

## Bone Yrsa Daley Ward

**In the spirit of Zoë Heller's *Notes on a Scandal* and Tom Perrotta's *Mrs. Fletcher*, an explosive and thought-provoking novel about the far-reaching repercussions of an illicit relationship between a young girl and a man twenty years her senior. A rising star in the London arts scene of the early 1970s, gifted composer Ralph Boyd is approached by renowned novelist Edmund Greenslay to score a stage adaptation of his most famous work. Welcomed into Greenslay's sprawling bohemian house in Putney, an artistic and prosperous district in southwest London, the musical wunderkind is introduced to Edmund's activist wife Ellie, his aloof son Theo, and his nine-year old daughter Daphne, who quickly becomes Ralph's muse. Ralph showers Daphne with tokens of his affection—clandestine gifts and secret notes. In a home that is exciting but often lonely, Daphne finds Ralph to be a dazzling companion, and while he worships her, he doesn't touch her. Their bond remains strong even after Ralph becomes a husband and father. But in the summer of 1976, when Ralph accompanies thirteen-year-old Daphne alone to meet her parents in Greece, their relationship intensifies irrevocably. One person knows of their passionate trysts: Daphne's best friend Jane, whose awe of the intoxicating Greenslay family ensures her silence. Forty years later Daphne is back in London. After years lost to decadence and drug abuse, she is struggling to create a normal, stable life for herself and her adolescent daughter. When circumstances bring her back in touch with her long-lost friend, Jane, their reunion inevitably turns to Ralph, now a world-famous musician also living in the city. Daphne's recollections of her childhood and her growing anxiety over her own daughter eventually lead to an explosive realization that propels her to confront Ralph and their years together. Told from three diverse**

**viewpoints—victim, perpetrator, and witness—Putney is a subtle and powerful novel about consent, agency, and what we tell ourselves to justify what we do, and what others do to us.**

**Don't Tell Me Not to Ask Why, Samantha King Holmes's second solo poetry collection following her bestselling Born to Love, Cursed to Feel, is a mirror that reflects our honest truths. Holmes's poems are like little stories, hooking readers while navigating issues like body image, family relationships, loneliness, failed relationships, and finding belonging. Don't Tell Me Not to Ask Why is a call to introspection, a demand for honesty, and an affirmation of second chances.**

**Poems.**

**In the language of fan fiction, a 'Mary Sue' is an idealised and implausibly flawless character: a female archetype that can infuriate audiences for its perceived narcissism. Such is the setting for this brilliant and important debut by Sophie Collins. In a series of verse and prose collages, Who Is Mary Sue? exposes the presumptive politics behind writing and readership: the idea that men invent while women reflect; that a man writes of the world outside while a woman will turn to the interior. Part poetry and part reportage, at once playful and sincere, these fictive-factive miniatures deploy original writing and extant quotation in a mode of pure invention. In so doing, they lift up and lay down a revealing sequence of masks and mirrors that disturb the reflection of authority. A work of captivation and correction, this is a book that will resonate with anyone concerned with identity, shame, gender, trauma, composition and culture: everyone, in other words, who wishes to live openly and think fearlessly in the modern world. Who Is Mary Sue? is a work for our times and a question for our age: it is a handbook for all those willing to reimagine prescriptive notions of identity and selfhood.**

**With over 650,000 copies in print, Poems That Touch The Heart is America's most popular**

collection of inspirational verse.

**Bone**

**Written on the Body**

**Broken Wishbones and Empty Spaces**

**Salt.**

**I Found My Tribe**

***“Beautiful . . . Kichloo speaks to predecessors as diverse as Seamus Heaney and (fellow doctor-poet) Rafael Campo in a series of lovely, compelling poems.” –Chaya Bhuvaneshwar, author of White Dancing Elephants Falling Through Love submerges readers into Akif Kichloo’s deeply personal yet widely resonant experiences, exploring relationships in their most exposed and honest states. Written in a variety of poetic forms—free verse, rhyme, prose, and visual poetry—Falling Through Love takes the reader on a poignant journey with the writer, about charting one’s own path in life, investigating failure, family dynamics, and love. Looking at life backward and forward simultaneously, this collection brings forth new perspectives on what it means***

*to be alive, to have made mistakes, to have fought for an identity, to have loved and lost and then loved and lost again. "Falling Through Love is a brilliant and unapologetic exploration of faith, loss, mental illness, and the many facets of love. Kichloo's compelling storytelling will remind you of the push and pull of love."*  
–K.Y. Robinson, author of *Submerge* "Reading *Falling Through Love* felt like what I imagine Alice felt like falling into *Wonderland*—it's beautiful (almost overwhelmingly so), evokes a remarkable variety and amount of emotions, and ultimately causes you to look inward towards yourself . . . The poems and artwork throughout *Falling Through Love* create an emotional journey that you can't help but relate to." –Juliette Sebock, *Nightingale & Sparrow Literary Magazine*

*From the acclaimed poet behind *Bone*, an exploration of how we can meet our truest selves, the ones we've always been meant to become Yrsa Daley-Ward's words have resonated with hundreds of thousands of readers--through her books of*

*poetry and memoir, bone and The Terrible; through her writing for Beyoncé on Black Is King; and through her always illuminating Instagram posts. Now, in The How, Yrsa encourages readers to begin, as she puts it, the great work of meeting ourselves. This isn't the self we've built up in response to our surroundings, or the self we manufacture to please the people around us, but instead, our most intimate self, the one we visit in dreams, the one that calls to us from a glimmering future. With a mix of short lyrical musings and her signature stunning poetry, Yrsa gently takes readers by the hand, encouraging them to join her as she explores how we can remove our filters, and see and feel more of who we really are behind the preconceived notions of propriety and manners we've accumulated with age. With a beautiful design and intriguing meditations, The How can be used to start conversations, to prompt writing, to delve deeper--whether you're solo, or with friends, on your feet or writing from the solace of home. Zimbabwe is the first collection of poetry from Zimbabwean*

*born, UK based writer Tapiwa Mugabe. This collection introduces a fresh and bold voice into the rich current that is emerging from young African millennial artists. From the Instagram poet and author of the exquisite Please Don't Go Before I Get Better comes a gorgeous poetry and prose collection that explores the meaning of "home" and the profound discovery of finding it within oneself—perfect for fans of Rupi Kaur and Amanda Lovelace. In this stunning third collection from Madisen Kuhn, Madisen eloquently analyzes some of life's universal themes within the framework of a house. Whether it's the garden, the bedroom, or the front porch, Madisen takes you into her own "home," sharing some of the most intimate parts of her life so that you might also, someday, feel free to share some of yours. Filled with beautiful hand-drawn illustrations from Melody Hansen, this boldly intimate, preternaturally wise, and emotionally candid collection encourages you to consider what home means to you—whether it's in the lush, green-lawned suburbs or a city apartment—and, more importantly,*

*explores how you can find it even when home feels like it's on the far-off horizon.*

*The Lioness Awakens is an illustrated work of short poems with a bite. Lauren Eden writes provocative poetry about love, sexuality, heartbreak, and feminism, combined in a creative expression of female empowerment and confidence...*

*Black Girl, Call Home*

*Barbie Chang*

*Notes on the Great Work of Meeting Yourself*

*The Porsche Santiago Story*

*A Novel*

"To read Maggie Smith is to embrace the achingly precious beauty of the present moment." —Time From the award-winning poet and bestselling author of *Keep Moving* and *Good Bones*, a stunning poetry collection that celebrates the beauty and messiness of life. With her breakout bestseller *Keep Moving*, Maggie Smith captured the nation with her "meditations on kindness and hope" (NPR). Now, with *Goldenrod*, the award-winning poet returns with a powerful collection of poems that look at parenthood, solitude, love, and memory. Pulling objects from everyday life—a hallway

mirror, a rock found in her son's pocket, a field of goldenrods at the side of the road—she reveals the magic of the present moment. Only Maggie Smith could turn an autocorrect mistake into a line of poetry, musing that her phone “doesn't observe / the high holidays, autocorrecting / shana tova to shaman tobacco, / Rosh Hashanah to rose has hands.”? Slate called Smith's “superpower as a writer” her “ability to find the perfect concrete metaphor for inchoate human emotions and explore it with empathy and honesty.” The poems in *Goldenrod* celebrate the contours of daily life, explore and delight in the space between thought and experience, and remind us that we decide what is beautiful.

A dazzling debut collection of raw and explosive poems about growing up in a sexist, sensationalized world, from a thrilling new feminist voice. *i'm a good girl, bad girl, dream girl, sad girl* girl next door sunbathing in the driveway *i wanna be them all at once, i wanna be all the girls I've ever loved* —from “*Girl*” Lauded for the power of her writing and having attracted an online fan base of millions for her extraordinary spoken-word performances, Olivia Gatwood now weaves together her own coming-of-age with an investigation into our culture's romanticization of violence against women. At times blistering and riotous, at times soulful and



exuberant, *Life of the Party* explores the boundary between what is real and what is imagined in a life saturated with fear. Gatwood asks, How does a girl grow into a woman in a world racked by violence? Where is the line between perpetrator and victim? In precise, searing language, she illustrates how what happens to our bodies can make us who we are. Praise for *Life of the Party* "Delicately devastating, this book will make us all 'feel less alone in the dark.'"—Miel Bredouw, writer and comedian, *Punch Up the Jam* "Gatwood writes about the women who were forgotten and the men who got off too easy with an effortlessness and empathy and anger that yanked every emotion on the spectrum out of me. Imagine, we get to live in the age of Olivia Gatwood. Goddamn."—Jamie Loftus, writer and comedian, *Boss Whom Is Girl* and *The Bechdel Cast* "I've read every poem in *Life of the Party*. I've read each of them more than once. In some parts of the book the spine is already breaking because I've spent so much time poring over it and losing hours in this world Olivia Gatwood has partly created, but partly just invited the reader to enter on their own, caution signs be damned. This book is enlightening, inspiring, igniting, and f\*\*\*ing scary. I loved every word on every page with a ferocity that frightened me."—Madeline Brewer, actress, *The Handmaid's Tale*, *Orange Is the New*

Black, and Cam

Natural-born hustler Porsche Santiago refuses to accept her new life in juvenile detention after her family is torn apart and fights to regain what she has lost.

The debut collection from a 2021 Whiting Award and Guggenheim Fellow recipient whose “astounding, dolorous, rejoicing voice is indispensable” (Tracy K. Smith) *The Sobbing School*, Joshua Bennett’s mesmerizing debut collection of poetry, presents songs for the living and the dead that destabilize and de-familiarize representations of black history and contemporary black experience. What animates these poems is a desire to assert life, and interiority, where there is said to be none. Figures as widely divergent as Bobby Brown, Martin Heidegger, and the 19th-century performance artist Henry Box Brown, as well as Bennett’s own family and childhood best friends, appear and are placed in conversation in order to show that there is always a world beyond what we are socialized to see value in, always alternative ways of thinking about relation that explode easy binaries.

Top selling poet Sarah Kay releases her debut collection of work from the first decade of her career. Following the success of her breakout poem,

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"B," No Matter the Wreckage presents readers with new and beloved work that showcases Kay's skill for celebrating family, love, travel, history, and unlikely love affairs between inanimate objects ("Toothbrush to the Bicycle Tire"). Both fresh and wise, Kay's poetry allows readers to join in on her journey of discovering herself and the world around her. - 2011 TED speaker (recording has been viewed 3 million times online) - First book, "B" was ranked #1 Bestselling Poetry Book on Amazon - Featured on HBO, American Public Radio, Huffington Post, CNN.com, etc. - Founder and Co-Director of Project VOICE  
Putney

The Story of 8 Best Friends, 1 Year, and Way, Way Too Many Emails  
Goldenrod

Don't Tell Me Not to Ask Why

*"The struggle from late youth on, with and without God, agony, narcotics and love is a torment rarely recorded with such sustained eloquence and passion as you will find in this collection." --Fanny Howe This highly-anticipated debut boldly confronts addiction and courses the strenuous*

*path of recovery, beginning in the wilds of the mind. Poems confront craving, control, the constant battle of alcoholism and sobriety, and the questioning of the self and its instincts within the context of this never-ending fight. From "Stop Me If You've Heard This One Before" Sometimes you just have to leave whatever's real to you, you have to clomp through fields and kick the caps off all the toadstools. Sometimes you have to march all the way to Galilee or the literal foot of God himself before you realize you've already passed the place where you were supposed to die. I can no longer remember the being afraid, only that it came to an end. Kaveh Akbar is the founding editor of Divedapper. His poems appear recently or soon in The New Yorker, Poetry, APR, Tin House, Ploughshares, PBS NewsHour, and elsewhere. The recipient of a 2016 Ruth Lilly and Dorothy Sargent Rosenberg Fellowship from the Poetry Foundation and the Lucille Medwick Memorial Award from the Poetry Society of America, Akbar was born in Tehran, Iran, and currently lives and teaches in Florida.*

*The Crown Ain't Worth Much*, Hanif Willis-Abdurraqib's first full-length collection, is a sharp and vulnerable portrayal of city life in the United States. A regular columnist for MTV.com, Abdurraqib brings his interest in pop culture to these poems, analyzing race, gender, family, and the love that finally holds us together even as it threatens to break us. Terrance Hayes writes that Abdurraqib "bridges the bravado and bling of praise with the blood and tears of elegy." The poems in this collection are challenging and accessible at once, as they seek to render real human voices in moments of tragedy and celebration.

The companion to the classic anthology *Daughters of Africa*—a major international collection that brings together the work of more than 200 women writers of African descent, celebrating their artistry and showcasing their contributions to modern literature and international culture. Contributors include: Chimamanda Ngozi Adichie • Yrsa Daley Ward • Edwidge Danticat • Phillippa Yrsa De Villiers • Esi Edugyan • Eve Ewing • Nikki Finney • Roxane

*Gay • Margo Jefferson • Barbara Jenkins • Imbolo Mbue • Nnedi Okorafor • Chinelo Okparanta • Minna Salami • Zadie Smith • and more! Twenty-five years ago, Margaret Busby's Daughters of Africa was published to international acclaim and hailed as "an extraordinary body of achievement . . . a vital document of lost history" (Sunday Times) and "the ultimate reference guide" (Washington Post). New Daughters of Africa continues that tradition for a new generation. This magnificent follow-up to the original landmark anthology brings together fresh and vibrant voices that have emerged from across the globe in the past two decades, from Antigua to Zimbabwe and Angola to the United States. Key figures, including Margo Jefferson, Nawal El Saadawi, Edwidge Danticat, and Zadie Smith, join popular contemporaries such as Chimamanda Ngozi Adichie, Imbolo Mbue, Yrsa Daley-Ward, Taiye Selasi, and Chinelo Okparanta in celebrating the heritage that unites them. Each of the pieces in this remarkable collection demonstrates an uplifting sense of sisterhood, honors the strong links that*

*endure from generation to generation, and addresses the common obstacles female writers of color face as they negotiate issues of race, gender, and class and address vital matters of independence, freedom, and oppression. A glorious portrayal of the richness, magnitude, and range of these visionary writers, New Daughters of Africa spans a range of genres—autobiography, memoir, oral history, letters, diaries, short stories, novels, poetry, drama, humor, politics, journalism, essays, and speeches—demonstrating the diversity and extraordinary literary achievements of black women who remain underrepresented, and whose contributions continue to be underrated in world culture today.*

*Many of the poems included here are short and uplifting, with messages such as “be yourself,” “you are beautiful,” and “this too shall pass.” They combine the appeal of short, shareable poems with inspiration and encouragement. Also included are some of White’s lengthier prose pieces, which address his childhood, his relationship with his*

father, and past romantic relationships, among other things. Whatever the form, White takes inspiration from the everyday, writing about abstract topics like love, loss, depression, and resilience using concrete, relatable details and scenes.

Winterson enfolds her seventh novel within the world of computers, and transforms the signal development of our time into a wholly human medium. The story is simple: an e-mail writer called Ali will compose anything you like, on order, provided you're prepared to enter the story as yourself and risk leaving it as someone else. You can be the hero of your own life. You can have freedom just for one night. But there is a price, and Ali discovers that she, too, will have to pay it. The PowerBook reinvents itself as it travels from London to Paris, Capri, and Cyberspace, using fairy tales, contemporary myths, and popular culture to weave a story of failed but requited love.

No Matter the Wreckage



*Almost Home*

*The Sobbing School*

*The Terrible*

*Renaissance*

The bestselling author of *The Last Time I'll Write About You* delivers poetic anthems about growth and change that will embolden and empower you. *You Are Here* is Dawn Lanuza's newest collection of contemporary poetry that lends itself to the idea of giving ourselves second chances. These self-healing poems and words draw on central themes of self-love, self-discovery, and empowerment. In order to survive the vicissitudes of life, *You Are Here* boldly reminds readers to always choose themselves, and in times where it seems impossible, to find the courage and strength to start anew. "One of my favorite Filipina authors . . . a collection of modern poetry and prose that are meant to be read slowly and savored. These are little vignettes reflecting on love and loss." –Princess & Pages "Takes the reader on a hopeful journey from heartbreak to healing. Lanuza's straightforward writing includes many clever turns of phrase to delight the reader . . . [Her] poems explore the complexity of

womanhood.” –Rev. Rebecca Writes “I feel like this collection could help a lot of people dealing with depression (or mental illness in general) to feel seen and understood.” –Bookish Wanderess Praise for The Last Time I’ll Write About You “Poetry that hits you right in the feels. The magic of Lanuza’s writing flows effortlessly with every piece. Definitely left wanting more.” –Sab the Book Eater “As you read her work from start to finish, you’ll smile, cry, and maybe even laugh a little.” –She Sounds Like Her

Bone. Visceral. Close to. Stark.

FAIRYTALES FOR LOST CHILDREN is narrated by people constantly on the verge of self-revelation. These characters - young, gay and lesbian Somalis - must navigate the complexities of family, identity and the immigrant experience as they tumble towards freedom. Set in Kenya, Somalia and South London, these stories are imbued with pathos, passion and linguistic playfulness, marking the arrival of a singular new voice in contemporary fiction. Praise for FAIRYTALES FOR LOST CHILDREN: 'Fantastic writing. I am most highly impressed. I've read some of the stories more than once and saw in each of them plenty of talent

everywhere - in every sinew and vein.' - NURUDDIN FARAH 'There is nothing more humbling than good writing except when the author is fiercely beautiful and ferociously generous of heart. That Diriye Osman should possess so much talent is only fair in light of his goodness. Read this book.' - MESHELL NDEGEOCELLO -The characters in these fairy tales are displaced in multiple, complicated ways. But Osman's storytelling creates a shelter for them; a warm place which is both real and imaginary, in which they find political, sexual, and ultimately psychic liberation.' - ALISON BECHDEL 'East Africa. South London. Queer. Displaced. Mentally Ill. My excitement over Osman and his writing comes, in part, out of delight at the impossibility of categorisation.' - ELLAH ALLFREY The Telegraph

A transformative, euphoric memoir about finding solace in the unexpected for readers of *H is for Hawk*, *It's Not Yet Dark*, and *When Breath Becomes Air*. Ruth's tribe are her lively children and her filmmaker and author husband Simon Fitzmaurice who has ALS and can only communicate with his eyes. Ruth's other "tribe" are the friends who gather at the cove in Greystones, Co. Wicklow, and regularly throw themselves into the freezing cold

water, just for kicks. The Tragic Wives' Swimming Club, as they jokingly call themselves, meet to cope with the extreme challenges life puts in their way, not to mention the monster waves rolling over the horizon. Swimming is just one of the daily coping strategies as Ruth fights to preserve the strong but now silent connection with her husband. As she tells the story of their marriage, from diagnosis to their long-standing precarious situation, Ruth also charts her passion for swimming in the wild Irish Sea--culminating in a midnight swim under the full moon on her wedding anniversary. An invocation to all of us to love as hard as we can, and live even harder, *I Found My Tribe* is an urgent and uplifting letter to a husband, family, friends, the natural world, and the brightness of life.

The book is divided into four chapters, and each chapter serves a different purpose. Deals with a different pain. Heals a different heartache. *Milk and Honey* takes readers through a journey of the most bitter moments in life and finds sweetness in them because there is sweetness everywhere if you are just willing to look.

Who Is Mary Sue?

**An International Anthology of Writing by Women of African Descent**

**Falling Through Love**

**Sour Honey & Soul Food**

**Poems That Touch the Heart**

**“yrsa daley-ward’s bone is a symphony of breaking and mending. . . . she lays her hands on the pulse of the thing. . . . an expert storyteller. of the rarest. and purest kind.” —nayyirah waheed, author of salt. From the celebrated poet Yrsa Daley-Ward, a poignant collection of poems about the heart, life, and the inner self. Foreword by Kiese Laymon, author of Heavy: An American Memoir Bone. Visceral. Close to. Stark. The poems in Yrsa Daley-Ward’s collection bone are exactly that: reflections on a particular life honed to their essence—so clear and pared-down, they become universal. From navigating the oft competing worlds of religion and desire, to balancing society’s expectations with the raw experience of being a woman in the world; from detailing the experiences of growing up as a first generation black British woman, to working through situations of dependence and abuse; from finding solace in the echoing caverns of depression and loss, to exploring the vulnerability and redemption in falling in love, each of the raw and immediate poems in Daley-Ward’s bone resonates to the core of what it means to be human. “You will come away bruised. You will**

**come away bruised but this will give you poetry.”**

**The most beguilingly seductive novel to date from the author of *The Passion and Sexing the Cherry*. Winterson chronicles the consuming affair between the narrator, who is given neither name nor gender, and the beloved, a complex and confused married woman. “At once a love story and a philosophical meditation.” —New York Times Book Review.**

**"A literary coming-of-age poetry collection, an ode to the places we call home, and a piercingly intimate deconstruction of daughterhood, *Black Girl, Call Home* is a love letter to the wandering black girl and a vital companion to any woman on a journey to find truth, belonging, and healing. As a competitive spoken-word poet who draws large crowds of people, Jasmine Mans's collection is divided into six sections, each with a corresponding active telephone number where she has recorded excerpts of her poems. You can listen now, just dial! Using poetry to bring change to the world with positive agitation and hoping to prompt dialogue where there is normally fear, poet Jasmine Mans explores the intersection of race, feminism, and queer identity in her latest collection *Black Girl, Call Home...*"--**

**bonePenguin**

**Winner of the PEN Ackerley Prize • Longlisted for the 2019 PEN Open Book Award “Devastating and lyrical.” —The New York Times “Suspenseful and**

**affecting.” —The New Yorker From the celebrated poet behind bone, a collection of poems that tells a story of coming-of-age, uncovering the cruelty and beauty of the world, going under, and finding redemption Through her signature sharp, searing poems, this is the story of Yrsa Daley-Ward and all the things that happened. “Even the terrible things. And God, there were terrible things.” It’s about her childhood in the northwest of England with her beautiful, careworn mother Marcia; the man formerly known as Dad (half fun, half frightening); and her little brother Roo, who sees things written in the stars. It’s also about the surreal magic of adolescence, about growing up and discovering the power and fear of sexuality, about pitch-gray days of pills and powder and connection. It’s about damage and pain, but also joy. With raw intensity and shocking honesty, The Terrible is a collection of poems that tells the story of what it means to lose yourself and find your voice. “You may not run away from the thing that you are because it comes and comes and comes as sure as you breathe.”**

**Fairytales for Lost Children**

**You Are Here**

**Life of the Party**

**Zimbabwe**

**Teaching My Mother How to Give Birth**

One of the most recognizable young poets in America, Olivia Gatwood dazzles

with her tribute to contemporary American womanhood in her debut book, *New American Best Friend*. Gatwood's poems deftly deconstruct traditional stereotypes. The focus shifts from childhood to adulthood, gender to sexuality, violence to joy. And always and inexorably, the book moves toward celebration, culminating in a series of odes: odes to the body, to tough women, to embracing your own journey in all its failures and triumphs.

"Literary pointillism on a funky-out canvas."

If you're going to let me burn, the least you could do is stick around and watch the show. *You Only Love Me When I'm Suffering* is a naked and powerful poetic portrait of love, heartbreak, and restoration. In this book of 200 poems from noteworthy Instagram poet Jon Lupin—better known as The Poetry Bandit—you find a poetic trellis with heartfelt words and raw emotion coiling in and around frame. Immerse yourself in the thoughts, musings, and wisdom that more than 100,000 Instagram followers have already found with The Poetry Bandit's *You Only Love Me When I'm Suffering*.

A vibrant and powerful collection of poetry delves into the realms of love, family death, and rebirth by rejoicing in the promise of the future and surveying the past. "When you're dumb enough for long enough, you're gonna meet someone too smart to love you, and they're gonna love you anyway, and it's gonna go so



poorly," Neil Hilborn writes in his debut full-length collection, OUR NUMBERED DAYS. In 2013, Hilborn's poem "OCD" went viral, and has amassed over 11 million views to date. While this collection ruminates on love, heartbreak, and mental illness, these poems are anything but saccharine. Hilborn uses the same humor and self-deprecation that propelled "OCD" to success in order to make his unmatched vulnerability all the more powerful. Ultimately, Hilborn is a poet of the people: his work is accessible, honest, and entertaining; a revitalizing entry in contemporary poetry.

Flyy Girl

New Daughters of Africa

Our Numbered Days

Milk and Honey

Calling a Wolf a Wolf

*Sometimes life tastes sweet, sometimes life leaves a bitter taste in your mouth. Sometimes life is spiced up through natural events, sometimes life feels bland and tasteless. Sour Honey and Soul Food, is a book which explores the beauty and intricacies of love, life and connections, through poetry. Billy Chapata's third book looks to touch on the variety of flavors we taste, on this beautiful journey we call life.*

*From a fresh new voice with talent to burn comes this brash bitter sweet novel about Tracy Ellison, a young girl with knockout looks, slanted hazel eyes, tall hair, and attitude, as she*

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*comes of age during the hip-hop era. Motivated by the material life, Tracy, her friends, and the young men who will do anything to get next to them are plunged into a world of violence, gratuitous sex, and heartbreak. Slowly, Tracy begins to examine her life, her goals, and her sexuality—as she evolves from a Flyy Girl into a woman. A captivating tale, written with fluid narrative and contemporary dialect, Flyy Girl captures the complete feel and sounds of the streets and is destined to become an urban classic.*

*Based on the column of the same name that appeared in The Toast, Hey Ladies! is a laugh-out-loud read that follows a fictitious group of eight 20-and-30-something female friends for one year of holidays, summer house rentals, dates, brunches, breakups, and, of course, the planning of a disastrous wedding. This instantly relatable story is told entirely through emails, texts, DMs, and every other form of communication known to man. The women in the book are stand-ins for annoying friends that we all have. There's Nicole, who's always broke and tries to pay for things in Forever21 gift cards. There's Katie, the self-important budding journalist, who thinks a retweet and a byline are the same thing. And there's Jen, the DIY suburban bride-to-be. With a perfectly pitched sardonic tone, Hey Ladies! will have you cringing and laughing as you recognize your own friends, and even yourself.*

*This book is not for healing, it is a shelter for your breaking you will leave but you'll leave whole. This prolific collection of poems; -Broken Wishbones & Empty Spaces- explains what it means to be broken, how it feels to be broken, and how it feels to thirst for love while being broken. It is a book that understands and justifies the melancholy in love. Yet amidst this hurt, it still acknowledges love as a good thing, if only we could find it, give it, and take it the right way. -Broken Wishbones & Empty Spaces- heals a reader simply by acknowledgment. It*

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*skillfully teaches how to gracefully bear love's forlorn. Pyrokardia's second collection of poetry couldn't have been written in a better way and it is a perfect comrade and companion to his first collection titled -A Beautiful Mess-.*

*all of theunsleeping. gold sweeping. poems.i have in my hands.*

*The Lioness Awakens*

*A Storyteller's Memoir*

*Hey Ladies!*

*Songs with Our Eyes Closed*

*You Only Love Me When I'm Suffering*

"With astringent understatement and wry economy, with nuance and intelligence and an enviable command of syntax and poetic line, Victoria Chang dissects the venerable practices of cultural piety and self-regard. She is a master of the thumbnail narrative. She can wield a dark eroticism. She is determined to tackle subject matter that is not readily subdued to the proportions of lyric. Her talent is conspicuous." "Linda Gregerson "Chang's voice is equal parts searing, vulnerable, and terrified." "American Poets Barbie Chang, Victoria Chang explores racial prejudice, sexual privilege, and the disillusionment of love through a reimagining of Barbie—perfect in the cultural imagination yet repeatedly falling short as she pursues the American dream. This energetic string of linked poems is full of wordplay, humor, and biting social commentary involving the quote-unquote speaker, Barbie Chang, a disillusioned Asian-American suburbanite. By turns woeful and

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passionate, playful and incisive, these poems reveal a voice insisting that "even silence is not silent." From "Barbie Chang Lives": Barbie Chang lives on Facebook has a house on Facebook street so she can erase herself Facebook is a country with no trees it allows her to believe people love her don't want to cover her Barbie Chang . . . Victoria Chang is the author of three previous poetry books. In 2013, she won the PEN Center USA Literary Award and a California Book Award. Chang teaches poetry at Chapman University and lives in Southern California.

New American Best Friend

The Crown Ain't Worth Much

A Deeper Love Inside

Poems

The How