

Night Sky With Exit Wounds

The author explores the role of faith in contemporary society, drawing on her life experiences and her in-depth conversations with such figures as Elie Wiesel, Karen Armstrong, and Thich Nhat Hanh.

"To write a series of poems out of extreme illness is a bracing accomplishment indeed. In *Deluge*... Leila Chatti, born of a Catholic mother and a Muslim father, brilliantly explores the trauma." —Naomi Shihab Nye, *The New York Times* In her early twenties, Leila Chatti started bleeding and did not stop. Physicians referred to this bleeding as flooding. In the Qur'an, as in the Bible, the Flood was sent as punishment. The idea of disease as punishment drives this collection's themes of shame, illness, grief, and gender, transmuting religious narratives through the lens of a young Arab-American woman suffering a taboo female affliction. *Deluge* investigates the childhood roots of faith and desire alongside their present day enactments. Chatti's remarkably direct voice makes use of innovative poetic form to gaze unflinchingly at what she was taught to keep hidden. This powerful piece of life-writing depicts Chatti's journey from diagnosis to surgery and remission in meticulous chronology that binds body to spirit and advocates for the salvation of both. Chatti blends personal narrative, religious imagery, and medical terminology in a chronicle of illness, womanhood, and faith.

"In *Indigenous Cities* Laura M. Furlan demonstrates that stories of the urban experience are essential to an understanding of modern Indigeneity. She situates Native identity among theories of diaspora, cosmopolitanism, and transnationalism by examining urban narratives--such as those written by Sherman Alexie, Janet Campbell Hale, Louise Erdrich, and Susan Power--along with the work of filmmakers and artists. In these stories, Native peoples navigate new surroundings, find and reformulate community, and maintain and redefine Indian identity in the postrelocation era. These narratives illuminate the changing relationship between urban Indigenous peoples and their tribal nations and territories and the ways in which new cosmopolitan bonds both reshape and are interpreted by tribal identities. Though the majority of American Indigenous populations do not reside on reservations, these spaces regularly define discussions and literature about Native citizenship and identity. Meanwhile, conversations about the shift to urban settings often focus on elements of dispossession, subjectivity, and assimilation. Furlan takes a critical look at Indigenous fiction from the last three decades to present a new way of looking at urban experiences that explains mobility and relocation as a form of resistance. In these stories Indian bodies are not bound by state-imposed borders or confined to Indian Country as it is traditionally conceived. Furlan demonstrates that cities have always been Indian land and Indigenous peoples have always been cosmopolitan and urban."--

WINNER OF THE NATIONAL BOOK CRITICS CIRCLE AWARD FOR POETRY
2019 Ada Limón is a poet of ecstatic revelation . . . a book of deep wisdom and

urgent vulnerability' Tracy K. Smith, Guardian 'Vulnerable, tender, acute . . . The Carrying is a gift' Natasha Trethewey, Pulitzer Prize-winning poet and former US Poet Laureate 'Exquisite poems' Roxane Gay From National Book Critics Circle Award Winner Ada Limón comes *The Carrying* - her most powerful collection yet. Vulnerable, tender, acute, these are serious poems, brave poems, exploring with honesty the ambiguous moment between the rapture of youth and the grace of acceptance. A daughter tends to aging parents. A woman struggles with infertility - 'What if, instead of carrying / a child, I am supposed to carry grief?' - and a body seized by pain and vertigo as well as ecstasy. A nation convulses: 'Every song of this country / has an unsung third stanza, something brutal.' And still Limón shows us, as ever, the persistence of hunger, love, and joy, the dizzying fullness of our too-short lives. 'Fine then, / I'll take it,' she writes. 'I'll take it all.' *The Carrying* leads us deeper towards the hard-won truth of what it means to live in an imperfect world.

Poetry. Asian American Studies. LGBT Studies. The poems of *BURNINGS* explore refugee culture, be the speaker a literal refugee from a torn homeland, or a refugee from his own skin, burning with the heat of awakening eroticism. In this world, we're all refugees from something. As two-time National Slam Champion Roger Bonair-Agard says: "Ocean manages to imbue the desperation of his being alive—with a savage beauty. It is not just that Ocean can render pain as a kind of loveliness, but that his poetic line will not let you forget the hurt or the garish brilliance of your triumph; will not let you look away. These poems shatter us detail by detail because Ocean leaves nothing unturned, because every lived thing in his poems demands to be fed by you; to nourish you in turn. You will not leave these poems dissatisfied. They will fill you utterly."

WINNER OF THE T. S. ELIOT PRIZE 2015 ***WINNER OF THE SUNDAY TIMES / PETERS FRASER + DUNLOP YOUNG WRITER OF THE YEAR AWARD 2015*** ***SHORTLISTED FOR THE FORWARD PRIZE FOR BEST FIRST COLLECTION 2015*** There is a Chinese proverb that says: 'It is more profitable to raise geese than daughters.' But geese, like daughters, know the obligation to return home. In her exquisite first collection, Sarah Howe explores a dual heritage, journeying back to Hong Kong in search of her roots. With extraordinary range and power, the poems build into a meditation on hybridity, intermarriage and love – what meaning we find in the world, in art, and in each other. Crossing the bounds of time, race and language, this is an enthralling exploration of self and place, of migration and inheritance, and introduces an unmistakable new voice in British poetry.

"Ocean Vuong's second collection of poetry looks inward, on the aftershocks of his mother's death, and the struggle--and rewards--of staying present in the world. [The volume] moves outward and onward, in concert with the themes of *On Earth We're Briefly Gorgeous*, as Vuong continues, through his work, his ... exploration of personal trauma, of what it means to be the product of an American war in America, and how to circle these fragmented tragedies to find

not a restoration, but the epicenter of the break"--

The award-winning, bestselling French novel by Philippe Besson—"the French Brokeback Mountain" (Elle)—about an affair between two teenage boys in 1984 France, translated with subtle beauty and haunting lyricism by the iconic and internationally acclaimed actress/writer Molly Ringwald. We drive at high speed along back roads, through woods, vineyards, and oat fields. The bike smells like gasoline and makes a lot of noise, and sometimes I'm frightened when the wheels slip on the gravel on the dirt road, but the only thing that matters is that I'm holding on to him, that I'm holding on to him outside. Just outside a hotel in Bordeaux, Philippe chances upon a young man who bears a striking resemblance to his first love. What follows is a look back at the relationship he's never forgotten, a hidden affair with a gorgeous boy named Thomas during their last year of high school. Without ever acknowledging they know each other in the halls, they steal time to meet in secret, carrying on a passionate, world-altering affair. Dazzlingly rendered in English by Ringwald in her first-ever translation, Besson's powerfully moving coming-of-age story captures the eroticism and tenderness of first love—and the heartbreaking passage of time.

This award-winning debut interrogates the fragile, inherited ways of approaching love and family from Asian American, immigrant, and queer perspectives.

Not Here is a flight plan for escape and a map for navigating home; a queer Vietnamese American body in confrontation with whiteness, trauma, family, and nostalgia; and a big beating heart of a book. Nguyen's poems ache with loneliness and desire and the giddy terrors of allowing yourself to hope for love, and revel in moments of connection achieved.

'It isn't often that one encounters a sensibility so interested in our world - and so compelling in its powers of attentiveness. Leo Boix's poetry has a wide tilt and scope. It sings the doors open' Ilya Kaminsky, author of Deaf Republic 'They are sailors from another century, stalwart / captured on daguerrotype, casually masculine, tender of heart.' In the middle of the last century, the SS General Pueyrredón from Buenos Aires deposits Leo Boix's paternal grandfather on English soil for the first time. In the two years he spends there, he acquires a taste for his new homeland: from taking his tea white - muy blanco - to plunging into unfamiliar sensual worlds. So begins the poet's own journey, arriving in the United Kingdom as a young queer man. Ballad of a Happy Immigrant tells of the life he makes there: a dazzling collection of what it means to live, love and write between two cultures and traditions. Effortlessly moving between the English imagination and Spanish language, it is a boundless exploration of otherness and home, and the personal transformation that follows between 'loss / and a life / that starts anew.' *A Poetry Book Society Wild Card Choice*

A fast-paced debut that draws upon reservation folklore, pop culture, fractured gospels, and her brother's addiction to methamphetamine

Choi pairs complex pain with striking images, wrapping readers in mystical interpretations and then captures them within reality.

From the Winner of the 2011 Nobel Prize in Literature An expanded edition by the Nobel laureate Tomas Tranströmer, translated by the award-winning poet Robert Bly Every person is a half-open door leading to a room for everyone. The endless field under us. Water glitters between the trees. The lake is a window into the earth. —from “The Half-Finished Heaven” Tomas Tranströmer’s celebrated career earned him a place among the twentieth century’s essential global voices. Translated into more than fifty languages, his poetry draws readers to its power and resonance, its shaping of landscapes both outer and interior, stark and yet alive to the luminous. In 2011, Tranströmer was awarded the Nobel Prize in Literature “because, through his condensed, translucent images, he gives us fresh access to reality.” The National Book Award–winning poet and renowned translator Robert Bly first introduced American readers to Tranströmer’s poetry in his seminal English translations, all of which are collected here for the first time in this expanded edition. With an updated introduction and fourteen additional poems, *The Half-Finished Heaven* presents the best of Tranströmer’s poetry in one indispensable volume.

A NATIONAL BESTSELLER *Kink* is a groundbreaking anthology of literary short fiction exploring love and desire, BDSM, and interests across the sexual spectrum, edited by lauded writers R.O. Kwon and Garth Greenwell, and featuring a roster of all-star contributors including Alexander Chee, Roxane Gay, Carmen Maria Machado, and more. A Most-Anticipated book of 2021 as selected by * Marie Claire * O, The Oprah Magazine * Cosmopolitan * Time * The Millions * The Advocate * Autostraddle * Refinery29 * Shape * Town & Country * Book Riot * Literary Hub * *Kink* is a dynamic anthology of literary fiction that opens an imaginative door into the world of desire. The stories within this collection portray love, desire, BDSM, and sexual kinks in all their glory with a bold new vision. The collection includes works by renowned fiction writers such as Callum Angus, Alexander Chee, Vanessa Clark, Melissa Febos, Kim Fu, Roxane Gay, Cara Hoffman, Zeyn Joukhadar, Chris Kraus, Carmen Maria Machado, Peter Mountford, Larissa Pham, and Brandon Taylor, with Garth Greenwell and R.O. Kwon as editors. The stories within explore bondage, power-play, and submissive-dominant relationships; we are taken to private estates, therapists’ offices, underground sex clubs, and even a sex theater in early-20th century Paris. While there are whips and chains, sure, the true power of these stories lies in their beautiful, moving dispatches from across the sexual spectrum of interest and desires, as portrayed by some of today’s most exciting writers.

The Forward Book of Poetry 2018 showcases a selection of the best contemporary poetry published in the British Isles over the last year, including the winners of 2017’s prestigious Forward Prizes for Poetry. It is introduced by Andrew Marr, chairman of the Forward Prizes judges. Their final recommendations give a strong sense of the variety, vitality and wit of poetry today, making this anthology - the 26th in an annual series - valuable to both first-time poetry readers and those keen to find more new poetry to enjoy.

Get Free Night Sky With Exit Wounds

A founding member of the iconic bands Crosby, Stills, Nash & Young and the Hollies shares the story of his life from his youth in post-war England through his creative relationship with Joni Mitchell and his enduring career as a solo musician and political activist.

The poignant, accomplished new collection of poetry from the author of *My Alexandria*--1993 winner of the National Book Critics Circle Award, Los Angeles Times Book Award, 1993 National Book Award Finalist.

* 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.

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, *Night Sky with Exit Wounds*, 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.

Say Something Back will allow readers to see just why the name of Denise Riley has been held in such high regard by her fellow poets for so long. The book reproduces *A Part Song*, a profoundly moving document of grieving and loss, and one of the most widely admired long poems of recent years. Elsewhere these poems become a space for contemplation of the natural world and of physical law, and for the deep consideration of what it is to invoke those who are absent. But finally, they extend our sense of what the act of human speech can mean - and especially what is drawn forth from us when we address our dead. Lyric, intimate, acidly witty, unflinchingly brave, *Say Something Back* is a deeply moving book by one of our finest poets, and one destined to introduce Riley's name to a wide new readership.

A wry, haunting search for connection in snippets of conversations, faded memories, and snapshots of LA and New York.

Spanning four decades of work and encompassing the poet's six previously published volumes of poetry, twenty-seven new poems, and a cantata, this volume represents the lifetime work of the man invested as Poet Laureate of the United States, October 1987

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

From the author of the novel *Swamplandia!*—a finalist for the Pulitzer Prize—comes a magical and uniquely daring collection of stories that showcases the author's gifts at

their inimitable best. Within these pages, a community of girls held captive in a Japanese silk factory slowly transmute into human silkworms and plot revolution; a group of boys stumble upon a mutilated scarecrow that bears an uncanny resemblance to a missing classmate that they used to torment; a family's disastrous quest for land in the American West has grave consequences; and in the marvelous title story, two vampires in a sun-drenched lemon grove try to slake their thirst for blood and come to terms with their immortal relationship. Named a Best Book of the Year by: The Boston Globe O, The Oprah Magazine Huffington Post The A.V. Club A Washington Post Notable Book An NPR Great Read of 2013

An instant New York Times Bestseller! Longlisted for the 2019 National Book Award for Fiction, the Carnegie Medal in Fiction, the 2019 Aspen Words Literacy Prize, and the PEN/Hemingway Debut Novel Award Shortlisted for the 2019 Center for Fiction First Novel Prize Winner of the 2019 New England Book Award for Fiction! Named one of the most anticipated books of 2019 by Vulture, Entertainment Weekly, BuzzFeed, Los Angeles Times, Boston Globe, Oprah.com, Huffington Post, The A.V. Club, Nylon, The Week, The Rumpus, The Millions, The Guardian, Publishers Weekly, and more. "A lyrical work of self-discovery that's shockingly intimate and insistently universal...Not so much briefly gorgeous as permanently stunning." --Ron Charles, The Washington Post Poet Ocean Vuong's debut novel is a shattering portrait of a family, a first love, and the redemptive power of storytelling *On Earth We're Briefly Gorgeous* is a letter from a son to a mother who cannot read. Written when the speaker, Little Dog, is in his late twenties, the letter unearths a family's history that began before he was born -- a history whose epicenter is rooted in Vietnam -- and serves as a doorway into parts of his life his mother has never known, all of it leading to an unforgettable revelation. At once a witness to the fraught yet undeniable love between a single mother and her son, it is also a brutally honest exploration of race, class, and masculinity. Asking questions central to our American moment, immersed as we are in addiction, violence, and trauma, but undergirded by compassion and tenderness, *On Earth We're Briefly Gorgeous* is as much about the power of telling one's own story as it is about the obliterating silence of not being heard. With stunning urgency and grace, Ocean Vuong writes of people caught between disparate worlds, and asks how we heal and rescue one another without forsaking who we are. The question of how to survive, and how to make of it a kind of joy, powers the most important debut novel of many years. Named a Best Book of the Year by: GQ, Kirkus Reviews, Booklist, Library Journal, TIME, Esquire, The Washington Post, Apple, Good Housekeeping, The New Yorker, The New York Public Library, Elle.com, The Guardian, The A.V. Club, NPR, Lithub, Entertainment Weekly, Vogue.com, The San Francisco Chronicle, Mother Jones, Vanity Fair, The Wall Street Journal Magazine and more!

Catboy, Owlette, and Gekko save a lunchtime birthday party in this 8x8 storybook based on PJ Masks, the hit preschool series airing on Disney Junior. The book includes eight detachable lunch notes that can be used to write a message to put in your little superhero's lunch box! It's Gekko's birthday and he is excited to celebrate with a lizard-themed party at lunchtime—complete with sandwiches, green apples, and a green gecko-shaped cake. But his cake gets stolen by Night Ninja and the ninjalinos! Can the PJ Masks save the cake, and the party too? PJ Masks © Frog Box / Entertainment One UK Limited / Walt Disney EMEA Productions Limited 2014

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.

Winner of the 2017 T. S. Eliot Prize Winner of the 2017 Felix Dennis Prize for Best First Collection A Guardian / Daily Telegraph Book of the Year PBS Summer Recommendation An extraordinary debut from a young Vietnamese American, *Night Sky with Exit Wounds* is a book of poetry unlike any other. Steeped in war and cultural upheaval and wielding a fresh new language, Vuong writes about the most profound subjects – love and loss, conflict, grief, memory and desire – and attends to them all with lines that feel newly-minted, graceful in their cadences, passionate and hungry in their tender, close attention: '...the chief of police/facedown in a pool of Coca-Cola./A palm-sized photo of his father soaking/beside his left ear.' This is an unusual, important book: both gentle and visceral, vulnerable and assured, and its blend of humanity and power make it one of the best first collections of poetry to come out of America in years. 'These are poems of exquisite beauty, unashamed of romance, and undaunted by looking directly into the horrors of war, the silences of history. One of the most important debut collections for a generation.' Andrew McMillan

Night Sky with Exit Wounds

Poetry. African American Studies. LGBT Studies. *PLEASE* explores the points in our lives at which love and violence intersect. Drunk on its own rhythms and full of imaginative and often frightening imagery, *PLEASE* is the album playing in the background of the history and culture that surround African American/male identity and sexuality. Just as radio favorites like Marvin Gaye, Donny Hathaway, and Pink Floyd characterize loss, loneliness, addiction, and denial with their voices, these poems' chorus of speakers transform moments of intimacy and humor into spontaneous music. In *PLEASE*, Jericho Brown sings the influence soul culture has on American life with

the accuracy of the blues.

Eduardo C. Corral is the 2011 recipient of the Yale Series of Younger Poets award, joining such distinguished previous winners as Adrienne Rich, W. S. Merwin, and John Ashbery. Corral is the first Latino poet to win the competition. Seamlessly braiding English and Spanish, Corral's poems hurtle across literary and linguistic borders toward a lyricism that slows down experience. He employs a range of forms and phrasing, bringing the vivid particulars of his experiences as a Chicano and gay man to the page. Although Corral's topics are decidedly sobering, contest judge Carl Phillips observes, "one of the more surprising possibilities offered in these poems is joy." From "Self-Portrait with Tumbling and Lasso" I'm a cowboy riding bareback My soul is whirling above my head like a lasso. My right hand a pistol. My left automatic. I'm knocking on every door. I'm coming on strong . . .

Arthur is a young gay man in Montreal at a crossroads. He gets lost in a blizzard of boys and endless possibilities—looking to fall in love and to experience devotion—but he finds himself increasingly immersed in a world of hedonism and deception, especially as he deals with the messy remains of his relationship with Jeremy, his chimerical ex-boyfriend and first love. He moves to New York in search of something more, but due to a lack of foresight and chaotic romantic entanglements, he finds he still yearns for authentic connections with others. In a world that celebrates youth and extended adolescence, what does it mean to grow up? Candyass is a coming-of-age novel with hard edges and a soft heart: a striking debut work about what it means to be young, queer, and urban today; a radical chronicle of queer love and desire among millennials, whose feelings and impulses flicker and fade along with the bright lights of the city at night. Nick Comilla lives in Brooklyn, New York.

A Finalist for the Los Angeles Times Book Prize A new book from a poet whose work is "wild with imagination, unafraid, ambitious, inventive" (Jorie Graham) Located in a menacing, gothic landscape, the poems that comprise *A Woman of Property* draw formal and imaginative boundaries against boundless mortal threat, but as all borders are vulnerable, this ominous collection ultimately stages an urgent and deeply imperiled boundary dispute where haunting, illusion, the presence of the past, and disembodied voices only further unsettle questions of material and spiritual possession. This is a theatrical book of dilapidated houses and overgrown gardens, of passageways and thresholds, edges, prosceniums, unearthings, and root systems. The unstable property lines here rove from heaven to hell, troubling proportion and upsetting propriety in the name of unfathomable propagation. Are all the gates in this book folly? Are the walls too easily scaled to hold anything back or impose self-confinement? What won't a poem do to get to the other side?

A new edition of the most widely known and popular collection of Japanese poetry. The best-loved and most widely read of all Japanese poetry collections, the *Ogura Hyakunin Isshu* contains 100 short poems on nature, the seasons, travel, and, above all, love. Dating back to the seventh century, these elegant, precisely observed waka poems (the precursor of haiku) express deep emotion

through visual images based on a penetrating observation of the natural world. Peter MacMillan's new translation of his prize-winning original conveys even more effectively the beauty and subtlety of this magical collection. Translated with an introduction and commentary by Peter MacMillan.

A haunting debut that is simultaneously dreamlike and visceral, vulnerable and redemptive, and risks the painful rewards of emotional honesty.

'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.

A rape. A war. A society where women are bought and sold but no one can speak of shame. Shanghai 1937. Violence throbs at the heart of *The Dancing Girl and the Turtle*. Song Anyi is on the road to Shanghai and freedom when she is raped and left for dead. The silence and shame that mark her courageous survival drive her to escalating self-harm and prostitution. From opium dens to high-class brothels, Anyi dances on the edge of destruction while China prepares for war with Japan. Hers is the voice of every woman who fights for independence against overwhelming odds. *The Dancing Girl and the Turtle* is one of four interlocking novels set in Shanghai from 1929 to 1954. Through the eyes of the dancer, Song Anyi, and her brother Kang, the *Shanghai Quartet* spans a tumultuous time in Chinese history: war with the Japanese, the influx of stateless Jews into Shanghai, civil war and revolution. How does the love of a sister destroy her brother and all those around him?

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.

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