

The Strangeness Of Beauty By Lydia Minatoya

An exquisite new literary voice--wryly funny, nakedly honest, beautifully observational, in the vein of Jenny Offill and Elizabeth Strout--depicts one woman's attempt to keep her four chickens alive while reflecting on a recent loss. Over the course of a single year, our nameless narrator heroically tries to keep her small brood of four chickens alive despite the seemingly endless challenges that caring for another creature entails. From the forty-below nights of a brutal Minnesota winter to a sweltering summer which brings a surprise tornado, she battles predators, bad luck, and the uncertainty of a future that may not look anything like the one she always imagined. Intimate and startlingly original, this slender novel is filled with wisdom, sorrow and joy. As the year unfolds, we come to know the small band of loved ones who comprise the narrator's circumscribed life at this moment. Her mother, a flinty former home-ec teacher who may have to take over the chickens; her best friend, a real estate agent with a burgeoning family of her own; and her husband whose own coping mechanisms for dealing with the miscarriage that haunts his wife are more than a little unfathomable to her. A stunning and brilliantly insightful meditation on life and longing that will stand beside such modern classics as *H is for Hawk* and *Gilead*, *Brood* rewards its readers with the richness of reflection and unrelenting hope.

Published in 1896, *The Sense of Beauty* secured Santayana's reputation as a philosopher and continued to outsell all of his books until the publication of his one novel, *The Last Puritan*. Even today, it is one of the most widely read volumes in all of Santayana's vast philosophical work.

"Astonishing. . . . The stories are surreal, with the sharpest edge and in one way or another, each story reveals something raw and powerful about being human in a world where so little is in our control." — Roxane Gay

A refreshingly imaginative, daring debut collection of stories which illuminates with audacious wit the complexity of human behavior, as seen through the lens of the natural world. Told with perfect rhythm and unyielding brutality, these stories expose unsuspecting men and women to the realities of nature, the primal instincts of man, and the dark humor and heartbreak of our struggle to not only thrive, but survive. In "Girl on Girl," a high school freshman goes to disturbing lengths to help an old friend. An insatiable temptress pursues the one man she can't have in "Meteorologist Dave Santana." And in the title story, a long fraught friendship comes undone when three buddies get impossibly lost on a lake it is impossible to get lost on. In Diane Cook's perilous worlds, the quotidian surface conceals an unexpected surreality that illuminates different facets of our curious, troubling, and bewildering behavior. Other stories explore situations pulled directly from the wild, imposing on human lives the danger, tension, and precariousness of the natural world: a pack of not-needed boys take refuge in a murky forest and compete against each other for their next meal; an alpha male is pursued through city streets by murderous rivals and desirous women; helpless newborns are snatched by a man who stalks them from their suburban yards. Through these characters Cook asks: What is at the root of our most heartless, selfish impulses? Why are people drawn together in such messy, complicated, needful ways? When the unexpected intrudes upon the routine, what do we discover about ourselves? As entertaining as it is dangerous, this accomplished collection explores the boundary between the wild and the civilized,

where nature acts as a catalyst for human drama and lays bare our vulnerabilities, fears, and desires.

"Exploration of a "rare, emotionally intense way of life" in which artists like Raden Saleh and Walter Spies abandon the cultures that created them and adopt an exotic alternative"--

Since his boyhood in a poor village in Central Anatolia, Mevlut Karatas has fantasized about what his life would become. Not getting as far in school as he'd hoped, at the age of twelve, he comes to Istanbul-"the center of the world"-and is immediately enthralled both by the city being demolished and the new one that is fast being built. He follows his father's trade, selling boza on the street, and hopes to become rich like other villagers who have settled on the desolate hills outside the booming metropolis. But chance seems to conspire against him. He spends three years writing love letters to a girl he saw just once at a wedding, only to elope by mistake with her sister. And though he grows to cherish his wife and the family they have, his relations all make their fortunes while his own years are spent in a series of jobs leading nowhere; he is sometimes attracted to the politics of his friends and intermittently to the lodge of a religious guide. But every evening, without fail, he still wanders the streets of Istanbul, selling boza and wondering at the "strangeness" in his mind, the sensation that makes him feel different from everyone else, until fortune conspires once more to let him understand at last what it is he has always yearned for. Told from the perspectives of many beguiling characters, *A Strangeness in My Mind* is a modern epic of coming of age in a great city, and a mesmerizing narrative sure to take its place among Pamuk's finest achievements.

The Strangeness of Beauty W. W. Norton & Company

Shortly before World War II, Etsuko returns to Japan with her infant nephew to dwell in the foreboding samurai home of her estranged mother, where she struggles to find inner peace as the world descends into war. A first novel. Reprint. 12,000 first printing. A timely and unsettling novel about the people drawn to--and unmoored by--a local activist group more dangerous than it appears. From the winner of the PEN/Malamud Award and "one of our most gifted writers" (Chicago Tribune). Once a promising actor, Tim Brettigan has gone missing. His father thinks he may have seen him among some homeless people. And though she knows he left on purpose, his mother has been searching for him all over the city. She checks the usual places--churches, storefronts, benches--and stumbles upon a local community group with lofty goals and an enigmatic leader who will alter all of their lives. Christina, a young woman rapidly becoming addicted to a boutique drug that gives her a feeling of blessedness, is inexplicably drawn to the same collective by a man who's convinced he may start a revolution. As the lives of these four characters intertwine, a story of guilt, anxiety, and feverish hope unfolds in the city of Minneapolis. A vision of modern American society and the specters of the consumerism, fanaticism, and fear that haunt it, *The Sun Collective* captures both the mystery and the violence that punctuate our daily lives.

Brevity is the soul of beauty in these tiny masterworks of short short fiction Gorgeously translated by Lydia Davis, the miniature stories of A. L. Snijders might concern a lost shoe, a visit with a bat, fears of travel, a dream of a man who has lost a glass eye: uniting them is their concision and their vivacity. Lydia Davis in her introduction delves into her fascination with the pleasures and challenges of translating from a language

relatively new to her. She also extols Snijders's "straightforward approach to storytelling, his modesty and his thoughtfulness." Selected from many hundreds in the original Dutch, the stories gathered here—humorous, or bizarre, or comfortingly homely—are something like daybook entries, novels-in-brief, philosophical meditations, or events recreated from life, but—inhabiting the borderland between fiction and reality—might best be described as autobiographical mini-fables. This morning at 11:30, in the full sun, I go up into the hayloft where I haven't been for years. I climb over boxes and shelving, and open the door. A frightened owl flies straight at me, dead quiet, as quiet as a shadow can fly, I look into his eyes—he's a large owl, it's not strange that I'm frightened too, we frighten each other. I myself thought that owls never move in the daytime. What the owl thinks about me, I don't know.

Just as there is love at first sight between people, Václav Cílek writes, there can be love at first sight between a person and a place. A landscape is more than a location, it is one party in a relationship—even when the spirit of a certain setting is not perceptible to those who visit. But whether we travel to experience rapture or excitement, to discover truth and beauty, or to be dazzled, we search for the essence of faraway landscapes to gain perspective on our own place within the world. *To Breathe with Birds* delves into the imaginative and emotional bonds we form with landscapes and how human existence—a recent development, geologically speaking—shapes and is shaped by a sense of place. In subtle and lyrical prose, renowned geologist and author Václav Cílek explores topics from the history of asphalt to the spirits we imagine in trees, from geodiversity to the mathematics of snowflakes. Weaving earth science and environmentalism together with memoir and myth, his chapters visit resonant locations from India to Massachusetts, though most are deeply rooted in the river-laced, war-scarred landscape of Cílek's Czech homeland. These reflections are accompanied by Morna Livingston's evocative photographs, which capture the beauty and strangeness of natural and human-made forms. The first book-length appearance of Cílek's work in English translation, *To Breathe with Birds* offers insightful perspectives on the symbolism of landscapes as we struggle to conserve and protect the depleted earth. In an age of loneliness and distraction, it can be easy to forget God's presence in our daily lives—until we are confronted with everyday miracles like birth, death, or marriage. In his new book, *The Strangeness of Truth*, Fr. Damian Ference meditates on the way that eternal mysteries such as the Incarnation, Resurrection, and the Eucharist make themselves felt in the everyday, using scenes from his own life to illustrate and animate doctrine. Plenty of elaborate theological treatises have been written on the subjects that he addresses, but his tone is conversational and direct. His insights are designed to awaken and remind his readers of the radical truths that surround them— that God holds our world in existence, that He became a man, and that He sacrificed Himself for us. Fr. Ference's writing is filled with wonder, reverence, and a keen observational sense, using concrete examples and crystal-clear observations to illuminate realities often spoken of as murky or abstract. *The Strangeness of Truth* will spark a renewed love and appreciation for the doctrines God has revealed, and help you see them with fresh eyes; not as they could be, but how they really are—beautiful, strange, and timeless. When the sky grows dark and the moon glows bright, everyone goes to sleep . . . except for the watchful owl! With a spare, soothing text and beautifully rich and textured illustrations of a starry night, this is the perfect "book of sleep." Join the owl on his

moonlit journey as he watches all the other animals settle in for the night: some sleep standing up, while some sleep on the move! Some sleep peacefully alone, while others sleep all together, huddled close. Il Sung Na makes his American debut with this gorgeous bedtime offering. While each animal rests in its own special way, little ones will also drift off to a cozy sleep.

Winner of the Man Booker Prize A luminous novel about love, loss, and the unpredictable power of memory. In this “extraordinary meditation on mortality, grief, death, childhood and memory” (USA Today), John Banville introduces us to Max Morden, a middle-aged Irishman who has gone back to the seaside town where he spent his summer holidays as a child to cope with the recent loss of his wife. It is also a return to the place where he met the Graces, the well-heeled family with whom he experienced the strange suddenness of both love and death for the first time. What Max comes to understand about the past, and about its indelible effects on him, is at the center of this elegiac, gorgeously written novel — among the finest we have had from this masterful writer.

This compact, indispensable overview answers a vexed question: Why do so many works of modern and postmodern literature and art seem designed to appear 'strange', and how can they still cause pleasure in the beholder? To help overcome the initial barrier caused by this 'strangeness', the general reader is given an initial, non-technical description of the 'aesthetic of the strange' as it is experienced in the reading or viewing process. There follows a broad survey of modern and postmodern trends, illustrating their staggering variety and making plain the manifold methods and strategies adopted by writers and artists to 'make it strange'. The book closes with a systematic summary of the theoretical underpinnings of the 'aesthetic of the strange', focussing on the ways in which it differs from both the earlier 'aesthetic of the beautiful' and the 'aesthetic of the sublime'. It is made amply clear that the strangeness characteristic of modern and postmodern art has ushered in an entirely new, 'third' kind of aesthetic – one that has undergone further transformation over the past two decades. Beyond its usefulness as a practical introduction to the 'aesthetic of the strange', the present study also takes up the most recent, cutting-edge aspects of scholarly debate, while initiates are offered an original approach to the theoretical implications of this seminal phenomenon.

A monumental, genre-defying novel that David Mitchell calls "Michel Faber's second masterpiece," *The Book of Strange New Things* is a masterwork from a writer in full command of his many talents. It begins with Peter, a devoted man of faith, as he is called to the mission of a lifetime, one that takes him galaxies away from his wife, Bea. Peter becomes immersed in the mysteries of an astonishing new environment, overseen by an enigmatic corporation known only as USIC. His work introduces him to a seemingly friendly native population struggling with a dangerous illness and hungry for Peter's teachings—his Bible is their “book of strange new things.” But Peter is rattled when Bea's letters from home become increasingly desperate: typhoons and earthquakes are devastating whole countries, and governments are crumbling. Bea's faith, once the guiding light of their lives, begins to falter. Suddenly, a separation measured by an otherworldly distance, and defined both by one newly discovered world and another in a state of collapse, is threatened by an ever-widening gulf that is much less quantifiable. While Peter is reconciling the needs of his congregation with the desires of his strange employer, Bea is struggling for survival. Their trials lay bare a

profound meditation on faith, love tested beyond endurance, and our responsibility to those closest to us. Marked by the same bravura storytelling and precise language that made *The Crimson Petal and the White* such an international success, *The Book of Strange New Things* is extraordinary, mesmerizing, and replete with emotional complexity and genuine pathos.

"A mystical meditation on creation and death in which a man (a thinly disguised Clarice Lispector) infuses the "breath of life" into his creation [and] forms a dialogue between the god-like author and the speaking, breathing, dying creature herself: Angela Pralini"--P. [4] of cover.

The Blondes is a hilarious and whipsmart novel where an epidemic of a rabies-like disease is carried only by blonde women, all of whom must go to great lengths to conceal their blondness. Hazel Hayes is a grad student living in New York City. As the novel opens, she learns she is pregnant (from an affair with her married professor) at an apocalyptically bad time: random but deadly attacks on passers-by, all by blonde women, are terrorizing New Yorkers. Soon it becomes clear that the attacks are symptoms of a strange illness that is transforming blondes—whether CEOs, flight attendants, students or accountants—into rabid killers. Emily Schultz's beautifully realized novel is a mix of satire, thriller, and serious literary work. With biting satiric wit, *The Blondes* is at once an examination of the complex relationships between women, and a merciless but giddily enjoyable portrait of what happens in a world where beauty is—literally—deadly.

Shortlisted for the 2018 Man Booker International Prize From Booker Prize-winner and literary phenomenon Han Kang, a lyrical and disquieting exploration of personal grief, written through the prism of the color white While on a writer's residency, a nameless narrator wanders the twin white worlds of the blank page and snowy Warsaw. *THE WHITE BOOK* becomes a meditation on the color white, as well as a fictional journey inspired by an older sister who died in her mother's arms, a few hours old. The narrator grapples with the tragedy that has haunted her family, an event she colors in stark white--breast milk, swaddling bands, the baby's rice cake-colored skin--and, from here, visits all that glows in her memory: from a white dog to sugar cubes. As the writer reckons with the enormity of her sister's death, Han Kang's trademark frank and chilling prose is softened by retrospection, introspection, and a deep sense of resilience and love. *THE WHITE BOOK*--ultimately a letter from Kang to her sister--offers powerful philosophy and personal psychology on the tenacity and fragility of the human spirit, and our attempts to graft new life from the ashes of destruction.

A New York Times Bestseller! An Instant Indie Bestseller! A dark, twisty modern fairytale where three sisters discover they are not exactly all that they seem and evil things really do go bump in the night. Iris Hollow and her two older sisters are unquestionably strange. Ever since they disappeared on a suburban street in Scotland as children only to return a month a later with no memory of what happened to them, odd, eerie occurrences seem to follow in their wake. And they're changing. First, their dark hair turned white. Then, their blue eyes slowly turned black. They have insatiable appetites yet never gain weight. People find them disturbingly intoxicating, unbearably beautiful, and inexplicably dangerous. But now, ten years later, seventeen-year-old Iris Hollow is doing all she can to fit in and graduate high school on time--something her two famously glamorous globe-trotting older sisters, Grey and Vivi, never managed to

do. But when Grey goes missing without a trace, leaving behind bizarre clues as to what might have happened, Iris and Vivi are left to trace her last few days. They aren't the only ones looking for her though. As they brush against the supernatural they realize that the story they've been told about their past is unraveling and the world that returned them seemingly unharmed ten years ago, might just be calling them home. One of Vanity Fair's 21 Best Books of 2020 (So Far) A Vulture, LitHub, and PureWow Most Anticipated Book of 2020 "As precise as any scientific observation and far more tantalizing." --Vogue "A sophisticated, surprising take on the campus novel (with a welcome dose of witchery). Knight's writing feels a little wild and charged, as if you're constantly on the edge of discovering something new with her." --Goop "Hex is some dark and joyous witchery." --Lauren Groff, author of Florida "A beautiful, spooky spell." --Jenny Slate, actress and author of Little Weirds A breathtaking and hypnotic novel about poison, antidotes, and obsessive love Nell Barber, an expelled PhD candidate in biological science, is exploring the fine line between poison and antidote, working alone to set a speed record for the detoxification of poisonous plants. Her mentor, Dr. Joan Kallas, is the hero of Nell's heart. Nell frequently finds herself standing in the doorway to Joan's office despite herself, mesmerized by Joan's elegance, success, and spiritual force. Surrounded by Nell's ex, her best friend, her best friend's boyfriend, and Joan's buffoonish husband, the two scientists are tangled together at the center of a web of illicit relationships, grudges, and obsessions. All six are burdened by desire and ambition, and as they collide on the university campus, their attractions set in motion a domino effect of affairs and heartbreak. Meanwhile, Nell slowly fills her empty apartment with poisonous plants to study, and she begins to keep a series of notebooks, all dedicated to Joan. She logs her research and how she spends her days, but the notebooks ultimately become a painstaking map of love. In a dazzling and unforgettable voice, Rebecca Dinerstein Knight has written a spellbinding novel of emotional and intellectual intensity.

Winner of the 1991 PEN/Jerard Fund Award, *Talking to High Monks in the Snow* captures the passion and intensity of an Asian-American woman's search for cultural identity.

"This is the first collection of stories from a widely acclaimed novelist writing in the realm of the literary fantastical. They urge an understanding of youth and mortality, ghosts, ghost towns, doubling and loss, with the hope that we can know one another more deeply or at least stand side by side to observe the mystery of the world"-- After several years in the U.S. a Japanese woman returns to Japan, taking along a niece raised in the U.S. The novel describes their adjustment to Japanese culture, different for each generation.

In this urgent outpouring of American voices, our poets speak to us as they shelter in place, addressing our collective fear, grief, and hope from eloquent and diverse individual perspectives. As the novel coronavirus and its devastating effects began to spread in the United States and around the world, Alice Quinn reached out to poets across the country to see if, and what, they were writing under quarantine. Moved and galvanized by the response, the onetime New Yorker poetry editor and recent former director of the Poetry Society of America began collecting the poems arriving in her inbox, assembling this various, intimate, and intricate portrait of our suddenly altered reality. In these pages, we find poets grieving for relatives they are separated from or

recovering from illness themselves, attending to suddenly complicated household tasks or turning to literature for strength, considering the bravery of medical workers or working their own shifts at the hospital, and, as the Black Lives Matter movement has swept the globe, reflecting on the inequities in our society that amplify sorrow and demand our engagement. From fierce and resilient to wistful, darkly humorous, and emblematically reverent about the earth and the vulnerability of human beings in frightening times, the poems in this collection find the words to describe what can feel unspeakably difficult and strange, providing wisdom, companionship, and depths of feeling that enliven our spirits.

Fifteen years after its hardcover debut, the FSG Classics reissue of the celebrated work of narrative nonfiction that won the National Book Award and changed the American conversation about race, with a new preface by the author *The Ball family* hails from South Carolina—Charleston and thereabouts. Their plantations were among the oldest and longest-standing plantations in the South. Between 1698 and 1865, close to four thousand black people were born into slavery under the Balls or were bought by them. In *Slaves in the Family*, Edward Ball recounts his efforts to track down and meet the descendants of his family's slaves. Part historical narrative, part oral history, part personal story of investigation and catharsis, *Slaves in the Family* is, in the words of Pat Conroy, "a work of breathtaking generosity and courage, a magnificent study of the complexity and strangeness and beauty of the word 'family.'"

Nominated for the Shirley Jackson and Saboteur awards, this game-changing story was chosen by Adam Nevill as one of his favourite horror short stories: "What a refreshing gust of tiny spores this novella explodes into, and I inhaled them all with glee".

Somewhere away from the cities and towns, in the Valley of the Rocks, a society of men and boys gather around the fire each night to listen to their history recounted by Nate, the storyteller. Requested most often by the group is the tale of the death of all women. They are the last generation. One evening, Nate brings back new secrets from the woods; peculiar mushrooms are growing from the ground where the women's bodies lie buried. These are the first signs of a strange and insidious presence unlike anything ever known before... Discover the Beauty.

Shortlisted for the 2013 Man Asian Literary Prize, *Strange Weather in Tokyo* is a story of loneliness and love that defies age. Tsukiko, thirty-eight, works in an office and lives alone. One night, she happens to meet one of her former high school teachers, "Sensei," in a local bar. Tsukiko had only ever called him "Sensei" ("Teacher"). He is thirty years her senior, retired, and presumably a widower. Their relationship develops from a perfunctory acknowledgment of each other as they eat and drink alone at the bar, to a hesitant intimacy which tilts awkwardly and poignantly into love. As Tsukiko and Sensei grow to know and love one another, time's passing is marked by Kawakami's gentle hints at the changing seasons: from warm sake to chilled beer, from the buds on the trees to the blooming of the cherry blossoms. *Strange Weather in Tokyo* is a moving, funny, and immersive tale of modern Japan and old-fashioned romance.

In her first novel since *The Quick and the Dead* (a finalist for the Pulitzer Prize), the legendary writer takes us into an uncertain landscape after an environmental apocalypse, a world in which only the man-made has value, but some still wish to salvage the authentic. "She practices . . . camouflage, except that instead of adapting

to its environment, Williams's imagination, by remaining true to itself, reveals new colorations in the ecology around her." —A.O. Scott, *The New York Times Book Review*

Khristen is a teenager who, her mother believes, was marked by greatness as a baby when she died for a moment and then came back to life. After Khristen's failing boarding school for gifted teens closes its doors, and she finds that her mother has disappeared, she ranges across the dead landscape and washes up at a "resort" on the shores of a mysterious, putrid lake the elderly residents there call "Big Girl." In a rotting honeycomb of rooms, these old ones plot actions to punish corporations and people they consider culpable in the destruction of the final scraps of nature's beauty. What will Khristen and Jeffrey, the precocious ten-year-old boy she meets there, learn from this "gabby seditious lot, in the worst of health but with kamikaze hearts, an army of the aged and ill, determined to refresh, through crackpot violence, a plundered earth"? Rivetingly strange and beautiful, and delivered with Williams's searing, deadpan wit, *Harrow* is their intertwined tale of paradise lost and of their reasons—against all reasonableness—to try and recover something of it.

"This is the kind of book we need to set literary expectations for a new decade. It's so textured, so layered with love and so wonderfully terrifying, intimate and magical."—Kiese Laymon, author of *Heavy: An American Memoir*

Misty's holler looks like any of the thousands of hollers that fork through the Appalachian Mountains. But Misty knows her home is different. She may be only ten, but she hears things. Even the crawdads in the creek have something to say, if you listen. All that Misty's sister Penny wants to talk about are the strange objects that start appearing outside their trailer. The grown-ups mutter about sins and punishment, but that doesn't scare Misty. Not like the hurtful thing that's been happening to her, the hurtful thing that is becoming part of her. Ever since her neighbor William cornered her in the barn, she must figure out how to get back to the Misty she was before — the Misty who wasn't afraid to listen. This is the story of one tough-as-nails girl whose choices are few but whose fight is boundless, as her coping becomes a battle cry for everyone around her. Written by a survivor of sexual abuse, *Every Bone a Prayer* is a beautifully honest exploration of healing and of hope. Praise for *Every Bone a Prayer*: "I couldn't stop reading Ashley Bloom's raw-boned language that carried me on young Misty's journey. While the weight on her skin threatened to take her under, the current of hope had me rooting for Misty to rise up. I can't wait to see this book shoot into the stratosphere."—Leah Weiss, author of *If the Creek Don't Rise* "Ashley Blooms sings in an authentic mountain voice...Like a hawk over a hollow, Blooms both soars and sees all."—Andy Duncan, author of *An Agent of Utopia*

Literary critics have traditionally suggested that the invention of photography led to the rise of the realist novel, which is believed to imitate the detail and accuracy of the photographic image. Instead, says Stuart Burrows, photography's influence on American fiction had less to do with any formal similarity between the two media than with the capacity of photography to render American identity and history homogeneous and reproducible. The camera, according to Burrows, provoked a representational crisis, one broadly modernist in character. Since the photograph is not only a copy of its subject but a physical product of it, the camera can be seen as actually challenging mimetic or realistic theories of representation, which depend on a recognizable gap between original and reproduction. Burrows argues for the centrality of photography to

a set of writers commonly thought of as hostile to the camera—including Nathaniel Hawthorne, Henry James, William Faulkner, and Zora Neale Hurston. The photographic metaphors and allusions to the medium that appear throughout these writers' work demonstrate the ways in which one representational form actually influences another—by changing how artists conceive of identity, history, and art itself. A Familiar Strangeness thus challenges the notion of an absolute break between nineteenth-century realism and twentieth-century modernism, a break that typically centers precisely on the two movements' supposedly differing relation to the camera. Just as modernist fiction interrupts and questions the link between visuality and knowledge, so American realist fiction can be understood as making the world less knowable precisely by making it more visible.

Finalist for the 2019 NBCC John Leonard Prize for Best First Book. Shortlisted for the Center for Fiction's First Novel Prize. One of Entertainment Weekly's 10 Best Debut Novels of 2019. Named one of the Best Books of 2019 by TIME, The Washington Post, and Esquire. A New York Times Book Review Editors' Choice. "A singularly vast and captivating novel . . . What makes Lin's novel such an important book is the extent to which it probes America's mythmaking about itself." --The New York Times Book Review A searing debut novel that explores community, identity, and the myth of the American dream through an immigrant family in Alaska In Chia-Chia Lin's debut novel, *The Unpassing*, we meet a Taiwanese immigrant family of six struggling to make ends meet on the outskirts of Anchorage, Alaska. The father, hardworking but beaten down, is employed as a plumber and repairman, while the mother, a loving, strong-willed, and unpredictably emotional matriarch, holds the house together. When ten-year-old Gavin contracts meningitis at school, he falls into a deep, nearly fatal coma. He wakes up a week later to learn that his little sister Ruby was infected, too. She did not survive. Routine takes over for the grieving family: the siblings care for each other as they befriend a neighboring family and explore the woods; distance grows between the parents as they deal with their loss separately. But things spiral when the father, increasingly guilt ridden after Ruby's death, is sued for not properly installing a septic tank, which results in grave harm to a little boy. In the ensuing chaos, what really happened to Ruby finally emerges. With flowing prose that evokes the terrifying beauty of the Alaskan wilderness, Lin explores the fallout after the loss of a child and the way in which a family is forced to grieve in a place that doesn't yet feel like home. Emotionally raw and subtly suspenseful, *The Unpassing* is a deeply felt family saga that dismisses the American dream for a harsher, but ultimately more profound, reality. Winner of the Rooney Prize for Irish Literature * Winner of the Sunday Independent Newcomer of the Year Award * Short-listed for the Costa First Novel Award * Long-listed for the Desmond Elliott Prize * Long-listed for the Guardian First Book Award 2015, Readers' Choice * Long-listed for the Warwick Prize for Writing 2015 * Long-listed for 2015 Edinburgh First Novel Award "A deeply attuned portrait of the human mind...An unsettling literary surprise of the best sort."—Atlantic "This book is like a flame in daylight: beautiful and unexpected."—Anne Enright It is springtime, and two outcasts—a man ignored, even shunned by his village, and the one-eyed dog he takes into his quiet, tightly shuttered life—find each other, by accident or fate, and forge an unlikely connection. As their friendship grows, their small, seaside town falsely perceives menace where there is only mishap—and the duo must take to the road.

Gorgeously written in poetic and mesmerizing prose, *Spill Simmer Falter Wither* is one of those rare stories that utterly and completely imagines its way into a life most of us would never see. It transforms us in our understanding not only of the world, but also of ourselves. “A man-and-his-dog story like no other.”—San Francisco Chronicle “[*Spill Simmer Falter Wither*] hums with its own distinctiveness.”— Guardian (UK) “A tour de force...A stunning and wonderful achievement by a writer touched by greatness.”

—Joseph O’Connor, for the Irish Times

The long-awaited magnum opus from Haruki Murakami, in which this revered and bestselling author gives us his hypnotically addictive, mind-bending ode to George Orwell's 1984. The year is 1984. Aomame is riding in a taxi on the expressway, in a hurry to carry out an assignment. Her work is not the kind that can be discussed in public. When they get tied up in traffic, the taxi driver suggests a bizarre 'proposal' to her. Having no other choice she agrees, but as a result of her actions she starts to feel as though she is gradually becoming detached from the real world. She has been on a top secret mission, and her next job leads her to encounter the superhuman founder of a religious cult. Meanwhile, Tengo is leading a nondescript life but wishes to become a writer. He inadvertently becomes involved in a strange disturbance that develops over a literary prize. While Aomame and Tengo impact on each other in various ways, at times by accident and at times intentionally, they come closer and closer to meeting. Eventually the two of them notice that they are indispensable to each other. Is it possible for them to ever meet in the real world?

Finalist for the National Book Award for Nonfiction * New York Times Bestseller * Starred Booklist and Library Journal Editors' Spring Pick * A Huffington Post Notable Nonfiction Book of the Year * One of the Best Books of the Month on Goodreads * Library Journal Best Sci-Tech Book of the Year * An American Library Association Notable Book of the Year “Sy Montgomery’s *The Soul of an Octopus* does for the creature what Helen Macdonald’s *H Is for Hawk* did for raptors.” —New Statesman, UK “One of the best science books of the year.” —Science Friday, NPR Another New York Times bestseller from the author of *The Good Good Pig*, this

“fascinating...touching...informative...entertaining” (Daily Beast) book explores the emotional and physical world of the octopus—a surprisingly complex, intelligent, and spirited creature—and the remarkable connections it makes with humans. In pursuit of the wild, solitary, predatory octopus, popular naturalist Sy Montgomery has practiced true immersion journalism. From New England aquarium tanks to the reefs of French Polynesia and the Gulf of Mexico, she has befriended octopuses with strikingly different personalities—gentle Athena, assertive Octavia, curious Kali, and joyful Karma. Each creature shows her cleverness in myriad ways: escaping enclosures like an orangutan; jetting water to bounce balls; and endlessly tricking companions with multiple “sleights of hand” to get food. Scientists have only recently accepted the intelligence of dogs, birds, and chimpanzees but now are watching octopuses solve problems and are trying to decipher the meaning of the animal’s color-changing techniques. With her “joyful passion for these intelligent and fascinating creatures” (Library Journal Editors' Spring Pick), Montgomery chronicles the growing appreciation of this mollusk as she tells a unique love story. By turns funny, entertaining, touching, and profound, *The Soul of an Octopus* reveals what octopuses can teach us about the meeting of two very different minds.

Chloe's older sister, Ruby, is the girl everyone looks to and longs for, who can't be captured or caged. When a night with Ruby's friends goes horribly wrong and Chloe discovers the dead body of her classmate London Hayes left floating in the reservoir, Chloe is sent away from town and away from Ruby. But Ruby will do anything to get her sister back, and when Chloe returns to town two years later, deadly surprises await. As Chloe flirts with the truth that Ruby has hidden deeply away, the fragile line between life and death is redrawn by the complex bonds of sisterhood. With palpable drama and delicious craft, Nova Ren Suma bursts onto the YA scene with the story that everyone will be talking about.

After her husband's death, Susan Lindley moves into her late, great uncle's Pasadena mansion and restores his taxidermy collection while being joined in the residence by an equally strange human menagerie in the new novel from the author of *Ghost Lights*. 10,000 first printing.

"Some novelists hold a mirror up to the world and some, like Haruki Murakami, use the mirror as a portal to a universe hidden beyond it." —*The Wall Street Journal* A mind-bending new collection of short stories from the internationally acclaimed Haruki Murakami. The eight stories in this new book are all told in the first person by a classic Murakami narrator. From memories of youth, meditations on music, and an ardent love of baseball, to dreamlike scenarios and invented jazz albums, together these stories challenge the boundaries between our minds and the exterior world. Occasionally, a narrator may or may not be Murakami himself. Is it memoir or fiction? The reader decides. Philosophical and mysterious, the stories in *First Person Singular* all touch beautifully on love and solitude, childhood and memory. . . all with a signature Murakami twist.

The Pulitzer Prize-winning authors of *Ants* present a lavishly detailed account of the extraordinary lives of social insects that draws on more than two decades of research and offers insight into how bees, termites, and other insect societies thrive in systems of altruistic cooperation, complex communication, and labor division. 50,000 first printing.

Shortly before World War II, Etsuko returns to Japan with her infant nephew to dwell in the foreboding samurai home of her estranged mother, where she struggles to find inner peace as the world descends into war. A first novel. 35,000 first printing. Tour.

With a New Afterword "Our knowledge of fundamental physics contains not one fruitful idea that does not carry the name of Murray Gell-Mann."--Richard Feynman Acclaimed science writer George Johnson brings his formidable reporting skills to the first biography of Nobel Prize-winner Murray Gell-Mann, the brilliant, irascible man who revolutionized modern particle physics with his models of the quark and the Eightfold Way. Born into a Jewish immigrant family on New York's East 14th Street, Gell-Mann's prodigious talent was evident from an early age--he entered Yale at 15, completed his Ph.D. at 21, and was soon identifying the structures of the world's smallest components and illuminating the elegant symmetries of the universe. Beautifully balanced in its portrayal of an extraordinary and difficult man, interpreting the concepts of advanced physics with scrupulous clarity and simplicity, *Strange Beauty* is a tour-de-force of both science writing and biography.

Flipping convention on its head, Eric Dietrich argues that science uncovers awe-inspiring, enduring mysteries, while religion, regarded as the source for such mysteries,

is a biological phenomenon. Just like spoken language, Dietrich shows that religion is an evolutionary adaptation. Science is the source of perplexing yet beautiful mysteries, however natural the search for answers may be to human existence. Excellent Beauty undoes our misconception of scientific inquiry as an executioner of beauty, making the case that science has won the battle with religion so thoroughly it can now explain why religion persists. The book also draws deep lessons for human flourishing from the very existence of scientific mysteries. It is these latter wonderful, completely public truths that constitute some strangeness in the proportion, revealing a universe worthy of awe and wonder.

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