

The Intuitionist A Novel

This debut novel by the two time Pulitzer Prize-winning author of *The Underground Railroad* and *The Nickel Boys* wowed critics and readers everywhere and marked the debut of an important American writer. Nominated as one of America's best-loved novels by PBS's *The Great American Read* It is a time of calamity in a major metropolitan city's Department of Elevator Inspectors, and Lila Mae Watson, the first black female elevator inspector in the history of the department, is at the center of it. There are two warring factions within the department: the Empiricists, who work by the book and dutifully check for striations on the winch cable and such; and the Intuitionists, who are simply able to enter the elevator cab in question, meditate, and intuit any defects. Lila Mae is an Intuitionist and, it just so happens, has the highest accuracy rate in the entire department. But when an elevator in a new city building goes into total freefall on Lila Mae's watch, chaos ensues. It's an election year in the Elevator Guild, and the good-old-boy Empiricists would love nothing more than to assign the blame to an Intuitionist. But Lila Mae is never wrong. The sudden appearance of excerpts from the lost notebooks of Intuitionism's founder, James Fulton, has also caused quite a stir. The notebooks describe Fulton's work on the "black box," a perfect elevator that could reinvent the city as radically as the first passenger elevator did when patented by Elisha Otis in the nineteenth century. When Lila Mae goes underground to investigate the crash, she becomes involved in the search for the portions of the notebooks that are still missing and uncovers a secret that will change her life forever. Look for Colson Whitehead's bestselling new novel, *Harlem Shuffle*!

Cora is a slave on a cotton plantation in Georgia. When Caesar, a recent arrival from Virginia, tells her about the Underground Railroad, they decide to take a terrifying risk and escape. Though they manage to find a station and head north, they are being hunted. Their first stop is South Carolina, in a city that initially seems like a haven. But the city's placid surface masks an insidious scheme designed for its black denizens. And even worse: Ridgeway, the relentless slave catcher, is close on their heels.

From the two-time Pulitzer Prize-winning author of *The Underground Railroad* and *The Nickel Boys* A pandemic has devastated the planet, sorting humanity into two types: the uninfected and the infected, the living and the living dead. After the worst of the plague is over, armed forces stationed in Chinatown's Fort Wonton have successfully reclaimed the island south of Canal Street—aka Zone One. Mark Spitz is a member of one of the three-person civilian sweeper units tasked with clearing lower Manhattan of the remaining feral zombies. Zone One unfolds over three surreal days in which Spitz is occupied with the mundane mission of straggler removal, the rigors of Post-Apocalyptic Stress Disorder (PASD), and the impossible task of coming to terms with a fallen world. And then things start to go terribly wrong... At once a chilling horror story and a literary novel by a contemporary master, *Zone One* is a dazzling portrait of modern civilization in all its wretched, shambling glory. Look for Colson Whitehead's bestselling new novel, *Harlem Shuffle*!

A National Book Critics Circle Award-winner elevates the ordinary events that occur to a man on his lunch hour into "a constant delight" of a novel (*The Boston Globe*). In this startling, witty, and inexhaustibly inventive novel, *New York Times*–bestselling

author Nicholson Baker uses a one-story escalator ride as the occasion for a dazzling reappraisal of everyday objects and rituals. From the humble milk carton to the act of tying one's shoes, *The Mezzanine* at once defamiliarizes the familiar world and endows it with loopy and euphoric poetry. Baker's accounts of the ordinary become extraordinary through his sharp storytelling and his unconventional, conversational style. At first glance, *The Mezzanine* appears to be a book about nothing. In reality, it is a brilliant celebration of things, simultaneously demonstrating the value of reflection and the importance of everyday human experiences. "A very funny book . . . Its 135 pages probably contain more insight into life as we live it today than anything currently on the best-seller list." —The New York Times "Captures the spirit of American corporate life and invests it with a passion and sympathy that is entirely unexpected." —The Seattle Times "Among the year's best." —The Boston Globe "Baker writes with appealing charm . . . [He] clowns and shows off . . . rambles and pounces hard; he says acute things, extravagant things, terribly funny things." —Los Angeles Times Book Review "Wonderfully readable, in fact gripping, with surprising bursts of recognition, humor and wonder." —The Washington Post Book World

In 2011, *Grantland* magazine gave novelist Colson Whitehead \$10,000 to play at the World Series of Poker in Las Vegas. Whitehead brilliantly details his progress, both literal and existential, through the event's antes and turns, through its gritty moments of calculation, hope, and spectacle. -- back cover.

A Washington Post, LitHub, *The Millions*, and *Books Are Magic* Most Anticipated Book of 2021 and a Good Housekeeping, Shondaland, and *Alma* Best Book of Fall A perceptive and powerful debut of identity and belonging—of a young woman determined to be seen. Willa Chen has never quite fit in. Growing up as a biracial Chinese American girl in New Jersey, Willa felt both hypervisible and unseen, too Asian to fit in at her mostly white school, and too white to speak to the few Asian kids around. After her parents' early divorce, they both remarried and started new families, and Willa grew up feeling outside of their new lives, too. For years, Willa does her best to stifle her feelings of loneliness, drifting through high school and then college as she tries to quiet the unease inside her. But when she begins working for the Adriens—a wealthy white family in Tribeca—as a nanny for their daughter, Bijou, Willa is confronted with all of the things she never had. As she draws closer to the family and eventually moves in with them, Willa finds herself questioning who she is, and revisiting a childhood where she never felt fully at home. Self-examining and fraught with the emotions of a family who fails and loves in equal measure, *Win Me Something* is a nuanced coming-of-age debut about the irreparable fissures between people, and a young woman who asks what it really means to belong, and how she might begin to define her own life.

Africanfuturism, gothic romance, ghost story, parable, psychological thriller, inner-space fiction: Henry Dumas's stories form a vivid, expansive portrait of Black life in America. Championed by Toni Morrison and Walter Mosley, Dumas's fabulist fiction is a masterful synthesis of myth and religion, culture and nature, mask and identity. From the Deep South to the simmering streets of Harlem, his characters embark on real, magical, and mythic quests. Humming with life, Dumas's stories create a collage of midcentury Black experiences, interweaving religious metaphor, African cosmologies, diasporic folklore, and America's history of

slavery and systemic racism. Henry Dumas was born in Sweet Home, Arkansas, in 1934 and moved to Harlem at the age of ten. He joined the air force in 1953 and spent a year on the Arabian Peninsula. Upon his return, Dumas became active in the civil rights movement, married, had two sons, attended Rutgers University, worked for IBM, and taught at Hiram College in Ohio and at Southern Illinois University. In 1968, at the age of thirty-three, he was shot and killed by a New York City Transit Authority police officer.

Tallahassee, Florida, 1960s: Brought up by his loving, strict and clear-sighted grandmother, Elwood Curtis is about to enroll at the local black college. But one innocent mistake is enough to destroy his future, and so Elwood arrives instead at the Nickel Academy, which claims to provide training for its inmates to become "honorable and honest men". In reality, the Nickel Academy is a chamber of horrors, where abuse is rife. Stunned to find himself in this vicious environment, Elwood attempts to live by Dr. Martin Luther King's assertion, "Throw us in jail and we will still love you." But his new friend Turner believes the only way to survive is to emulate the cruelty of their oppressors. The tension between Elwood's idealism and Turner's skepticism leads to a decision that will have decades-long repercussions...

#1 New York Times best-selling, Pulitzer Prize-winning author Anthony Doerr brings his "stunning sense of physical detail and gorgeous metaphors" (San Francisco Chronicle) to selecting The Best American Short Stories 2019. #1 New York Times best-selling, Pulitzer Prize-winning author Anthony Doerr brings his "stunning sense of physical detail and gorgeous metaphors" (San Francisco Chronicle) to selecting The Best American Short Stories 2019. Doerr and the series editor, Heidi Pitlor, winnow down twenty stories out of thousands that represent the best examples of the form published the previous year.

From a new voice in the tradition of Lauren Beukes, Ian McDonald, and Nnedi Okorafor comes *The Prey of Gods*, a fantastic, boundary-challenging tale, set in a South African locale both familiar and yet utterly new, which braids elements of science fiction, fantasy, horror, and dark humor. In South Africa, the future looks promising. Personal robots are making life easier for the working class. The government is harnessing renewable energy to provide infrastructure for the poor. And in the bustling coastal town of Port Elizabeth, the economy is booming thanks to the genetic engineering industry which has found a welcome home there. Yes—the days to come are looking very good for South Africans. That is, if they can survive the present challenges: A new hallucinogenic drug sweeping the country . . . An emerging AI uprising . . . And an ancient demigoddess hellbent on regaining her former status by preying on the blood and sweat (but mostly blood) of every human she encounters. It's up to a young Zulu girl powerful enough to destroy her entire township, a queer teen plagued with the ability to control minds, a pop diva with serious daddy issues, and a politician with even more serious mommy issues to band together to ensure there's a future left to worry about. Fun and fantastic, Nicky Drayden takes her brilliance as a short story writer and weaves together an elaborate tale that will capture your

heart . . . even as one particular demigoddess threatens to rip it out.

A radiant collection of letters from the renowned author of *Invisible Man* that trace the life and mind of a giant of American literature, with insights into the riddle of identity, the writer's craft, and the story of a changing nation over six decades. A NEW YORK TIMES NOTABLE BOOK. These extensive and revealing letters span the life of Ralph Ellison and provide a remarkable window into the great writer's life and work, his friendships, rivalries, anxieties, and all the questions about identity, art, and the American soul that bedeviled and inspired him until his death. They include early notes to his mother, written as an impoverished college student; lively exchanges with the most distinguished American writers and thinkers of his time, from Romare Bearden to Saul Bellow; and letters to friends and family from his hometown of Oklahoma City, whose influence would always be paramount. These letters are beautifully rendered first-person accounts of Ellison's life and work and his observations of a changing world, showing his metamorphosis from a wide-eyed student into a towering public intellectual who confronted and articulated America's complexities.

What if David Bowie really was holding the fabric of the universe together? The death of David Bowie in January 2016 was a bad start to a year that got a lot worse: war in Syria, the Zika virus, terrorist attacks in Brussels and Nice, the Brexit vote—and the election of Donald Trump. The end-of-year wraps declared 2016 “the worst ... ever.” Four even more troubling years later, the question of our apocalypse had devolved into a tired social media cliché. But when COVID-19 hit, journalist and professor of public policy Andrew Potter started to wonder: what if The End isn't one big event, but a long series of smaller ones? In *On Decline*, Potter surveys the current problems and likely future of Western civilization (spoiler: it's not great). Economic stagnation and the slowing of scientific innovation. Falling birth rates and environmental degradation. The devastating effects of cultural nostalgia and the havoc wreaked by social media on public discourse. Most acutely, the various failures of Western governments in their responses to the COVID-19 pandemic. If the legacy of the Enlightenment and its virtues—reason, logic, science, evidence—has run its course, how and why has it happened? And where do we go from here?

From a highly acclaimed author—the enchanting, bittersweet story of a motherless young woman torn between real life and the otherworldly companions only she can see. On the morning of Eva McEwen's birth, six magpies congregate in the apple tree outside the window—a bad omen, according to Scottish legend. That night Eva's mother dies, leaving her to be raised by her aunt and heartsick father in the small town of Troon, Scotland. As a child, Eva is often visited by two companions: a woman and a girl. Invisible to everyone else, they seem benevolent at first, helping her to tidy her room and collect the hens' eggs. But as she grows older, their intentions become increasingly unclear: Do they wish to protect or harm her? Is their meddling in her best interest or prompted by darker motivations? In the shadow of World War II, Eva

studies nursing in Glasgow, tending to the wounded soldiers. But when she falls in love with a young plastic surgeon, the companions seem to have a very different idea as to her fate, and once again she finds herself unable to resist their pull. A magical novel about loneliness, love, and the profound connection between mother and daughter, *Eva Moves the Furniture* fuses the simplicity of a fairy tale with the complexity of adult passions.

In 2020 Colson Whitehead became the youngest recipient of the Library of Congress Prize for American Fiction. Although Whitehead's widely divergent books complicate overarching categorization, Derek C. Maus argues that they are linked by their skepticism toward the ostensible wisdom inherited from past generations and the various forms of "stories" that transmit it. Whitehead, best known for his Pulitzer Prize winning novel *The Underground Railroad*, bids readers to accompany him on challenging, often open-ended literary excursions designed to reexamine—and frequently defy—accepted notions of truth. Understanding Colson Whitehead unravels the parallel structures found within Whitehead's books from his 1999 debut *The Intuitionist* through 2019's *The Nickel Boys*, for which he won his second Pulitzer Prize for Fiction. By first imitating and then violating their conventions, Whitehead attempts to transcend the limits of the formulas of the genres in which he seems to write. Whitehead similarly tests subject matter, again imitating and then satirizing various forms of conventional wisdom as a means of calling out unexamined, ignored, or malevolent aspects of American culture. Although it is only one of many subjects that Whitehead addresses, race is often central to his work. It serves as a prime example of Whitehead's attempt to prompt his readers into revisiting their assumptions about meanings and values. By upending the literary formulas of the detective novel, the heroic folktale, the coming-of-age story, the zombie apocalypse, the slave narrative, and historical fiction, Whitehead reveals the flaws and shortcomings by which Americans have defined themselves. In addition to evoking such explicitly literary storytelling traditions, Whitehead also directs attention toward other interrelated historical and cultural processes that influence how race, class, gender, education, social status, and other categories of identity determine what an individual supposedly can and cannot do.

In a dazzlingly original work of nonfiction, the two time Pulitzer-Prize winning author of *The Underground Railroad* and *The Nickel Boys* recreates the exuberance, the chaos, the promise, and the heartbreak of New York. Here is a literary love song that will entrance anyone who has lived in—or spent time—in the greatest of American cities. A masterful evocation of the city that never sleeps, *The Colossus of New York* captures the city's inner and outer landscapes in a series of vignettes, meditations, and personal memories. Colson Whitehead conveys with almost uncanny immediacy the feelings and thoughts of longtime residents and of newcomers who dream of making it their home; of those who have conquered its challenges; and of those who struggle against its cruelties. Whitehead's style is as multilayered and

multifarious as New York itself: Switching from third person, to first person, to second person, he weaves individual voices into a jazzy musical composition that perfectly reflects the way we experience the city. There is a funny, knowing riff on what it feels like to arrive in New York for the first time; a lyrical meditation on how the city is transformed by an unexpected rain shower; and a wry look at the ferocious battle that is commuting. The plaintive notes of the lonely and dispossessed resound in one passage, while another captures those magical moments when the city seems to be talking directly to you, inviting you to become one with its rhythms. The Colossus of New York is a remarkable portrait of life in the big city. Ambitious in scope, gemlike in its details, it is at once an unparalleled tribute to New York and the ideal introduction to one of the most exciting writers working today. Look for Colson Whitehead's bestselling new novel, Harlem Shuffle!

This urban thriller introduces black heroine, Lila Mae Watson. It is election year in the Elevator Guild and the Empiricists would love nothing better than to bring down an Intuitionist. As Lila Mae seeks to uncover the truth she is sucked into a violent whirlpool of conspiracy and deceit.

A captivating, emotionally taut novel about the complexities of a friendship between two women—and how it shapes, and reshapes, both of their lives "Filled with gorgeous prose and deep emotion . . . Explores what it means to be an artist, delves into the vicissitudes of life and death, and takes us on journey through the splendor (and sometimes ugliness) of the American West—with dollops of Flaubert, Faulkner, Chekhov, Collette, and Chandler along the way."—Lisa See, author of The Island of Sea Women Jolene and Verna share complicated ties that have crystallized over time. Beginning when they were girls discovering their needs and desires, their ongoing stories have been inextricably linked. But when Verna marries Vincent, Jolene's ex-husband, their paths may have finally, permanently diverged. A successful and provocative feminist artist, Jolene travels the world, attracting attention wherever she goes. Verna, a writer, works from her home near MacArthur Park in Los Angeles, where she and Vincent plan to spend the rest of their lives in a contemplative, intimate routine. Then Jolene asks one more favor of Verna—to take a road trip with her to their small hometown in Utah. It's a journey that will force them to confront both the truths and falsehoods of their memories of each other and of the very beginnings of their friendship, and to reckon with the meaning of love, of time itself, of the bonds that matter most to us, and with what we owe one another.

America is in civic chaos, its politics rife with conspiracy theories and false information. Nationalism and authoritarianism are on the rise, while scientists, universities, and news organizations are viewed with increasing mistrust. Its citizens reject scientific evidence on climate change and vaccinations while embracing myths of impending apocalypse. And then there is Donald Trump, a presidential candidate who won the support of millions of conservative Christians despite having no moral or political convictions. What is going on? The answer, according to J. Eric Oliver and Thomas J. Wood, can be found in the most important force shaping American politics today: human intuition. Much of what seems to be irrational in American politics arises from the growing divide in

how its citizens make sense of the world. On one side are rationalists. They use science and reason to understand reality. On the other side are intuitionists. They rely on gut feelings and instincts as their guide to the world. Intuitionists believe in ghosts and End Times prophecies. They embrace conspiracy theories, disbelieve experts, and distrust the media. They are stridently nationalistic and deeply authoritarian in their outlook. And they are the most enthusiastic supporters of Donald Trump. The primary reason why Trump captured the presidency was that he spoke about politics in a way that resonated with how Intuitionists perceive the world. The Intuitionist divide has also become a threat to the American way of life. A generation ago, intuitionists were dispersed across the political spectrum, when most Americans believed in both God and science. Today, intuitionism is ideologically tilted toward the political right. Modern conservatism has become an Intuitionist movement, defined by conspiracy theories, strident nationalism, and hostility to basic civic norms. *Enchanted America* is a clarion call to rationalists of all political persuasions to reach beyond the minority and speak to intuitionists in a way they understand. The values and principles that define American democracy are at stake.

Signs and Cities is the first book to consider what it means to speak of a postmodern moment in African-American literature. Dubey argues that for African-American studies, postmodernity best names a period, beginning in the early 1970s, marked by acute disenchantment with the promises of urban modernity and of print literacy. Dubey shows how black novelists from the last three decades have reconsidered the modern urban legacy and thus articulated a distinctly African-American strain of postmodernism. She argues that novelists such as Octavia Butler, Samuel Delany, Toni Morrison, Gloria Naylor, Ishmael Reed, Sapphire, and John Edgar Wideman probe the disillusionment of urban modernity through repeated recourse to tropes of the book and scenes of reading and writing. Ultimately, she demonstrates that these writers view the book with profound ambivalence, construing it as an urban medium that cannot recapture the face-to-face communities assumed by oral and folk forms of expression.

"*Riot Baby* bursts at the seams of story with so much fire, passion and power that in the end it turns what we call a narrative into something different altogether."—Marlon James *Ella has a Thing*. She sees a classmate grow up to become a caring nurse. A neighbor's son murdered in a drive-by shooting. Things that haven't happened yet. Kev, born while Los Angeles burned around them, wants to protect his sister from a power that could destroy her. But when Kev is incarcerated, Ella must decide what it means to watch her brother suffer while holding the ability to wreck cities in her hands. Rooted in the hope that can live in anger, *Riot Baby* is as much an intimate family story as a global dystopian narrative. It burns fearlessly toward revolution and has quietly devastating things to say about love, fury, and the black American experience. Ella and Kev are both shockingly human and immeasurably powerful. Their childhoods are defined and destroyed by racism. Their futures might alter the world. "[Tochi] Onyebuchi has woven a story as uplifting as it is heartbreaking, an epic ode to the future and past, tiny acts of resistance, love, and the wild unstoppable sweep of revolution."—Daniel José Older At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Verticality, architectural and social, is at the heart of Colson Whitehead's first novel that takes place in an unnamed high-rise city that combines twenty-first-century engineering feats with nineteenth-century pork-barrel politics. Elevators are the technological expression of the vertical ideal, and Lila Mae Watson, the city's first black female elevator inspector, is its embattled token of upward mobility. When Number Eleven of the newly completed Fanny Briggs Memorial Building goes into deadly free-fall just hours after Lila Mae has signed off on it, using the controversial 'Intuitionist' method of ascertaining elevator safety, both Intuitionists and Empiricists recognize the set-up, but may be willing to let Lila Mae take the fall in an election year. As Lila Mae strives to exonerate herself in this urgent adventure full of government spies, underworld hit men, and seductive double agents, behind the action, always, is the Idea. Lila Mae's quest is mysteriously entwined with existence of heretofore lost writings by James Fulton, father of Intuitionism, a giant of vertical thought. If she is able to find and reveal his plan for the perfect, next-generation elevator, the city as it now exists may instantly become obsolescent.

NEW YORK TIMES BEST SELLER • From the two-time Pulitzer Prize-winning author of *The Underground Railroad* and *The Nickel Boys*, a gloriously entertaining novel of heists, shakedowns, and rip-offs set in Harlem in the 1960s. "Ray Carney was only slightly bent when it came to being crooked..." To his customers and neighbors on 125th street, Carney is an upstanding salesman of reasonably priced furniture, making a decent life for himself and his family. He and his wife Elizabeth are expecting their second child, and if her parents on Striver's Row don't approve of him or their cramped apartment across from the subway tracks, it's still home. Few people know he descends from a line of uptown hoods and crooks, and that his façade of normalcy has more than a few cracks in it. Cracks that are getting bigger all the time. Cash is tight, especially with all those installment-plan sofas, so if his cousin Freddie occasionally drops off the odd ring or necklace, Ray doesn't ask where it comes from. He knows a discreet jeweler downtown who doesn't ask questions, either. Then Freddie falls in with a crew who plan to rob the Hotel Theresa—the "Waldorf of Harlem"—and volunteers Ray's services as the fence. The heist doesn't go as planned; they rarely do. Now Ray has a new clientele, one made up of shady cops, vicious local gangsters, two-bit pornographers, and other assorted Harlem lowlifes. Thus begins the internal tussle between Ray the striver and Ray the crook. As Ray navigates this double life, he begins to see who actually pulls the strings in Harlem. Can Ray avoid getting killed, save his cousin, and grab his share of the big score, all while maintaining his reputation as the go-to source for all your quality home furniture needs? *Harlem Shuffle's* ingenious story plays out in a beautifully recreated New York City of the early 1960s. It's a family saga masquerading as a crime novel, a hilarious morality play, a social novel about race and power, and ultimately a love letter to Harlem. But mostly, it's a joy to read, another dazzling novel from the Pulitzer Prize and National Book Award-winning Colson Whitehead.

The Intuitionist A Novel Anchor

Two dozen select prayer poems to learn from and live with Poetry and prayer are closely related. We often look to poets to give language to our deepest hopes, fears, losses—and prayers. Poets slow us down. They teach us to stop and go in before we go on. They play at the edges of mystery, holding a tension between line and sentence, between sense and reason, between the

transcendent and the deeply, comfortingly familiar. When Poets Pray contains thoughtful meditations by Marilyn McEntyre on choice poems/prayers and poems about prayer. Her beautifully written reflections are contemplative exercises, not scholarly analyses, meant more as invitation than instruction. Here McEntyre shares gifts that she herself has received from poets who pray, or who reflect on prayer, believing that they have other gifts to offer readers seeking spiritual companionship along our pilgrim way. POETS DISCUSSED IN THIS BOOK Hildegard of Bingen Lucille Clifton Walter Chalmers Smith Robert Frost Wendell Berry Joy Harjo John Donne Gerard Manley Hopkins Said Marilyn McEntyre George Herbert Thomas Merton Denise Levertov Scott Cairns Mary Oliver Marin Sorescu T. S. Eliot Richard Wilbur Francisco X. Alarcon Anna Kamienska Michael Chitwood Psalm 139:1-12

Nineteen sparkling stories that weave between the lands of the living and the lands of the dead. Spirits Abroad is an expanded edition of Zen Cho's Crawford Award winning debut collection with nine added stories including Hugo Award winner "If at First You Don't Succeed, Try, Try Again." A Datin recalls her romance with an orang bunian. A teenage pontianak struggles to balance homework, bossy aunties, first love, and eating people. An earth spirit gets entangled in protracted negotiations with an annoying landlord, and Chang E spins off into outer space, the ultimate metaphor for the Chinese diaspora.

The College Diaries: How a Budding Black Feminist Found Her Voice explores the intersection of race, gender and culture. In her first novel, author DeAsia Paige highlights the college experience of a young Black woman trying to understand the world around her, while studying at a predominately white institution. Through experiences like Donald Trump becoming the 45th President of the United States to the inaugural Women's March in 2016 to the moments in recent history where Black bodies perished from police brutality, this book gives a voice to those who are often silenced and ignored. This must-read book is for every Black woman who may be starting their college journey or simply trying to understand how they fit into society - one that often excludes Black women's stories. Although Black women are often viewed as monolithic, here you'll discover perspectives and stories that convey how Black women can be more than just one thing, perhaps everything, if they want to be. The College Diaries was written in the hope of empowering Black women while encouraging them to share their stories fearlessly.

Heather McGowan's widely praised first novel introduces a literary artist of consummate skill, and a narrative voice of astonishing sensitivity and sensuousness. Tracking every mercurial shift of her character's consciousness, the result is dreamy, disquieting, and achingly alive. Schooling is a portrait of an adolescent girl, thirteen-year-old Catrine Evans, who following her mother's death is uprooted from her home in America to an English boarding school. There she encounters classmates who sniff glue and engage in arson and instructors who make merciless fun of her accent. She also finds the sympathetic chemistry teacher Mr. Gilbert, who offers Catrine the friendship she so desperately wants—a friendship that gradually takes on sinister and obsessive overtones.

"Truly a masterpiece." —Lawrence Joseph On a ravaged street overlooking a cemetery in a Christian enclave in war-torn 1970s Beirut, we meet Pavlov, the son of a local undertaker. When his father dies suddenly, Pavlov is approached by a member of the mysterious Hellfire Society—an anti-religious sect that arranges secret burial for outcasts denied last rites because of their religion or sexuality. Pavlov agrees to take on his father's work for the society, and over the course of the novel he becomes a survivor-chronicler of his embattled and faded community at the heart of Lebanon's civil war.

When sloth and alcohol lead to a horribly botched job, two fence-builders named Tam and Richie flee their native Scotland to England, where all hell quickly breaks loose, in an offbeat novel in the British comic tradition.

“Charged with erotic intensity. . . . Toma draws his world with Cheeverian nuance and flair; he’s deeply insightful about the new American culture of ‘watchers’—but to me his greatest skill is his ability to summon pure terror.” —George Dawes Green, author of *The Caveman’s Valentine*, *The Juror*, and *Ravens* “*Look at Us* is a scrupulous dissection of a contemporary marriage in mortal peril. It’s also a wild ride of a novel, gorgeously written, by turns comic, lyrical, elegiac, disturbing, and profound. I couldn’t put it down until the startling conclusion.” —Valerie Martin, author of *Property* and *I Give It to You* Martin, a market analyst, and Lily, a corporate attorney, have a life that many would envy—they share an expensive New York apartment with their twin toddlers, sample the delicacies of Manhattan’s finest restaurants, and take Caribbean vacations. But when the couple’s nanny announces her imminent departure, they panic: how will they ever find a replacement capable of managing their spirited boys? Enter Maeve, a young Irish émigré. Neither of them imagines how indispensable she will become, either to the household or to their marriage. As the family’s domestic bliss takes an unexpected turn, a different type of intimacy evolves, leading to an explosive finale. A captivating, trenchant portrait of class and sexual dynamics, *Look at Us* reveals just how fragile our social arrangements really are. T. L. Toma lives with his wife in Portland, Texas.

From his first novel, *The Intuitionist*, in 1999, Colson Whitehead has produced fiction that brilliantly blurs genre and cultural lines to demonstrate the universal angst and integral bonds shared by all Americans. By neglecting to mention a character’s racial heritage, Whitehead challenges the cultural assumptions of his readers. His African American protagonists are well educated and upwardly mobile and thus lack some of the social angst that is imposed by racial stratification. Despite the critical acclaim and literary awards Whitehead has received, there have been few in-depth examinations of his work. In *Colson Whitehead: The Postracial Voice of Contemporary Literature*, Kimberly Fain explores the work of this literary trailblazer, discussing how his novels reconstruct the American identity to be inclusive rather than exclusive and thus broaden the scope of who is considered an American. Whitehead attempts this feat by including African Americans among the class of people who may achieve the American Dream, assuming they are educated and economically mobile. While the conflicts faced by his characters are symptoms of the universal human condition, they assimilate at the expense of cultural alienation and emotional emptiness. In addition to *The Intuitionist*, Fain also examines *John Henry Days*, *Apex Hides the Hurt*, *The Colossus of New York*, *Sag Harbor*, and *Zone One*, demonstrating how they bend genre tropes and approach literary motifs from a postracial perspective. Comparing the author to his African American and American literary forebears, as well as examining his literary ambivalence between post-blackness and postracialism, Colson Whitehead offers readers a unique insight to one of the most important authors of the twenty-first century. As such, this book will be of interest to scholars of African American literature, American literature, African American studies, American studies, multicultural studies, gender studies, and literary theory.

This New York Times Notable Book from the two-time Pulitzer Prize-winning author of *The Underground Railroad* and *The Nickel Boys* is a brisk, comic tour de force about identity, history, and the adhesive bandage industry. The town of Winthrop has decided it needs a new name. The resident software millionaire wants to call it New Prospera; the mayor wants to return to the original choice of the founding black settlers; and the town’s aristocracy sees no reason to change the name at all. What they need, they realize, is a nomenclature consultant. And, it turns out, the consultant needs them. But in a culture overwhelmed by marketing, the name is everything and our hero’s efforts may result in not just a new name for the town but a new and subtler truth about it as well. Look for Colson Whitehead’s bestselling new novel, *Harlem*

Shuffle!

From the two-time Pulitzer Prize-winning author of *The Underground Railroad* and *The Nickel Boys*: a hilarious and supremely original novel set in the Hamptons in the 1980s, "a tenderhearted coming-of-age story fused with a sharp look at the intersections of race and class" (*The New York Times*). Benji Cooper is one of the few Black students at an elite prep school in Manhattan. But every summer, Benji escapes to the Hamptons, to Sag Harbor, where a small community of Black professionals have built a world of their own. The summer of '85 won't be without its usual trials and tribulations, of course. There will be complicated new handshakes to fumble through and state-of-the-art profanity to master. Benji will be tested by contests big and small, by his misshapen haircut (which seems to have a will of its own), by the New Coke Tragedy, and by his secret Lite FM addiction. But maybe, just maybe, this summer might be one for the ages. Look for Colson Whitehead's bestselling new novel, *Harlem Shuffle*!

As two factions at the Department of Elevator Inspectors--the Empiricists and the Intuitionists--wage war on each other, Intuitionist Lila Mae, the first black elevator inspector, faces bedlam when an elevator freefalls on her watch and the mysterious notebooks from the founder of Intuitionism suddenly appear. Reprint.

Magnus Mills's first novel, *The Restraint of Beasts*, was hailed by Thomas Pynchon as a "comic wonder." His second novel, *All Quiet on the Orient Express*, is an equally edgy blend of high-grade comedy and low-grade paranoia. With insidiously beguiling deadpan charm, Mills draws us again into the world of contract employment, this time in England's Lake District. The novel's narrator, an itinerant odd-jobber, is camping out, waiting for summer to end so that he can set off for some vague notion of the East . . . Turkey, Persia, overland to India. In the meantime, he agrees to do a small painting job for the owner of his campsite. One job leads to another. Before long, our hero is hopelessly and hilariously enmeshed in the off-season mysteries of the placid northern English community, grappling with dark forces beyond his power—some of which hang out at the local pub. To think it all began with a simple paint job . . .

From the two-time Pulitzer Prize-winning author of *The Underground Railroad* and *The Nickel Boys* Colson Whitehead's triumphant novel is on one level a multifaceted retelling of the story of John Henry, the black steel-driver who died outracing a machine designed to replace him. On another level it's the story of a disaffected, middle-aged black journalist on a mission to set a record for junketeering who attends the annual John Henry Days festival. It is also a high-velocity thrill ride through the tunnel where American legend gives way to American pop culture, replete with p. r. flacks, stamp collectors, blues men , and turn-of-the-century song pluggers. *John Henry Days* is an acrobatic, intellectually dazzling, and laugh-out-loud funny book that will be read and talked about for years to come. Look for Colson Whitehead's bestselling new novel, *Harlem Shuffle*!

From the author of *Something to Live For*, a nostalgic, heart-warming story of two long-lost friends who embark on a 184-mile walk of the Thames Path in order to find their way back to the truth, and to their friendship. How do you move forward...when all you want to do is go back? Joel and Theo haven't spoken since the summer they turned sixteen, but that's about to change. From the outside Joel looks like the picture of success: a TV scriptwriter with a smash hit who's still together and in love with his teenage sweetheart, Amber. But he's falling apart at the seams. He's headed home to reconnect with best friend Theo--to get back to the start of it all. Theo has been living in his parents' shed, nursing a broken heart and a wounded ego, convinced life can't get any worse. Then he gets evicted on his 30th birthday. He thinks he's done with the real world - until it shows up on his doorstep... One of them is keeping a secret, and the other is living a lie. But can the promise they once made to walk all 184 miles of the Thames Path help them find their way back to the truth--and to their friendship?

Collected interviews with the Pulitzer Prize-winning author of *The Underground Railroad* and *The Intuitionist* With a New Introduction by Jonathan Franzen There's Rob, Bob, Tom, Paul, Ralph, and Noah; Nick, Dennis, Bertram, Russell, and Virgil. The doctor, the documentary filmmaker, and the sculptor in burning steal; the eldest, the youngest, and the celebrated "perfect" brother, Benedict. In Donald Antrim's mordantly funny novel *The Hundred Brothers*, our narrator and his colossal fraternity of ninety-eight brothers (one couldn't make it) have assembled in the crumbling library of their family's estate for a little sinister fun. Executed with the invention and intelligence of Barthelme and Pynchon, Antrim's taxonomy of male specimens is in equal proportions disturbing and absurdly hilarious. Doctor Hopper and Nurse Rex Barker jump in their ambulance to help their fellow stuffed animals in emergencies.

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