

## The Art Of Cruelty A Reckoning Maggie Nelson

Best Book of 2020 New York Times |NPR | New York Post "This hushed suspense tale about thwarted dreams of escape may be her best one yet . . . Its own kind of masterpiece." --Maureen Corrigan, The Washington Post "A new Tana French is always cause for celebration . . . Read it once for the plot; read it again for the beauty and subtlety of French's writing." --Sarah Lyall, The New York Times Cal Hooper thought a fixer-upper in a bucolic Irish village would be the perfect escape. After twenty-five years in the Chicago police force and a bruising divorce, he just wants to build a new life in a pretty spot with a good pub where nothing much happens. But when a local kid whose brother has gone missing arm-twists him into investigating, Cal uncovers layers of darkness beneath his picturesque retreat, and starts to realize that even small towns shelter dangerous secrets. "One of the greatest crime novelists writing today" (Vox) weaves a masterful, atmospheric tale of suspense, asking how to tell right from wrong in a world where neither is simple, and what we stake on that decision.

Winner of the PEN/Diamonstein-Spielvogel Award for the Art of the Essay. Ian Buruma is fascinated, he writes, "by what makes the human species behave atrociously." In Theater of Cruelty the acclaimed author of The Wages of Guilt and Year Zero: A History of 1945 once again turns to World War II to explore that question—to the Nazi occupation of Paris, the Allied bombing of German cities, the international controversies over Anne Frank's diaries, Japan's militarist intellectuals and its kamikaze pilots. One way that people respond to power and cruelty, Buruma argues, is through art, and the art that most interests him reveals the dark impulses beneath the veneer of civilized behavior. This is what draws him to German and Japanese artists such as Max Beckmann, George Grosz, Ernst Ludwig Kirchner, Mishima Yukio, and Yokoo Tadanori, as well as to filmmakers such as Werner Herzog, Rainer Werner Fassbinder, Kurosawa Kiyoshi, and Hans-Jürgen Syberberg. All were affected by fascism and its terrible consequences; all "looked into the abyss and made art of what they saw." Whether he is writing in this wide-ranging collection about war, artists, or film—or about David Bowie's music, R. Crumb's drawings, the Palestinians of the West Bank, or Asian theme parks—Ian Buruma brings sympathetic historical insight and shrewd aesthetic judgment to understanding the diverse ways that people deal with violence and cruelty in life and in art. Theater of Cruelty includes eight pages of color and black & white images.

Suppose I were to begin by saying that I had fallen in love with a color . . . A lyrical, philosophical, and often explicit exploration of personal suffering and the limitations of vision and love, as refracted through the color blue. With Bluets, Maggie Nelson has entered the pantheon of brilliant lyric essayists. Maggie Nelson is the author of numerous books of poetry and nonfiction, including Something Bright, Then Holes (Soft Skull Press, 2007) and Women, the New York School, and Other True Abstractions (University of Iowa Press, 2007). She lives in Los Angeles and teaches at the California Institute of the Arts.

Forthcoming: A scalding indictment of how the wealthy influence the national economy, politics, and media to disadvantage those already less fortunate.

WINNER OF THE 2019 NATIONAL BOOK AWARD FOR FICTION "Electrifying" (People) • "Masterly" (The Guardian) • "Dramatic and memorable" (The New Yorker) • "Magic" (TIME) • "Ingenious" (The Financial Times) • "A gonzo literary performance" (Entertainment Weekly) • "Rare and splendid" (The Boston Globe) • "Remarkable" (USA Today) • "Delicious" (The New York Times) • "Book groups, meet your next selection" (NPR) In an American suburb in the early 1980s, students at a highly competitive performing arts high school struggle and thrive in a rarified bubble, ambitiously pursuing music, movement, Shakespeare, and, particularly, their acting classes. When within this striving "Brotherhood of the Arts," two freshmen, David and Sarah, fall headlong into love, their passion does not go unnoticed—or untended—by anyone, especially not by their charismatic acting teacher, Mr. Kingsley. The outside world of family life and economic status, of academic pressure and of their future adult lives, fails to penetrate this school's walls—until it does, in a shocking spiral of events that catapults the action forward in time and flips the premise upside-down. What the reader believes to have happened to David and Sarah and their friends is not entirely true—though it's not false, either. It takes until the book's stunning coda for the final piece of the puzzle to fall into place—revealing truths that will resonate long after the final sentence. As captivating and tender as it is surprising, Susan Choi's Trust Exercise will incite heated conversations about fiction and truth, and about friendships and loyalties, and will leave readers with wiser understandings of the true capacities of adolescents and of the powers and responsibilities of adults.

The definitive guide to the life and work of Antonin Artaud Antonin Artaud's theatre of cruelty is one of the most vital forces in world theatre, yet the concept is one of the most frequently misunderstood. In this incisive study, Albert Bermel looks closely at Artaud's work as a playwright, director, actor, designer, producer and critic, and provides a fresh insight into his ideas, innovations and, above all, his writings. Tracing the theatre of cruelty's origins in earlier dramatic conventions, tribal rituals of cleansing, transfiguration and exaltation, and in related arts such as film and dance, Bermel examines each of Artaud's six plays for form and meaning, as well as surveying the application of Artaud's theories and techniques to the international theatre of recent years.

'Maggie Nelson is one of the most electrifying writers at work in America today, among the sharpest and most supple thinkers of her generation' Olivia Laing In this, her second anthology of poetry, Maggie Nelson experiments with poetic forms long and short as she charts intimate landscapes, including the poet's enmeshment in a beloved city-New York-before and after the events of 9/11. The poems of The Latest Winter are rich with wit, melancholy, terror, curiosity, and love.

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.

How do the everyday choices you make affect animals and the environment? This book looks at all the things you can do to live cruelty free. It's a guide for older children and teenagers concerned about animals, wildlife and the planet we live on. Packed with information on how to live a cruelty-free life, it includes sections on: Using your spending power. The choices we make - what to eat, what to buy, what to wear – and how these affect animals. Asking questions and reading labels. Cruelty-free fashion and beauty. What's on your plate? Being vegetarian or vegan, or just eating less meat? What impact can your diet have on cruelty and on the environment? Should you have a pet? If so, would your pet choose you as its owner? Points to consider before bringing an animal into your home. Animals on show. Do zoos and animal parks look after animals or exploit them? Good zoos and their important conservation work. Watching wild animals. Watching and learning about wildlife - building an appreciation of nature and helping your mental wellbeing. Love those bugs! Many people are squeamish about insects, but these creatures are vital to ecosystems. Don't throw it away – there is no away. Simple things everyone can do to avoid waste: recycling, re-using, choosing plastic-free. Resist the throwaway culture. Where do you draw your line? What can you realistically achieve? Some of the difficulties, especially if family / friends don't agree with you. What are the best (and worst) ways of influencing others? How to feel confident with your decisions. How to handle everyday situations and counter arguments. Campaigning - anti-cruelty organisations to support. The power of protest. This book will help you to live as cruelty-free as possible and to examine all of the areas in your life where you can help animals and the environment. Choose to live without cruelty. Choose this book and find out how.

Presents a controversial history of violence which argues that today's world is the most peaceful time in human existence, drawing on psychological insights into intrinsic values that are causing people to condemn violence as an acceptable measure.

The Art of Cruelty A Reckoning W. W. Norton

This thoughtful book brings together some of the best psychological and spiritual thinkers to ponder evidence-based reflections about the development and nurturance of compassion. In an effort to alter behavior, scientists have conducted research to better understand the factors that contribute to both caring and cruel behavior among individuals and groups. This uplifting volume reviews evidence collected from experts across disciplines and explains how certain psychological, spiritual, and religious factors spur compassion and deter cruelty. The work extols the importance of religion and psychology as tools for better understanding and influencing behavior. With deep reflection combined with research-based insights, the book considers the various avenues for creating kinder human beings. Expert contributors examine empirical evidence to learn if engagement in particular activities results in benevolent behavior, while chapters present the many ways in which kindness touches all aspects of life—from racial harmony, to child rearing, to work environments. Topics include exploring the healing effects of prayers and meditation, integrating compassion into higher education, and parenting with greater mindfulness and care. • Illustrates how compassion is learned and reinforced • Features leading experts from multiple fields and parts of the world • Reflects on how to maximize compassion and minimize cruelty • Includes factors that contribute to both compassionate and cruel behavior

Named a Most Anticipated/Best Book of the Month by: NPR \* USA Today \* Time \* Washington Post \* Vulture \* Women's Wear Daily \* Bustle \* LitHub \* The Millions \* Vogue \* Nylon \* Shondaland \* Chicago Review of Books \* The Guardian \* Los Angeles Times \* Kirkus \* Publishers Weekly So often deployed as a jingoistic, even menacing rallying cry, or limited by a focus on passing moments of liberation, the rhetoric of freedom both rouses and repels. Does it remain key to our autonomy, justice, and well-being, or is freedom's long star turn coming to a close? Does a continued obsession with the term enliven and emancipate, or reflect a deepening nihilism (or both)? On Freedom examines such questions by tracing the concept's complexities in four distinct realms: art, sex, drugs, and climate. Drawing on a vast range of material, from critical theory to pop culture to the intimacies and plain exchanges of daily life, Maggie Nelson explores how we might think, experience, or talk about freedom in ways responsive to the conditions of our day. Her abiding interest lies in ongoing "practices of freedom" by which we negotiate our interrelation with—indeed, our inseparability from—others, with all the care and constraint that entails, while accepting difference and conflict as integral to our communion. For Nelson, thinking publicly through the knots in our culture—from recent art-world debates to the turbulent legacies of sexual liberation, from the painful paradoxes of addiction to the lure of despair in the face of the climate crisis—is itself a practice of freedom, a means of forging fortitude, courage, and company. On Freedom is an invigorating, essential book for challenging times.

For three years, I've watched her. Studied her. Obsessed over her. Waited for the right moment to take her away from her sheltered life. I've restrained my destructive urges, but Kora's facade moves me: Virtue. Innocence. Perfection. But nothing is perfect. Without her mother's approval, Kora never sees the daylight. I won't expose Kora to the sun, but I will watch her burn. In the end, I'm saving her. So I will force her down into my world of darkness. Because even a cruel gravedigger like me deserves his inspiration, his ashen queen. Living or dead, Kora will be mine. Author's Note: Cruelty & Fire is the first book in The Art of Ruin Duet. It features dark and uncomfortable themes. If you are easily disturbed, do not read this book. It is not standalone. Discusses whether the brutal imagery present in today's reality and entertainment will shock society into a less alienated state and help create a just social order or whether focusing on representations of cruelty simply makes society more cruel. 10,000 first printing.

Jane tells the spectral story of the life and death of Maggie Nelson's aunt Jane, who was murdered in 1969 while a first-year law student at the University of Michigan. Though officially unsolved, Jane's murder was apparently the third in a series of seven brutal rape-murders in the area between 1967 and 1969. Nelson was born a few years after Jane's death, and the narrative is suffused with the long shadow her murder cast over both the family and her psyche. Jane explores the nature of this haunting incident via a collage of poetry, prose, dream-accounts, and documentary sources, including local and national newspapers, related "true crime" books such as The Michigan Murders and Killer Among Us, and fragments from Jane's own diaries written when she was 13 and 21. Its eight sections cover Jane's childhood and early adulthood, her murder and its investigation, the direct and diffuse effect of her death on Nelson's girlhood and sisterhood, and a trip to Michigan Nelson took with her mother (Jane's sister) to retrace the path of Jane's final hours.

A compelling and comprehensive look at the life and art of Francis Bacon, one of the iconic painters of the twentieth century--from the Pulitzer Prize-winning authors of de Kooning: An American Master. This intimate study of the singularly private, darkly funny, eruptive man and his extraordinary art "is bejeweled with sensuous detail ... the iconoclastic charm of the artist keeps the pages turning" (The Washington Post). "A definitive life of Francis Bacon ... Stevens and Swan are vivid scene setters ... Francis Bacon does justice to the contradictions of both the man and the art." --The Boston Globe Francis Bacon created an indelible image of mankind in modern times, and played an outsized role in both twentieth century art and life--from his public emergence with his legendary Triptych 1944 (its images "so unrelievedly awful" that people fled the gallery), to his death in Madrid in 1992. Bacon was a witty free spirit and unabashed homosexual at a time when many others remained closeted, and his exploits were as unforgettable as his images. He moved among the worlds of London's Soho and East End, the literary salons of London and Paris, and the homosexual life of Tangier. Through hundreds of interviews, and extensive new research, the authors probe Bacon's childhood in Ireland (he earned his father's lasting disdain because his asthma prevented him from hunting); his increasingly open homosexuality; his early design career--never before explored in detail; the formation of his vision; his early failure as an artist; his uneasy relationship with American abstract art; and his improbable late emergence onto the international stage as one of the great visionaries of the twentieth century. In all, Francis Bacon: Revelations gives us a more complete and nuanced--and more international--portrait than ever before of this singularly private, darkly funny, eruptive man and his equally eruptive, extraordinary art. Bacon was not just an influential artist, he helped remake the twentieth-century figure.

The Cruelty is an action-packed young adult thriller (optioned for film by Jerry Bruckheimer) about a girl who must train as an assassin to deal with the gangsters who have kidnapped her father. Gwendolyn's father kept his life a secret from her. When he goes missing, she's plunged into a world of assassins, spies, and criminal masterminds. When Gwendolyn Bloom's father vanishes, she sets off on a journey she never bargained for. Traveling under a new identity, she uncovers a disturbing truth: to bring her father back alive, she must become every bit as cruel as the men holding him captive. This suspenseful debut from Scott Bergstrom features a strong female character and nonstop, cinematic action. Praise for The Cruelty: "Liam Neeson's 2008 film Taken concerned a spy who engages in mass mayhem while attempting to recover his kidnapped daughter. Bergstrom reverses

this plot in his violent, well-crafted first novel. Seventeen-year-old gymnast Gwendolyn Bloom doesn't learn that her father is a genuine spy?and not merely an overworked State Department employee?until after he is kidnapped by international gangsters, and the CIA makes little attempt to recover him . . . A grim, fast-paced tale." —Publishers Weekly "[T]his debut novel is relentlessly paced, full of global sets, slick action...with a grim, ass-kicking antihero." —Booklist The Cruelty is a nominee for the 2018 Edgar Award for best Young Adult book.

**NATIONAL BESTSELLER • National Book Award Finalist • Winner of the PEN/Faulkner Award** The acclaimed author of *When the Emperor Was Divine* tells the story of a group of young women brought from Japan to San Francisco as "picture brides" a century ago in this "understated masterpiece ... that unfolds with great emotional power" (San Francisco Chronicle). In eight unforgettable sections, *The Buddha in the Attic* traces the extraordinary lives of these women, from their arduous journeys by boat, to their arrival in San Francisco and their tremulous first nights as new wives; from their experiences raising children who would later reject their culture and language, to the deracinating arrival of war. Julie Otsuka has written a spellbinding novel about identity and loyalty, and what it means to be an American in uncertain times. Don't miss Julie Otsuka's new novel, *The Swimmers*, coming in February 2022!

A horse of nineteenth century England tells his life story from his early home through many masters and experiences, both good and bad.

Drawing on her thirty years' experience working with people who have committed serious offenses, one of the UK's leading forensic psychiatrists and psychotherapists provides a new window into violence and the mind.

The work of Antonin Artaud (1896-1948) is among the most seminal, shattered and inspirational of the twentieth century, extending across literature, film, performance, manifesto, sound art, drawing and a sequence of exploratory journeys. His body of work is still able to anatomise and negate all compromised cultures, and engender new theories, images and texts of the body, revolution, madness and the creative act. Now Stephen Barber's intensively researched work on Artaud has revealed Artaud's work to English-language readers in all of its intricacy.

In the action-packed, high-stakes sequel to "The Cruelty," Gwendolyn Bloom faces ever greater danger from the men who hunt her.

From an award-winning civil rights lawyer, a profound challenge to our society's normalization of the caging of human beings, and the role of the legal profession in perpetuating it Alec Karakatsanis is interested in what we choose to punish. For example, it is a crime in most of America for poor people to wager in the streets over dice; dice-wagerers can be seized, searched, have their assets forfeited, and be locked in cages. It's perfectly fine, by contrast, for people to wager over international currencies, mortgages, or the global supply of wheat; wheat-wagerers become names on the wings of hospitals and museums. He is also troubled by how the legal system works when it is trying to punish people. The bail system, for example, is meant to ensure that people return for court dates. But it has morphed into a way to lock up poor people who have not been convicted of anything. He's so concerned about this that he has personally sued court systems across the country, resulting in literally tens of thousands of people being released from jail when their money bail was found to be unconstitutional. Karakatsanis doesn't think people who have gone to law school, passed the bar, and sworn to uphold the Constitution should be complicit in the mass caging of human beings—an everyday brutality inflicted disproportionately on the bodies and minds of poor people and people of color and for which the legal system has never offered sufficient justification. *Usual Cruelty* is a profoundly radical reconsideration of the American "injustice system" by someone who is actively, wildly successfully, challenging it.

Why are immigrants from Mexico and Latin America such an affectively charged population for political conservatives? More than a decade before the election of Donald Trump, vitriolic and dehumanizing rhetoric against migrants was already part of the national conversation. Situating the contemporary debate on immigration within America's history of indigenous dispossession, chattel slavery, the Mexican-American War, and Jim Crow, Cristina Beltrán reveals white supremacy to be white democracy—a participatory practice of racial violence, domination, and exclusion that gave white citizens the right to both wield and exceed the law. Still, Beltrán sees cause for hope in growing movements for migrant and racial justice. *Forerunners* is a thought-in-process series of breakthrough digital works. Written between fresh ideas and finished books, *Forerunners* draws on scholarly work initiated in notable blogs, social media, conference plenaries, journal articles, and the synergy of academic exchange. This is gray literature publishing: where intense thinking, change, and speculation take place in scholarship.

In *Hold It Against Me*, Jennifer Doyle explores the relationship between difficulty and emotion in contemporary art, treating emotion as an artist's medium. She encourages readers to examine the ways in which works of art challenge how we experience not only the artist's feelings, but our own. Discussing performance art, painting, and photography, Doyle provides new perspectives on artists including Ron Athey, Aliza Shvarts, Thomas Eakins, James Luna, Carrie Mae Weems, and David Wojnarowicz. Confronting the challenge of writing about difficult works of art, she shows how these artists work with feelings as a means to question our assumptions about identity, intimacy, and expression. They deploy the complexity of emotion to measure the weight of history, and to deepen our sense of where and how politics happens in contemporary art. Doyle explores ideologies of emotion and how emotion circulates in and around art. Throughout, she gives readers welcoming points of entry into artworks that they may at first find off-putting or confrontational. Doyle offers new insight into how the discourse of controversy serves to shut down discussion about this side of contemporary art practice, and counters with a critical language that allows the reader to accept emotional intensity in order to learn from it. This is a standalone contemporary romance novel about love, hate, cruelty and forgiveness. Her name is Lana. She wasn't dealt the easiest cards in life. She wasn't dealt the hardest. She has an illness, but she doesn't let it rule her. The first time she laid eyes on her best friend's twin brother she fell in love at first sight. It didn't last very long. He was a hateful boy who made her miserable. The happiest day of her life was when he moved away to London six years ago. His

name is Robert. He breaks the ones who love him. He's always liked to play games with Lana, see how far he could push her. He once thrived on her pain, but no more. Now she's coming to London to live with his sister for the summer and this time he plans on being her friend instead of her tormentor. But Lana is scarred by his past bullying. She doesn't trust him, nor does she have any reason to. When the two find themselves living under the same roof, they call a truce. This summer will change both of their lives, as they put their history aside and learn one another from scratch. When fear takes over, we use cruelty as a mask. Robert and Lana's story will see their masks slip away as the love they felt on the inside shows its true face. \*\*Not suitable for younger readers. Contains strong language and scenes of a sexual nature.\*\* \*\*This is a full-length standalone novel.\*\*

Before Maggie Nelson's name became synonymous with such genre-defying, binary-slaying writing as *The Argonauts* and *The Art of Cruelty*, this collection of poetry introduced readers to a singular voice in the making: exhilarating, fiercely vulnerable, intellectually curious, and one of a kind. These days/the world seems to split up/into those who need to dredge/and those who shrug their shoulders/and say, It's just something/that happened. While Maggie Nelson refers here to a polluted urban waterway, the Gowanus Canal, these words could just as easily describe Nelson's incisive approach to desire, heartbreak, and emotional excavation in *Something Bright, Then Holes*. Whether writing from the debris-strewn shores of a contaminated canal or from the hospital room of a friend, Nelson charts each emotional landscape she encounters with unparalleled precision and empathy. Since its publication in 2007, the collection has proven itself to be both a record of a singular vision in the making as well as a timeless meditation on love, loss, and perhaps most frightening of all?freedom.

"A searing, chilling sliver of perfection . . . May well turn out to be the year's best thriller." —Charles Finch, *The New York Times Book Review* "This is simply one of the nastiest and most disturbing thrillers I've read in years. I loved it, right down to the utterly chilling final line." —Gillian Flynn A spellbinding, darkly twisted novel about desire and obsession, and the complicated lines between truth and perception, *Our Kind of Cruelty* introduces Araminta Hall, a chilling new voice in psychological suspense. This is a love story. Mike's love story. Mike Hayes fought his way out of a brutal childhood and into a quiet, if lonely, life before he met Verity Metcalf. V taught him about love, and in return, Mike has dedicated his life to making her happy. He's found the perfect home, the perfect job; he's sculpted himself into the physical ideal V has always wanted. He knows they'll be blissfully happy together. It doesn't matter that she hasn't been returning his e-mails or phone calls. It doesn't matter that she says she's marrying Angus. It's all just part of the secret game they used to play. If Mike watches V closely, he'll see the signs. If he keeps track of her every move, he'll know just when to come to her rescue . . .

A fresh new voice in art and cultural criticism takes on the day's most pressing questions about representations of violence in art. Today both reality and entertainment crowd our fields of vision with brutal imagery. The pervasiveness of images of torture, horror, and war has all but demolished the twentieth-century hope that such imagery might shock us into a less alienated state, or aid in the creation of a just social order. What to do now? When to look, when to turn away? Genre-busting author Maggie Nelson brilliantly navigates this contemporary predicament, with an eye to the question of whether or not focusing on representations of cruelty makes us cruel. In a journey through high and low culture (Kafka to reality TV), the visual to the verbal (Paul McCarthy to Brian Evenson), and the apolitical to the political (Francis Bacon to Kara Walker), Nelson offers a model of how one might balance strong ethical convictions with an equally strong appreciation for work that tests the limits of taste, taboo, and permissibility.

Questioning the Enlightenment in Nietzsche, Dostoyevsky, and Artaud challenges the cultural optimism of the Enlightenment through an examination of Nietzsche, Dostoevsky, and Artaud. The Enlightenment was characterized, as Arnold put it, as "sweetness and light". Nietzsche, Dostoevsky, and Artaud each pushed back against the optimism of the enlightenment through their writing and advanced the idea of cruelty as lying at the root of all human nature and culture. In this study, Statkiewicz explores the seemingly opposing notions of culture and cruelty within the works of these authors to discuss their complex relationship with one another.

The national bestselling hit hailed by the *New York Times* as a "vibrant medieval mystery...[it] outdoes the competition." In medieval Cambridge, England, Adelia, a female forensics expert, is summoned by King Henry II to investigate a series of gruesome murders that has wrongly implicated the Jewish population, yielding even more tragic results. As Adelia's investigation takes her behind the closed doors of the country's churches, the killer prepares to strike again.

Will he save me or break me? Vin Cortland is the crowned prince of Deception High. He is beloved by his subjects and ruthless with his enemies. We used to be friends, once. Not anymore. It's no secret that he hates me, but only the two of us will ever know why. And the guilt of what I've done makes me hate myself more than he ever could. Except love and hate are two sides of the same coin and both will make you burn. Then he comes to me with a proposition: one fake marriage in exchange for enough money to finally escape this town and leave the past behind me. The offer is hard to refuse and Vin is used to getting what he wants. I want to know why me, but I won't ask for his secrets when it means revealing my own. He is the best and worst thing that has ever happened to me. My savior and my destruction. It's a deal with the devil. I'll let him take my hand in marriage. The only question is whether or not he also gets my soul.

A stimulating combination of memoir, essay, poetry, confession and critique, *Blueberries* is a powerful and revealing collection from a rising star in Australian creative non-fiction.

Late in 2004, Maggie Nelson was looking forward to the publication of her book *Jane: A Murder*, a narrative in verse about the life and death of her aunt, who had been murdered thirty-five years before. The case remained unsolved, but Jane was assumed to have been the victim of an infamous serial killer in Michigan in 1969. Then, one November afternoon, Nelson received a call from her mother, who announced that the case had been reopened; a new suspect would be arrested and tried on the basis of a DNA match. Over the months that followed, Nelson found herself attending

the trial with her mother and reflecting anew on the aura of dread and fear that hung over her family and childhood--an aura that derived not only from the terrible facts of her aunt's murder but also from her own complicated journey through sisterhood, daughterhood, and girlhood. *The Red Parts* is a memoir, an account of a trial, and a provocative essay that interrogates the American obsession with violence and missing white women, and that scrupulously explores the nature of grief, justice, and empathy.

Maggie Nelson provides the first extended consideration of the roles played by women in and around the New York School of poets, from the 1950s to the present, and offers unprecedented analyses of the work of Barbara Guest, Bernadette Mayer, Alice Notley, Eileen Myles, and abstract painter Joan Mitchell as well as a reconsideration of the work of many male New York School writers and artists from a feminist perspective.

A piercing debut collection of poems exploring gender, race, and violence from a sensational new talent In her arresting collection, urgently relevant for our times, poet Emily Jungmin Yoon confronts the histories of sexual violence against women, focusing in particular on Korean so-called "comfort women," women who were forced into sexual labor in Japanese-occupied territories during World War II. In wrenching language, *A Cruelty Special to Our Species* unforgettably describes the brutalities of war and the fear and sorrow of those whose lives and bodies were swept up by a colonizing power, bringing powerful voice to an oppressed group of people whose histories have often been erased and overlooked. "What is a body in a stolen country," Yoon asks. "What is right in war." Moving readers through time, space, and different cultures, and bringing vivid life to the testimonies and confessions of the victims, Yoon takes possession of a painful and shameful history even while unearthing moments of rare beauty in acts of resistance and resilience, and in the instinct to survive and bear witness.

This book analyses the animal images used in William Hogarth's art, demonstrating how animals were variously depicted as hybrids, edibles, companions, emblems of satire and objects of cruelty. Beirne offers an important assessment of how Hogarth's various audiences reacted to his gruesome images and ultimately what was meant by 'cruelty'.

Bestselling classical historian Barry Strauss delivers "an exceptionally accessible history of the Roman Empire...much of *Ten Caesars* reads like a script for *Game of Thrones*" (*The Wall Street Journal*)—a summation of three and a half centuries of the Roman Empire as seen through the lives of ten of the most important emperors, from Augustus to Constantine. In this essential and "enlightening" (*The New York Times Book Review*) work, Barry Strauss tells the story of the Roman Empire from rise to reinvention, from Augustus, who founded the empire, to Constantine, who made it Christian and moved the capital east to Constantinople. During these centuries Rome gained in splendor and territory, then lost both. By the fourth century, the time of Constantine, the Roman Empire had changed so dramatically in geography, ethnicity, religion, and culture that it would have been virtually unrecognizable to Augustus. Rome's legacy remains today in so many ways, from language, law, and architecture to the seat of the Roman Catholic Church. Strauss examines this enduring heritage through the lives of the men who shaped it: Augustus, Tiberius, Nero, Vespasian, Trajan, Hadrian, Marcus Aurelius, Septimius Severus, Diocletian, and Constantine. Over the ages, they learned to maintain the family business—the government of an empire—by adapting when necessary and always persevering no matter the cost. *Ten Caesars* is a "captivating narrative that breathes new life into a host of transformative figures" (*Publishers Weekly*). This "superb summation of four centuries of Roman history, a masterpiece of compression, confirms Barry Strauss as the foremost academic classicist writing for the general reader today" (*The Wall Street Journal*).

**NEW YORK TIMES BESTSELLER** • From an award-winning journalist at *The Atlantic*, these searing essays make a damning case that cruelty is not merely an unfortunate byproduct of the Trump administration but its main objective and the central theme of the American project. "No writer better demonstrates how American dreams are so often sabotaged by American history. Adam Serwer is essential."—Ta-Nehisi Coates "Trump summoned the most treacherous forces in American history and conducted them with the ease of a grand maestro." Like many of us, Adam Serwer didn't know that Donald Trump would win the 2016 election. But over the four years that followed, the *Atlantic* staff writer became one of our most astute analysts of the Trump presidency and the volatile powers it harnessed. The shock that greeted Trump's victory, and the subsequent cruelty of his presidency, represented a failure to confront elements of the American past long thought vanquished. In this searing collection, Serwer chronicles the Trump administration not as an aberration but as an outgrowth of the inequalities the United States was founded on. Serwer is less interested in the presidential spectacle than in the ideological and structural currents behind Trump's rise—including a media that was often blindsided by the ugly realities of what the administration represented and how it came to be. While deeply engaged with the moment, Serwer's writing is also haunted by ghosts of an unresolved American past, a past that torments the present. In bracing new essays and previously published works, he explores white nationalism, myths about migration, the political power of police unions, and the many faces of anti-Semitism. For all the dynamics he examines, cruelty is the glue, the binding agent of a movement fueled by fear and exclusion. Serwer argues that rather than pretending these four years didn't happen or dismissing them as a brief moment of madness, we must face what made them possible and continues to endure. Unless we confront these toxic legacies, the fragile dream of American multiracial democracy will remain vulnerable to the forces that have nearly destroyed it time and again.

Challenges the idea that photographs of political violence exploit their subjects and pander to the voyeuristic tendencies of their viewers. Instead, the author argues that looking at such images is an ethically and politically necessary act that connects us to our modern history of violence and probes the human capacity for cruelty.

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