

## **War Foxes Richard Siken**

Winner of the 2016 Whiting Award One of Publishers Weekly's "Most Anticipated Books of Spring 2016" One of Lit Hub's "10 must-read poetry collections for April" "Reading Vuong is like watching a fish move: he manages the varied currents of English with muscled intuition. His poems are by turns graceful and wonderstruck. His lines are both long and short, his pose narrative and lyric, his diction formal and insouciant. From the outside, Vuong has fashioned a poetry of inclusion."—The New Yorker "Night Sky with Exit Wounds establishes Vuong as a fierce new talent to be reckoned with...This book is a masterpiece that captures, with elegance, the raw sorrows and joys of human existence."—Buzzfeed's "Most Exciting New Books of 2016" "This original, sprightly wordsmith of tumbling pulsing phrases pushes poetry to a new level...A stunning introduction to a young poet who writes with both assurance and vulnerability. Visceral, tender and lyrical, fleet and agile, these poems unflinchingly face the legacies of violence and cultural displacement but they also assume a position of wonder before the world."—2016 Whiting Award citation "Night Sky with Exit Wounds is the kind of book that soon becomes worn with love. You will want to crease every page to come back to it, to underline every other line because each word resonates with power."—LitHub "Vuong's powerful voice explores passion, violence, history, identity—all with a tremendous humanity."—Slate "In his impressive debut collection, Vuong, a 2014 Ruth Lilly fellow, writes beauty into—and culls from—individual, familial, and historical traumas. Vuong exists as both observer and observed throughout the book as he explores deeply personal themes such as poverty, depression, queer sexuality, domestic abuse, and the various forms of violence inflicted on his family during the Vietnam War. Poems float and strike in equal measure as the poet strives to transform pain into clarity. Managing this balance becomes the crux of the collection, as when he writes, 'Your father is only your father/ until one of you forgets. Like how the spine/ won't remember its wings/ no matter how many times our knees/ kiss the pavement.'"—Publishers Weekly "What a treasure [Ocean Vuong] is to us. What a perfume he's crushed and rendered of his heart and soul. What a gift this book is."—Li-Young Lee

Torso of Air Suppose you do change your life. & the body is more than a portion of night—sealed with bruises. Suppose you woke & found your shadow replaced by a black wolf. The boy, beautiful & gone. So you take the knife to the wall instead. You carve & carve until a coin of light appears & you get to look in, at last, on happiness. The eye staring back from the other side— waiting. Born in Saigon, Vietnam, Ocean Vuong attended Brooklyn College. He is the author of two chapbooks as well as a full-length collection, *Night Sky with Exit Wounds*. A 2014 Ruth Lilly Fellow and winner of the 2016 Whiting Award, Ocean Vuong lives in New York City, New York.

100 of the most moving and inspiring poems of the last 200 years from around the world, a collection that will comfort and enthrall anyone trapped by grief or loneliness, selected by the award-winning, best-selling, and beloved author of *How to Read a Poem Implicit* in poetry is the idea that we are enriched by heartbreaks, by the recognition and understanding of suffering--not just our own suffering but also the pain of others. We are not so much diminished as enlarged by grief, by our refusal to vanish, or to let others vanish, without leaving a record. And poets are people who are determined to leave a trace in words, to transform oceanic depths of feeling into art that speaks to others. In *100 Poems to Break Your Heart*, poet and advocate Edward Hirsch selects 100 poems, from the nineteenth century to the present, and illuminates them, unpacking context and references to help the reader fully experience the range of emotion and wisdom within these poems. For anyone trying to process grief, loneliness, or fear, this collection of poetry will be your guide in trying times.

The new gripping YA thriller from online sensation Savannah Brown, author of *The Truth About Keeping Secrets*, *Graffiti*, and *Sweetdark*. Perfect for fans of Karen McManus, Holly Jackson's *A Good Girl's Guide to Murder* and E. Lockhart's *We Were Liars*. When fledgling singer Roxy Raines vanishes from the tiny resort of Sandown, the island's locals refuse to talk about it to any outsiders, dismissing Roxy as a teenage runaway. Thirty years later, seventeen-year-old Mona Perry is convinced there's something more sinister at play. Armed with a suitcase and a microphone - to record her findings for her podcast's listeners - the troubled teen is on a deadline: one hot summer is all she has to get to the bottom

of Roxy's story. But as Mona gets drawn into the strange goings on of this isolated community, it becomes clear that nothing is as it seems. Least of all Mona's own past, and the disappearance of someone else, someone much closer to her... How far will she go to uncover the truth? Praise for *The Things We Don't See*: 'A propulsive mystery driven by beautifully raw narration . . . Brown's prose reads like a live wire.' Rory Power, author of *Wilder Girls* 'A beautifully written mystery with a host of fascinating characters' Vincent Ralph, author of *Are You Watching?* JOYCE'S MOTTO has had much fame but few apostles. Among them, there has been Jack Gilbert and his orthodoxy, a strictness that has required of this poet, now in the seventh decade of his severe life, the penalty of his having had almost no fame at all. In an era that puts before the artist so many sleek and official temptations, keeping unflinchingly to a code of "silence, exile, and cunning" could not have been managed without a show of strictness well beyond the reach of the theater of the coy. The "far, stubborn, disastrous" course of Jack Gilbert's resolute journey--not one that would promise in time to bring him home to the consolations of Penelope and the comforts of Ithaca but one that would instead take him ever outward to the impossible blankness of the desert--could never have been achieved in the society of others. What has kept this great poet brave has been the difficult company of his poems--and now we have, in Gilbert's third and most silent book, what may be, what must be, the bravest of these imperial accomplishments.

*The Things We Don't See*

*Obit*

*MacArthur Park*

*The Anti-Grief*

*War of the Foxes*

*Brute*

*'Bright Dead Things buoyed me in this dismal year. I'm thankful for this collection, for its wisdom and generosity, for its insistence on holding tight to beauty even as we face disintegration and destruction.'* Celeste Ng, author of *Everything I Never Told You* A book of bravado and introspection, of feminist swagger and harrowing loss, *Bright Dead Things* considers how we build our identities out of place and human contact - tracing in intimate detail the ways the speaker's

sense of self both shifts and perseveres as she moves from New York City to rural Kentucky, loses a dear parent, ages past the capriciousness of youth and falls in love. In these extraordinary poems Ada Limón's heart becomes a 'huge beating genius machine' striving to embrace and understand the fullness of the present moment. 'I am beautiful. I am full of love. I am dying,' the poet writes. Building on the legacies of forebears such as Frank O'Hara, Sharon Olds and Mark Doty, Limón's work is consistently generous, accessible, and 'effortlessly lyrical' (New York Times) - though every observed moment feels complexly thought, felt and lived.

"Grit opens with a quiet devastation reserved for transcendent realms of human experience—the act of becoming in a world that is not prepared for your existence. Silas' words dart in and out like a scalpel revealing layers of flesh that have been given-or taken-by lovers, parents, cruelty, and fate. If you could hold what it means to be an outsider in your hand, and kiss all of its wounds you would begin to understand Grit. But know that holding Silas, in this volume, is to be laid out in a field of snow dressed in black, with blood dripping from the corner of your mouth, laughing."— Sean Felix, author of *Did You Even Know I Was Here?* Grit is more than a collection of poetry by the hand of a gifted young author. Grit is a transgender coming of age story. There are no beautiful rainbows here, no whispers, but raw cries from somewhere primal.

WINNER OF THE 2020 PULITZER PRIZE FOR POETRY Finalist for the 2019 National Book Award "100 Notable Books of the Year," The New York Times Book Review "By some literary magic—no, it's precision, and honesty—Brown manages to bestow upon even the most public of subjects the most intimate and personal stakes."—Craig Morgan Teicher, "'I Reject Walls': A 2019 Poetry Preview" for NPR "A relentless dismantling of identity, a difficult jewel of a poem."—Rita Dove, in her introduction to Jericho Brown's "Dark" (featured in the New York Times Magazine in January 2019) "Winner of a Whiting Award and a Guggenheim Fellowship, Brown's hard-won lyricism finds fire (and idyll) in the intersection of politics and love for queer Black men."—O, The Oprah Magazine Named a Lit Hub "Most Anticipated Book of 2019" One of BuzzFeed's "66 Books Coming in 2019 You'll Want to Keep Your Eyes On" The Rumpus poetry pick for "What to Read When 2019 is Just Around the Corner" One of BookRiot's "50 Must-Read Poetry Collections of 2019" Jericho Brown's daring new book *The Tradition* details the normalization of evil and its history at the intersection of the past and the personal. Brown's poetic concerns are both broad and intimate, and at their very core a distillation of the incredibly human: What is safety? Who is

*this nation? Where does freedom truly lie? Brown makes mythical pastorals to question the terrors to which we've become accustomed, and to celebrate how we survive. Poems of fatherhood, legacy, blackness, queerness, worship, and trauma are propelled into stunning clarity by Brown's mastery, and his invention of the duplex—a combination of the sonnet, the ghazal, and the blues—is testament to his formal skill. The Tradition is a cutting and necessary collection, relentless in its quest for survival while reveling in a celebration of contradiction.*

*Vroom! Vroom! From the backseat, what do you see? Whether on a cross-country road trip or a quick jaunt across town, there's no end to what a child can see from the backseat of a car. Using familiar road signs, this striking book introduces little ones not just to the alphabet but also to the world around them.*

*Equally perfect for transportation-obsessed children and those just learning to read, this fresh and dynamic picture book will entertain and educate at home, in the classroom, and on the go.*

*Dark When It Gets Dark*

*Fairy Tale Review*

*AFRICAN STORIES BY MOONLIGHT*

*Love Song to the Demon-Possessed Pigs of Gadara*

*100 Poems to Break Your Heart*

*At Swim, Two Boys*

***After Uncle Three's boat disappears in the South China Sea, Fats, Poker-face, and Uncle Three's nephew set out to search for him and find themselves battling monsters in a labyrinth where the rooms keep shifting, as they each wonder who they can trust.***

***Michael Cunningham brings together his Pulitzer***

***Prize-winning novel with the masterpiece that inspired it, Virginia Woolf's Mrs. Dalloway. In The Hours, the acclaimed author Michael Cunningham draws inventively on the life and work of Virginia Woolf and the story of her novel, Mrs.***

***Dalloway, to tell the story of a group of contemporary characters struggling with the conflicting claims of love and inheritance, hope and despair. In this edition,***

***Cunningham brings his own Pulitzer Prize-winning novel together with Woolf's masterpiece, which has long been hailed as a groundbreaking work of literary fiction and one of the finest novels written in English. The two novels, published side by side with a new introduction by***

***Cunningham, display the extent of their affinity, and each illuminates new facets of the other in this joint volume. In his introduction, Cunningham re-creates the wonderment of***

*his first encounter with Mrs. Dalloway at fifteen—as he writes, “I was lost. I was gone. I never recovered.” With this edition, Cunningham allows us to disappear into the world of Woolf and into his own brilliant mind.*

*After Hurricane Sandy, Nick Fowler, a writer, stranded alone in a Manhattan apartment without power, begins to contemplate disaster. Months later, at an artist residency in upstate New York, Nick finds his subject in disaster itself and the communities shaped by it, where crisis animates both hope and denial, unacknowledged pasts and potential futures. As he travels to Los Angeles and London on assignment, Nick discovers that outsiders – their lives and histories disturbed by sex, loss, and bad weather – are often better understood by what they have hidden from the world than what they have revealed.*

*Winner of the 2020 Kingdoms in the Wild Annual Poetry Prize Yves Olade on Dark When It Gets Dark– is about desire, about gentleness and grief. The collection also speaks to something of honesty, of truth, to the absence of duplicity. What would it mean for something to just be what it was, and nothing else? What if a storm is just a storm, and nothing else? What if it's finally dark when it gets dark?*

*A Field Guide for Readers of Poetry*

*Bright Dead Things*

*Angry Sea, Hidden Sands*

*Backseat A-B-See*

*How a Poem Moves*

*Thriving on Business Stupidity in the 21st Century*

*Like Stars, a historical romance about mysterious identities, scandalous family secrets, and lovers in a dangerous time. What if your true love walked back into your life five years after his death? Nathaniel Thredgold has finally returned from the war. Or has he? His lover, Wesley Douglas, isn't sure. Wesley must put aside his engagement, his disbelief, and his anger to give his professional opinion. The truth about their relationship isn't an option. But is this stranger really the Ravensworth heir and Wesley's long-lost love? When your heart's at stake, there's no room for doubt.*

*The Blue Issue is the inaugural issue of Fairy Tale Review. Swiss scholar Max Luthi wrote about fairy tales as literary examples of abstract art. The strange quality that Luthi identifies as “firm form” is sparse, flat and depthless as*

*it is wild, weightless and bright. The writing selected for the debut issue of Fairy Tale Review reflects this quality in a multitude of ways. The work in here is not beholden to any particular school of writing. Rather, each contribution uniquely dovetails with the aesthetics and motifs of fairy tales.*

*A book-length poem about how an American Indian writer can't bring himself to write about nature, but is forced to reckon with colonial-white stereotypes, manifest destiny, and his own identity as a young, queer, urban-dwelling poet. A Best Book of the Year at BuzzFeed, Interview, and more. Nature Poem follows Teebs—a young, queer, American Indian (or NDN) poet—who can't bring himself to write a nature poem. For the reservation-born, urban-dwelling hipster, the exercise feels stereotypical, reductive, and boring. He hates nature. He prefers city lights to the night sky. He'd slap a tree across the face. He'd rather write a mountain of hashtag punchlines about death and give head in a pizza-parlor bathroom; he'd rather write odes to Aretha Franklin and Hole. While he's adamant-bratty, even—about his distaste for the word “natural,” over the course of the book we see him confronting the assimilationist, historical, colonial-white ideas that collude NDN people with nature. The closer his people were identified with the “natural world,” he figures, the easier it was to mow them down like the underbrush. But Teebs gradually learns how to interpret constellations through his own lens, along with human nature, sexuality, language, music, and Twitter. Even while he reckons with manifest destiny and genocide and centuries of disenfranchisement, he learns how to have faith in his own voice.*

*Step aside, Bill Gates! Here comes today's real technology guru and his totally original, laugh-out-loud New York Times bestseller that looks at the approaching new millennium and boldly predicts: more stupidity ahead. In The Dilbert Principle and Dogbert's Top Secret Management Handbook, Scott Adams skewered the absurdities of the corporate world. Now he takes the next logical step, turning his keen analytical focus on how human greed, stupidity and horniness will shape the future. Featuring the same irresistible amalgam of essays and cartoons that made Adams previous works so singularly entertaining, this uproariously funny, dead-on-target tome offers half-truthful, half-farcical*

*predictions that push all of today's hot buttons - from business and technology to society and government. Children - they are our future, so we're pretty much hosed. Tip: Grab what you can while they're still too little to stop us. Human Potential - we'll finally learn to use the 90 percent of the brain we don't use today, and find out that there wasn't anything in that part. Computers - Technology and homeliness will combine to form a powerful type of birth control. In The Dilbert Principle and Dogbert's Top Secret Management Handbook, Scott Adams skewered the absurdities of the corporate world. Now he takes the next logical step, turning his keen analytical focus on how human greed, stupidity and horniness will shape the future. Featuring the same irresistible amalgam of essays and cartoons that made Adams previous works so singularly entertaining, this uproariously*

*The Book of Frank*

*Peter Darling*

*A Literary Monograph*

*Necrophilia Variations*

*The Tradition*

**“Somewhere between Jo Ann Beard’s *The Boys of My Youth* and Amy Schumer’s stand-up exists Kim Addonizio’s style of storytelling . . . at once biting and vulnerable, nostalgic without ever veering off into sentimentality.” —Refinery29 “Always vital, clever, and seductive, Addonizio is a secular Anne Lamott, a spiritual aunt to Lena Dunham.” —Booklist A dazzling, edgy, laugh-out-loud memoir from the award-winning poet and novelist that reflects on writing, drinking, dating, and more Kim Addonizio is used to being exposed. As a writer of provocative poems and stories, she has encountered success along with snark: one critic dismissed her as “Charles Bukowski in a sundress.” (“Why not Walt Whitman in a sparkly tutu?” she muses.) Now, in this utterly original memoir in essays, she opens up to chronicle the joys and indignities in the life of a writer wandering through middle age. Addonizio vividly captures moments of inspiration at the writing desk (or bed) and adventures on the road—from a champagne-and-vodka-fueled one-night stand at a writing conference to sparsely attended readings at remote Midwestern colleges. Her crackling, unfiltered wit brings colorful life to pieces like “What Writers Do All Day,” “How to Fall for a Younger Man,” and “Necrophilia” (that is, sexual attraction to men who are dead inside). And she turns a tender yet still comic eye to her family: her father, who sparked her love of poetry; her mother, a former tennis champion who struggled through Parkinson’s at the end of her life; and her daughter, who at a young age chanced upon some erotica she had written for *Penthouse*. At once intimate and outrageous, Addonizio’s memoir radiates all the wit and heartbreak and ever-sexy grittiness that her fans**



**have come to love—and that new readers will not soon forget. Hero or villain? Few animals divide opinion like the Red Fox. This most successful of the world's wild canids has lived alongside people from time immemorial. Celebrated by some for its resourcefulness and lush pelt, reviled by others for plundering chicken runs and overturning bins, it has worked its way deep into Western. Behind the folklore and tabloid headlines, however, lies a remarkable natural history success story. In Spotlight: Foxes Mike Unwin explores how the Red Fox's versatility has allowed it to thrive across the northern hemisphere, from desert and mountain to farmland and urban jungle. This informative ebook covers all aspects of the Red Fox biology and lifestyle, including hunting and caching food, defending a territory, raising a litter and understanding the secrets of its complex vocalisations and body language. Finally, he examines the complex, often troubled relationship that the Fox has enjoyed and both endured with humankind, and suggests what the future might hold. The new Spotlight series introduces readers to the lives and behaviours of our favourite animals with eye-catching, colour photography and informative expert text.**

**A queer, transgender retelling of Peter Pan in which Pan returns to Neverland after a decade of growing up in the real world - only to be entangled in its youthful violence and a fraught, sensual relationship with his old enemy, Captain Hook.**

**This is the anatomy of our being. This is our flesh, our muscles, our sinews and our limbs all tangled up beside each other. And this, is what they found when we left it all behind.**

**Brothers & Beasts**

**The Incredible Intensity of Just Being Human**

**A Novel**

**The Selected Poems of Emily Dickinson**

**Citizen**

**Bukowski in a Sundress**

Selected by Joy Harjo as the winner of the Walt Whitman Award of the Academy of American Poets Emily Skaja 's debut collection is a fiery, hypnotic book that confronts the dark questions and menacing silences around gender, sexuality, and violence. Brute arises, brave and furious, from the dissolution of a relationship, showing how such endings necessitate self-discovery and reinvention. The speaker of these poems is a sorceress, a bride, a warrior, a lover, both object and agent, ricocheting among ways of knowing and being known. Each incarnation squares itself up against ideas of feminine virtue and sin, strength and vulnerability, love and rage, as it closes in on a hard-won freedom. Brute is absolutely sure of its capacity to insist not only on the truth of what it says but on the truth of its right to say it. "What am I supposed to say: I 'm free?" the first poem asks. The rest of the poems emphatically discover new ways to answer. This is a timely winner of the Walt Whitman Award, and an introduction to an unforgettable voice.

After her mother died, poet Victoria Chang refused to write elegies. Rather, she distilled her grief during a feverish two weeks by writing scores of poetic obituaries for all she lost in the world. In Obit, Chang writes of "the way memory gets up after someone has died and starts walking." These poems reinvent the form of newspaper obituary to both name what has died ("civility," "language," "the future," "Mother 's blue dress") and the cultural impact of death on the living. Whereas elegy attempts to immortalize the dead, an obituary expresses

loss, and the love for the dead becomes a conduit for self-expression. In this unflinching and lyrical book, Chang meets her grief and creates a powerful testament for the living.

War of the Foxes Copper Canyon Press

Breaks new ground in fairy-tale studies by offering male writers a chance to reflect on their relationships to fairy tales.

An Anthology of Men on Fairy Tales

The Great Fires

The Best American Poetry 2000

Straw for the Fire

Crush

Magic Candies

*An anthology of contemporary poets presents works that reflect the diversity in American poetry*

*What to do with the everything crossing one's path? Everything for and against, upside down and inside out, grief first then its dogged shadow life, which could be joy. In The Anti-Grief, Marianne Boruch challenges our conceptions of memory, age, and time, revealing the many layers of perception and awareness. A book of meditations, these poems venture out into the world, jump their synapse, tie and untie knots, and misbehave. From Emily Dickinson's chamber pot to meat-eating plants, from an angry octopus to crowds of salmon swimming upstream, Boruch's imagery blurs the line between natural and supernatural. And of course there is grief—working through grief, getting over grief, living with grief, and in these magnificent poems, anti-grief.*

*A collection of poems in which twentieth-century American poet Mary Kinzie reflects upon the natural world, the damages of time, and human memory.*

*This collection about obsession and love is the 99th volume of the Yale Series of Younger Poets Richard Siken's Crush, selected as the 2004 winner of the Yale Younger Poets prize, is a powerful collection of poems driven by obsession and love. Siken writes with ferocity, and his reader hurtles unstoppably with him. His poetry is confessional, gay, savage, and charged with violent eroticism. In the world of American poetry, Siken's voice is striking.*

Grit

Night Sky with Exit Wounds

Nature Poem

The Hours / Mrs. Dalloway

An American Lyric

Like Stars

*A quirky story about finding your voice, from internationally acclaimed author Heena Baek. Tong Tong could never have imagined what everyone around him was thinking. But when he gets hold of some magic candies, suddenly there are voices everywhere. He can hear how his couch feels, what upsets his dog, that his demanding dad loves him. He even gets to catch up with his dead grandmother. It turns out, these voices in Tong Tong's life have A LOT to say! Is Tong Tong ready to hear it? At turns funny, weird, and heartfelt, this imaginative picture book from award-winning Korean author Heena Baek will take readers along on Tong Tong's journey as he goes from lonely to brave.*

*In his debut collection, William Fargason inspects the pain of memory alongside the pain of the physical body. Fargason takes language to its limits to demonstrate how grief is given a voice. His speaker confronts illness, grapples with grief, and heals after loss in its most crushing forms. These poems attempt to make sense of trauma in a time of belligerent fathers and unacceptable answers. Fargason necessarily confronts toxic masculinity while navigating spiritual and emotional vulnerability. Necrophilia Variations is a literary monograph on the erotic attraction to corpses and death. It consists of a series of texts that, like musical phrases, take up the theme and advance it by means of repetition, contrast, and variation. To love someone dead is merely nostalgia, but to make love with someone dead is necrophilia, and this book is about that. Although a work of fiction, Necrophilia Variations uses literary means to probe the psychopathology of sexual perversion. Eros, the book asks, is naturally drawn to beauty, and yet nothing would seem to be less inherently beautiful than a cadaver. How is it that a necrophile ends up confusing the two, or making the leap, such that he finds beauty in what most people would find repugnant? How does he come to desire that which would seem to be intrinsically undesirable? Written in a style that ranges from the lugubrious to the ludicrous — from purple prose to black humor — Necrophilia Variations exhibits a world of depravity from the inside out. Each of its texts utilizes the first person — not because it is autobiographical but rather because it is personal, even intimate. Why intimate? Because that's how death is — near you, beside you, eventually inside you as well. It would be nice to say that that's how sex is too — intimate — but then it's no secret just how impersonal sex can be, especially when your lover is unconscious or worse. If you have ever contemplated the curious points of contact between eros and thanatos — if you have ever wondered why femmes fatales are alluring, or why sex can be made more exciting by games that simulate danger and pain, or why that bit of French slang that deems orgasm a "little death" seems so appropriate — then you may well enjoy this book.*

*Introduction to African Stories by Moonlight. The most memorable evenings I had as a child were those in which, together with other children, I listened to adults tell us stories which were often accompanied with rhythmic and delightful songs. When I started raising my own family in the city, my children looked forward to those nights when we would regale them with those stories and songs. I noticed then that many urban children were not exposed to these stories, as they were no longer in the environment in which they were told. It was after I did some studies on Indigenous African Education as a Visiting Scholar in the African Studies Center at UCLA, that I realized the molding influence of these stories on our character.*

*Storytelling, of course, was a basic ingredient for traditional African education. I have therefore decided to share some of these stories with those children of African descent who are now away from the environment where they are told. Children and adults of other cultures will enjoy these*

*stories, and learn from the wisdom embedded in them. The enthusiastic reception given to them by the multicultural classes to which I read them in the Long Beach Unified School District in California, further encouraged me to seek to publish them. I have written ten short stories in a language suitable for school readers, and a wider audience. If these stories help to revive storytelling in homes and communities, one objective for writing this book shall have been achieved. For the benefit of teachers who want to use the book to teach English, social studies, or multicultural studies, and for the benefit of families who would like to use the book for entertainment and learning, comprehension questions and answers have been prepared on each of the stories. These are available from paternostercpm@aol.com*

*The Dilbert Future*

*The Blue Issue #1*

*RSPB Spotlight: Foxes*

*California Sorrow*

*Poems by Silas Denver Melvin*

*Poems*

**"His territory is [where] passion and eloquence collide and fuse."—The New York Times "Richard Siken writes about love, desire, violence, and eroticism with a cinematic brilliance and urgency."—Huffington Post Richard Siken's debut, *Crush*, won the Yale Younger Poets' Prize, sold over 20,000 copies, and earned him a devoted fan-base. In this much-anticipated second book, Richard Siken seeks definite answers to indefinite questions: what it means to be called to make—whether it is a self, love, war, or art—and what it means to answer that call. In poems equal parts contradiction and clarity, logic and dream, Siken tells the modern world an unforgettable fable about itself. The Museum Two lovers went to the museum and wandered the rooms. He saw a painting and stood in front of it for too long. It was a few minutes before she realized he had gotten stuck. He was stuck looking at a painting. She stood next to him, looking at his face and then the face in the painting. What do you see? she asked. I don't know, he said. He didn't know. She was disappointed, then bored. He was looking at a face and she was looking at her watch. This is where everything changed . . . Richard Siken is a poet, painter, and filmmaker. His first book, *Crush*, won the Yale Younger Poets' prize. He lives in Tucson, Arizona. This enthralling collection contains more than 400 poems that were published between 1886 (the year of Emily Dickinson's death) and 1900 which express her concepts of life and death, of love and nature.**

A collection of playfully elucidating essays to help reluctant poetry readers become well-versed in verse. Developed from Adam Sol's popular blog, *How a Poem Moves* is a collection of 35 short essays that walks readers through an array of contemporary poems. Sol is a dynamic teacher, and in these essays, he has captured the humor and engaging intelligence for which he is known in the classroom. With a breezy style, Sol delivers essays that are perfect for a quick read or to be grouped together as a curriculum. Though *How a Poem Moves* is not a textbook, it demonstrates poetry's range and pleasures through encounters with individual poems that span traditions, techniques, and ambitions. This illuminating book is for readers who are afraid they "don't get" poetry but who believe that, with a welcoming guide, they might conquer their fear and cultivate a new appreciation.

\* Finalist for the National Book Award in Poetry \* \* Winner of the National Book Critics Circle Award in Poetry \* Finalist for the National Book Critics Circle Award in Criticism \* Winner of the NAACP Image Award \* Winner of the L.A. Times Book Prize \* Winner of the PEN Open Book Award \* ONE OF THE BEST BOOKS OF THE YEAR: *The New Yorker*, *Boston Globe*, *The Atlantic*, *BuzzFeed*, *NPR*, *Los Angeles Times*, *Publishers Weekly*, *Slate*, *Time Out New York*, *Vulture*, *Refinery 29*, and many more . . . A provocative meditation on race, Claudia Rankine's long-awaited follow up to her groundbreaking book *Don't Let Me Be Lonely: An American Lyric*. Claudia Rankine's bold new book recounts mounting racial aggressions in ongoing encounters in twenty-first-century daily life and in the media. Some of these encounters are slights, seeming slips of the tongue, and some are intentional offensives in the classroom, at the supermarket, at home, on the tennis court with Serena Williams and the soccer field with Zinedine Zidane, online, on TV-everywhere, all the time. The accumulative stresses come to bear on a person's ability to speak, perform, and stay alive. Our addressability is tied to the state of our belonging, Rankine argues, as are our assumptions and expectations of citizenship. In essay, image, and poetry, *Citizen* is a powerful testament to the individual and collective effects of racism in our contemporary, often named "post-race" society.

Poems, 1982-1992

## **Confessions from a Writing Life**

### **The Anatomy of Being**

*A portrait equal parts hope and cruelty, this searing, compelling book is an enduring fan favorite by Philadelphia-based poet CAConrad.*

*In a story set against the backdrop of Dublin in 1915, two boys who meet at the local swimming hole plan to swim to an island in Dublin Bay the following Easter, but their plans coincide with the Easter uprising--a historic rebellion that changes their li*

*Best-selling poet and painter Richard Siken uses strong, bold strokes to reveal a world abstract, concrete, and exquisitely complex.*