And as she began to write about the experience of living through all the dying, she realized the truth—and it took her breath away. Her brother and her friends all died because of who they were and where they were from, because they lived with a history of racism and economic struggle that fostered drug addiction and the dissolution of family and relationships. Jesmyn says the answer was so obvious she felt stupid for not seeing it. But it nagged at her until she knew she had to write about her community, to write their stories and her own. Jesmyn grew up in poverty in rural Mississippi. She writes powerfully about the pressures this brings, on the men who can do no right and the women who stand in for family in a society where the men are often absent. She bravely tells her story, revisiting the agonizing losses of her only brother and her friends. As the sole member of her family to leave home and pursue higher education, she writes about this parallel American universe with the objectivity distance provides and the intimacy of utter familiarity. A brutal world rendered beautifully, Jesmyn Ward's memoir will sit comfortably alongside Edwidge Danticat's *Brother, I'm Dying*, Tobias Wolff's *This Boy's Life*, and Maya Angelou's *I Know Why the Caged Bird Sings*.

'An electrifying account of gambling addiction ... compelling' *The Times*
'Searingly honest ... should be in the hands of anyone who has eyed a bet'
Daily Mail 'Compulsive' *The i* 'An in-depth testimony' *Daily Telegraph* 'An extraordinary story ... vital stuff' Adrian Chiles, *BBC Radio 5 Live* 'A no-holds-barred journey through gambling addiction and into the hope of recovery' Paul Merson 'Patrick's story will stop you in your tracks' Sam Billings, *England cricketer* The unputdownable story of a life shattered by a secret gambling addiction - and an uplifting tale of recovery. With a foreword by Marcus Trescothick. For more than 12 years, Patrick Foster lived a double life. Turning 31, a popular and sociable young teacher and former professional cricketer, he had a lovely girlfriend and a supportive family. But he was hiding a secret and debilitating gambling addiction from even those closest to him. Huge bets had led to huge debts, thousands of lies, and consequences for his mental health that pushed him to the edge of the platform at Slough station, where he was moments from taking his own life in March 2018. That month Patrick had turned a £30 bet into £28,000, then lost £50,000 on a single horse, *Might Bite*, in the *Cheltenham Gold Cup*, watching the race in a silent classroom as his students undertook a mock exam in front of him. In his desperation, he had taken out every

possible loan, and borrowed money from family, friends and even the parents of children he taught. Although his life was unravelling around him, he could not stop. You might think that this is just one man's story. But problem gambling affects one in 200 people in the UK alone. Hundreds lose their lives annually as a result. The industry is worth more than £14 billion. *Might Bite* is a shocking, cautionary tale of just how easy it is to fall victim to the insidious lure of 'winning big'. And of how recovery is possible from the depths of addiction, no matter how inescapable it seems. 'As a society, we are only just getting to grips with gambling addiction. Patrick Foster is a trailblazer. His work will help many.' Marcus Trescothick

Winner, Kirkus Prize for Non-Fiction, 2015 In the 150 years since the end of the Civil War and the ratification of the Thirteenth Amendment, the story of race and America has remained a brutally simple one, written on flesh: it is the story of the black body, exploited to create the country's foundational wealth, violently segregated to unite a nation after a civil war, and, today, still disproportionately threatened, locked up and killed in the streets. What is it like to inhabit a black body and find a way to live within it? And how can America reckon with its fraught racial history? *Between the World and Me* is Ta-Nehisi Coates' attempt to answer those questions, presented in the form of a letter to his adolescent son. Coates shares with his son the story of his own awakening to the truth about history and race through a series of revelatory experiences: immersion in nationalist mythology as a child; engagement with history, poetry and love at Howard University; travels to Civil War battlefields and the South Side of Chicago; a journey to France that reorients his sense of the world; and pilgrimages to the homes of mothers whose children's lives have been taken as American plunder. Taken together, these stories map a winding path towards a kind of liberation—a journey from fear and confusion, to a full and honest understanding of the world as it is. Masterfully woven from lyrical personal narrative, reimagined history, and fresh, emotionally charged reportage, *Between the World and Me* offers a powerful new framework for understanding America's history and current crisis, and a transcendent vision for a way forward. Ta-Nehisi Coates is a national correspondent for the Atlantic and the author of the memoir *The Beautiful Struggle*. Coates has received the National Magazine Award, the Hillman Prize for Opinion and Analysis Journalism, and the George Polk Award for his Atlantic cover story 'The Case for Reparations'. He lives in New York with his wife and son. 'Coates offers this eloquent memoir as a letter to his teenage son, bearing witness to his own experiences and conveying passionate hopes for his son's life...this moving, potent testament might have been titled *Black Lives Matter*.' Kirkus Reviews 'I've been wondering who might fill the intellectual void that plagued me after James Baldwin died. Clearly it is Ta-Nehisi Coates. The language of *Between the World and Me*, like Coates' journey, is visceral, eloquent and beautifully redemptive. And its examination of the hazards and hopes of black male life is as profound as it is revelatory. This is required reading.' Toni Morrison 'Extraordinary...Ta-

Nehisi Coates...writes an impassioned letter to his teenage son—a letter both loving and full of a parent’s dread—counselling him on the history of American violence against the black body, the young African-American’s extreme vulnerability to wrongful arrest, police violence, and disproportionate incarceration.’ David Remnick, New Yorker ‘A searing meditation on what it means to be black in America today...as compelling a portrait of a father-son relationship as Martin Amis’s Experience or Geoffrey Wolff’s The Duke of Deception.’ New York Times ‘Coates possesses a profoundly empathetic imagination and a tough intellect...Coates speaks to America, but Australia has reason to listen.’ Monthly ‘Heartbreaking, confronting, it draws power from understatement in dealing with race in America and the endless wrong-headed concept that whites are somehow entitled to subjugate everyone else.’ Capital ‘In our current global landscape it’s an essential perspective, regardless of your standpoint.’ Paperboy ‘Impactful and poignant.’ Reading With Jenna

The Home Place

Sea State

A New Generation Speaks about Race

Soldiers of Revolution

The Welsh Girl

A Memoir

In the voices of twenty landmark memoirists—including New York Times bestselling authors Cheryl Strayed, Sue Monk Kidd, and Pat Conroy—a definitive text on the craft of autobiographical writing, indispensable for amateur and professional writers alike. For readers of Mary Karr’s *The Art of Memoir* and Judith Barrington’s *Writing the Memoir*, this follow-up to editor Meredith Maran’s acclaimed writers’ handbook, *Why We Write*, offers inspiration, encouragement, and pithy, practical advice for bloggers, journal-keepers, aspiring essayists, and memoirists. Curated and edited by Maran, herself an acclaimed author and book critic, these memoirists share the lessons they’ve learned through years of honing their craft. They reveal what drives them to tell their personal stories and examine the nuts and bolts of how they do it. Speaking frankly about issues ranging from turning oneself into an authentic, compelling character to exposing hard truths, these outstanding authors disclose what keeps them going, what gets in their way, and what they love most—and least—about writing about themselves. “It’s possible that *Why We Write About Ourselves* is the first compilation of memoirists at the top of their game seriously and thoughtfully considering the genre.” – LA Times

“A groundbreaking work about race and the American landscape, and a deep meditation on nature...wise and beautiful.”—Helen Macdonald, author of *H is for Hawk* A Foreword Reviews Best Book of the Year and Nautilus Silver Award Winner In me, there is the red of miry clay, the brown of spring floods, the gold of ripening tobacco. All of these hues are me; I am, in the deepest sense, colored. Dating back to slavery, Edgefield County, South Carolina—a place “easy to pass by on the way somewhere else”—has been home to generations of Lanhams. In *The Home Place*, readers meet these extraordinary people, including Drew himself, who over the course of the 1970s falls in love with the natural world around him. As his passion takes flight, however, he begins to ask what it means to be “the rare bird, the oddity.” By turns angry, funny, elegiac, and heartbreaking, *The Home Place* is a meditation on nature and belonging by an ornithologist and professor of ecology, at once a deeply moving memoir and riveting exploration

of the contradictions of black identity in the rural South—and in America today. “When you’re done with *The Home Place*, it won’t be done with you. Its wonders will linger like everything luminous.”—*Star Tribune* “A lyrical story about the power of the wild...synthesizes his own family history, geography, nature, and race into a compelling argument for conservation and resilience.”—*National Geographic*

A revelatory, uplifting, and gorgeously illustrated meditation on dedication, hard work, and the power of perseverance from the beloved, *New York Times* bestselling, and two-time National Book Award–winning Jesmyn Ward. For Tulane University’s 2018 commencement, Jesmyn Ward delivered a stirring speech about the value of hard work and the importance of respect for oneself and others. Speaking about the challenges she and her family overcame, Ward inspired everyone in the audience with her meditation on tenacity in the face of hardship. Ward’s moving words will inspire readers as they prepare for the next chapter in their lives, whether, like Ward, they are the first in their families to graduate from college or are preceded by generations, or whether they are embarking on a different kind of journey later in life.

Beautifully illustrated in full color by Gina Triplett, this gorgeous and profound book will charm a generation of students—and their parents. Ward’s inimitable voice shines through as she shares her experience as a Southern black woman and addresses the themes of grit, adversity, and the importance of family bonds. *Navigate Your Stars* is a perfect gift for anyone in need of inspiration from the author of *Salvage the Bones*, *Men We Reaped*, and *Sing, Unburied, Sing*. An unflinching account of what it means to be a young black man in America today, and how the existing script for black manhood is being rewritten in one of the most fascinating periods of American history. How do you learn to be a black man in America? For young black men today, it means coming of age during the presidency of Barack Obama. It means witnessing the deaths of Oscar Grant, Trayvon Martin, Michael Brown, Akai Gurley, and too many more. It means celebrating powerful moments of black self-determination for LeBron James, Dave Chappelle, and Frank Ocean. In *Invisible Man*, *Got the Whole World Watching*, Mychal Denzel Smith chronicles his own personal and political education during these tumultuous years, describing his efforts to come into his own in a world that denied his humanity. Smith unapologetically upends reigning assumptions about black masculinity, rewriting the script for black manhood so that depression and anxiety aren’t considered taboo, and feminism and LGBTQ rights become part of the fight. The questions Smith asks in this book are urgent -- for him, for the martyrs and the tokens, and for the Trayvons that could have been and are still waiting.

Invisible Man, *Got the Whole World Watching*

The Yellow House

A Practical Guide to Essay Writing

Navigate Your Stars

A Novel

An Unkindness of Ghosts

This American classic has been corrected from the original manuscripts and indexed, featuring historic photographs and an extensive biographical afterword.

It is off-season in a remote Highland sea port: twenty-one-year-old Morvern Callar, a low-paid employee in the local supermarket, wakes one morning to find her strange boyfriend has committed suicide and is dead on their kitchen floor.

Morvern's laconic reaction is both intriguing and immoral. What she does next is even more appalling... WINNER OF THE SOMERSET MAUGHAM AWARD

'I liked *The Unit* very much... I know you will be riveted, as I was.' Margaret Atwood 'Echoing work by Marge Piercy and Margaret Atwood, *The Unit* is as thought-provoking as it is compulsively readable.' Jessica Crispin, NPR.org Ninni Holmqvist's eerie dystopian novel envisions a society in the not-so-distant future where men and women deemed economically worthless are sent to a retirement community called the Unit. With lavish apartments set amongst beautiful gardens and state-of-the-art facilities, elaborate gourmet meals, and wonderful music and art, they are free of financial worries and want for nothing. It's an idyllic place, but there's a catch: the residents - known as dispensables - must donate their organs, one by one, until the final donation. When Dorrit Weger arrives at the Unit, she resigns herself to this fate, seeking only peace in her final days. But she soon falls in love, and this unexpected, improbable happiness throws the future into doubt. Clinical and haunting, *The Unit* is a modern-day classic and a spine-chilling cautionary tale about the value of human life. One of the *Los Angeles Times* Top 10 California Books of 2020. One of *Publishers Weekly's* Top 10 Fiction Books from 2020. Longlisted for the Carnegie Medal for Excellence and the Joyce Carol Oates prize. One of *Exile in Bookville's* Favorite Books of 2020. In *The Last Great Road Bum*, Héctor Tobar turns the peripatetic true story of a naive son of Urbana, Illinois, who died fighting with guerrillas in El Salvador into the great American novel for our times. Joe Sanderson died in pursuit of a life worth writing about. He was, in his words, a "road bum," an adventurer and a storyteller, belonging to no place, people, or set of ideas. He was born into a childhood of middle-class contentment in Urbana, Illinois and died fighting with guerillas in Central America. With these facts, acclaimed novelist and journalist Héctor Tobar set out to write what would become *The Last Great Road Bum*. A decade ago, Tobar came into possession of the personal writings of the late Joe Sanderson, which chart Sanderson's freewheeling course across the known world, from Illinois to Jamaica, to Vietnam, to Nigeria, to El Salvador—a life determinedly an adventure, ending in unlikely, anonymous heroism. *The Last Great Road Bum* is the

great American novel Joe Sanderson never could have written, but did truly live—a fascinating, timely hybrid of fiction and nonfiction that only a master of both like Héctor Tobar could pull off.

An Empty Seat in Class

The Franco-Prussian War and the Paris Commune

The Last Great Road Bum

A Young Black Man's Education

Where the Line Bleeds

Memoirs of a Colored Man's Love Affair with Nature

A beautiful, vibrant memoir about growing up motherless in 1970s and '80s San Francisco with an openly gay father. With a new foreword After his wife dies in a car accident, bisexual writer and activist Steve Abbott moves with his two-year-old daughter to San Francisco. There they discover a city in the midst of revolution, bustling with gay men in search of liberation—few of whom are raising a child. Steve throws himself into San Francisco's vibrant cultural scene. He takes Alysia to raucous parties, pushes her in front of the microphone at poetry readings, and introduces her to a world of artists, thinkers, and writers. But the pair live like nomads, moving from apartment to apartment, with a revolving cast of roommates and little structure. As a child Alysia views her father as a loving playmate who can transform the ordinary into magic, but as she gets older Alysia wants more than anything to fit in. The world, she learns, is hostile to difference. In Alysia's teens, Steve's friends—several of whom she has befriended—fall ill as AIDS starts its rampage through their community. While Alysia is studying in New York and then in France, her father tells her it's time to come home; he's sick with AIDS. Alysia must choose whether to take on the responsibility of caring for her father or continue the independent life she has worked so hard to create. Reconstructing their life together from a remarkable cache of her father's journals, letters, and writings, Alysia Abbott gives us an unforgettable portrait of a tumultuous, historic time in San Francisco as well as an exquisitely moving account of a father's legacy and a daughter's love.

This is the story of Maxine and Sheila Kohler, two sisters who grew up in the suffocating gentility of 1950s South Africa. When Maxine is just shy of her fortieth birthday her husband, a brilliant and respected surgeon, drives their car off the road and kills her. Devastated, Sheila returns to the country of her birth, haunted by questions. How had she failed to protect her sister? Was Maxine's death a matter of chance, or destiny? What lies in the soil of their troubled motherland that condemns its women to such violence?

Comes with Furniture and People is a mosaic, an open-eyed odyssey that recounts what it is to grow up eschewing conventionality yet still be unflinchingly aware of it. THE NEW YORK TIMES BESTSELLER Edited by two-time National Book Award winner and Women's Prize shortlisted-author Jesmyn Ward, a timely and groundbreaking collection of essays and poems about race in America In this bestselling collection of essays and poems, Jesmyn Ward gathers a new generation of writers and thinkers to speak on race. From Claudia Rankine to Rachel Kaadzi Ghansah, Kiese Laymon to Carol Anderson, these voices shine a light on the darkest

corners of American history, wrestle with the struggles the country faces today and imagine a better future. Envisioned as a response to *The Fire Next Time*, James Baldwin's groundbreaking 1963 essay collection, *The Fire This Time* considers the black experience in modern America. Significant progress has been made in the fifty years since Baldwin's essays were published, but America is a long distance away from a post-racial society - a truth that must be confronted if the country is to continue to work towards change. Baldwin's 'fire next time' is now upon us, and it needs to be talked about. Sage, urgent and impassioned, this is an essential collection edited by one of America's greatest writers.

Might Bite

A Spiritual Autobiography

A Life

Comes With Furniture and People

Up The Junction

The girls - Rube, Lily and Sylvie - work at McCrindle's sweet factory during the week and on Saturday they go up the Junction in their clattering stilettos, think about new frocks on H.P., drink tea in the cafe, and talk about their boyfriends. In these uninhibited, spirited vignettes of young women's lives in the shabby parts of South London in the sixties, money is scarce and enjoyment to be grabbed while it can.

In 2008, one of Sarah Manguso's oldest friends discharged himself from a New York City psychiatric hospital and threw himself in front of a train; the last ten hours of his life are unaccounted for. In this new memoir, Manguso continues her attention to illness, suffering, and time's relentless forward momentum, which prevents total recovery from grief. As she did brilliantly in her first memoir, *The Two Kinds of Decay*, Manguso explores the insufficiency of explanation and the necessity of the imagination in making sense of anything at all.

The death of a student, especially to gun violence, is a life-changing experience that occurs with more and more frequency in America's schools. For each of these tragedies, there is a classroom and there is a teacher. Yet student death is often a forbidden subject, removed from teacher education and professional development classes where the curriculum is focused instead on learning about standards, lesson plans, and pedagogy. What can and should teachers do when the unbearable happens? *An Empty Seat in Class* illuminates the tragedy of student death and suggests ways of dealing and healing within the classroom community. This book weaves the story of the author's very personal experience of a student's fatal shooting with short pieces by other educators who have worked through equally terrible events and also includes contributions from counselors, therapists, and school principals. Through accumulated wisdom, educators are given the means and the resources to find their own path to healing their students, their

communities, and themselves. "A dreadful script had been written for our school and town (and the world) but this did not mean that a new script could not be written by us. We didn't have to subscribe to the tragic script beyond our control. It was time to rewrite." —Lee Keylock, high school teacher, Sandy Hook, CT "This book is a meditation on the unspeakable horror and ensuing anguish that follows the death of a student. A heretofore taboo subject, teachers have much to share about their creative, improvisational praxes when shared cultural scripts in urban classrooms are unavailable. This moving and poignant text illuminates as much as it inspires. —Angela Valenzuela, Professor of Education, University of Texas, Director of the Texas Center for Education Policy "Written by the most important kind of expert, someone who has been there, Dr. Ayers candidly discusses his own struggles following the violent death of one of his students. This book serves as an invaluable guide, providing research and practical tools on how to respond to a student death and facilitate a safe space in the classroom where students can ask questions, express emotions, and process their grief. This is a must-read for every teacher, administrator, and counselor so that a school is well prepared in the event of a tragedy." —Heidi Horsley, executive director, Open to Hope Foundation, adjunct professor, Columbia University School of Social Work "For those who teach, this book will likely evoke painful memories of loss and unrealized potential that accompanies the tragedy of any student's death. Classrooms and communities are worlds of their own, where saving one life or inspiring someone in even the most minute or momentary way can mean saving a whole world. Ayers's book honors the lives of both teachers and students. It is a book for all of us." —Jack Weinstein, director, San Francisco Bay Area, Facing History and Ourselves

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 "autotheory" offering fresh, fierce, and timely thinking about desire, identity, and the limitations and possibilities of love and language. It binds an account of Nelson's relationship with her partner and a journey to and through a pregnancy to a rigorous exploration of sexuality, gender, and "family." An insistence on radical individual freedom and the value of caretaking becomes the rallying cry for this thoughtful, unabashed, uncompromising book.

Black Like Me

Wave

Men We Reaped

Twenty Memoirists on Why They Expose Themselves (and Others) in the Name of Literature

Why We Write About Ourselves

The Spinning Heart

'...And then we heard the rain falling, and that was the drops of blood falling; and when we came to get the crops, it was dead men that we reaped.' Harriet Tubman In five years, Jesmyn Ward lost five men in her life, to drugs, accidents, suicide, and the bad luck that can follow people who live in poverty, particularly black men. Dealing with these losses, one after another, made Jesmyn ask the question: why? And as she began to write about the experience of living through all the dying, she realized the truth--and it took her breath away. Her brother and her friends all died because of who they were and where they were from, because they lived with a history of racism and economic struggle that fostered drug addiction and the dissolution of family and relationships. Jesmyn says the answer was so obvious she felt stupid for not seeing it. But it nagged at her until she knew she had to write about her community, to write their stories and her own. Jesmyn grew up in poverty in rural Mississippi. She writes powerfully about the pressures this brings, on the men who can do no right and the women who stand in for family in a society where the men are often absent. She bravely tells her story, revisiting the agonizing losses of her only brother and her friends. As the sole member of her family to leave home and pursue high education, she writes about this parallel American universe with the objectivity distance provides and the intimacy of utter familiarity.

A Best Book of 2017: The Guardian (SF and Fantasy), NPR Book Concierge, Publishers Weekly (SF/F), Library Journal (SF/F), Bustle (Fiction), Bookish (Best Book to Give), Barnes & Noble (SF and Fantasy/Alternate Universe Pick). 2018 Locus Award Finalist (First Novel) CLMP Firecracker Award Winner John W. Campbell Award for Best New Writer, Finalist Lambda Literary Award Finalist, LGBTQ SF/F/Horror A Stonewall Book Award Honor Book Included in the American Library Association's GLBTRT 2019 Over the Rainbow List Included in Hypable's list of book recommendations related to Captain Marvel "What Solomon achieves with this debut--the sharpness, the depth, the precision--puts me in mind of a syringe full of stars. I want to say about this book, its only imperfection is that it ended. But that might give the wrong impression: that it is a happy book, a book that makes a body feel good. It is not a happy book. I love it like I love food, I love it for what it did to me, I love it for having made me feel stronger and more sure in a nightmare world, but it is not a happy book. It is an antidote to poison. It is inoculation against pervasive, enduring disease. Like a vaccine, it is briefly painful, leaves a lingering soreness, but armors you from the inside out." --NPR "Ghosts are 'the past refusing to be forgot,' says a character in this assured science-fiction debut. That's certainly the case aboard the HSS Matilda, a massive spacecraft arranged along the cruel racial divides of pre-Civil War America." --Toronto Star "This novel from an exciting new voice follows Aster, who lives in the slums of a spaceship that is escorting the last survivors of humanity to a Promised Land--a journey that has taken decades so far. The vessel is segregated and cruel, and as she tries to escape, she starts discovering dark connections between her own mother's death and the fate of the ship's sovereign. Solomon has already been called a successor to Octavia Butler, rightly so." --Elle UK "In Rivers Solomon's highly imaginative sci-fi novel An

Unkindness of Ghosts, eccentric Aster was born into slavery on--and is trying to escape from--a brutally segregated spaceship that for generations has been trying to escort the last humans from a dying planet to a Promised Land. When she discovers clues about the circumstances of her mother's death, she also comes closer to disturbing truths about the ship and its journey." --Buzzfeed "Rivers Solomon's debut science fiction novel is cunning, dark, and unapologetic; atmospheric and visceral; the kind of story that pulls you in and doesn't let go. Aboard the HSS Matilda, a spaceship in the future, Solomon and her characters deftly tackle race, identity, sexuality, gender, poverty, and discrimination, all with thoughtful insight and thrilling intensity. This is a difficult work that pays off; the rare kind of book that stays with you for years. You should read it now--I plan to read it again." --Shondaland Aster has little to offer folks in the way of rebuttal when they call her ogre and freak. She's used to the names; she only wishes there was more truth to them. If she were truly a monster, she'd be powerful enough to tear down the walls around her until nothing remains of her world. Aster lives in the lowdeck slums of the HSS Matilda, a space vessel organized much like the antebellum South. For generations, Matilda has ferried the last of humanity to a mythical Promised Land. On its way, the ship's leaders have imposed harsh moral restrictions and deep indignities on dark-skinned sharecroppers like Aster. Embroiled in a grudge with a brutal overseer, Aster learns there may be a way to improve her lot--if she's willing to sow the seeds of civil war.

A WWII-era Welsh barmaid begins a secret relationship with a German POW in this "beautiful, ambitious novel" longlisted for the Man Booker Prize (Ann Patchett). Set in the stunning landscape of North Wales just after D-Day, this critically acclaimed debut novel traces the intersection of disparate lives in wartime. When a prisoner-of-war camp is established near her village, seventeen-year-old barmaid Esther Evans finds herself strangely drawn to the camp and its forlorn captives. She is exploring the camp boundary when an astonishing thing occurs: A young German corporal calls out to her from behind the fence. From that moment on, the two begin an unlikely—and perilous—romance. Meanwhile, a German-Jewish interrogator travels to Wales to investigate Britain's most notorious Nazi prisoner, Rudolf Hess. In this richly drawn and thought-provoking "tour de force," all will come to question the meaning of love, family, loyalty, and national identity (The New Yorker). "If you loved The English Patient, there's probably a place in your heart for The Welsh Girl." —USA Today "Davies's characters are marvelously nuanced." —Los Angeles Times "Beautifully conjures a place and its people, in an extraordinary time . . . A rare gem." —Claire Messud, author of The Woman Upstairs "This first novel by Davies, author of two highly praised short story collections, has been anticipated—and, with its wonderfully drawn characters, it has been worth the wait." —Booklist, starred review Heartland

Darling

WINNER OF THE NATIONAL BOOK AWARD FOR NONFICTION

Between the World and Me

Morvern Callar