



Sohail Salem
2025.7.12

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Elias Sanbar was born in Haifa in 1947 and forced into exile in Beirut with his family in 1948. He is one of the leading intellectual figures of the Palestinian national movement and served as Palestine's ambassador to UNESCO. In addition to being a historian and essayist, Sanbar is recognized for translating the poetry of Mahmoud Darwish into French.

Willard Wood grew up in France and has translated more than thirty works of fiction and nonfiction from the French. He has won the Lewis Galantière Award for Literary Translation and received a National Endowment for the Arts Fellowship in Translation. He lives in Norfolk, Connecticut.

FROM **PALESTINE EXPLAINED FOR EVERYONE**

Where does the history of Palestine start?

You could say that the history of Palestine starts with Canaan and the Bible, or the Roman conquest and the Gospels, the Byzantines and the Arab Conquest, the Crusades and Saladin, or with the Ottoman Empire. You could also approach it through the three great monotheistic religions: Judaism, Christianity, and Islam. Or start with the secular rivalry between the valleys of the Nile and the Euphrates, with the great civilizations of pharaonic Egypt on one side and Sumer and Babylon on the other. All of these are reasonable starting points for telling Palestine's story. They also make the point that a "beginning," in the sense of a zero hour, does not in fact exist.

But I guess your question is really about Palestine's contemporary history, and in that case, unfortunately, it's tied to the so-called conflict. You would have to go back to the end of the nineteenth century, when Theodor Herzl, a Viennese journalist, first developed his project of finding "a permanent haven for the Jewish people." He did not yet address the issue of a Jewish state, but he questioned whether, persecuted as they were, Jews could live mixed together with other ethnicities and religions. At the time, we should note, Herzl was himself an assimilated and assimilationist Jew. This was true of many Jews in Europe in the nineteenth century, who looked to achieve gradual emancipation and participate fully in their societies at a later stage.

Elias Sanbar

PALESTINE EXPLAINED FOR EVERYONE

A CONVERSATION

An eminent historian and diplomat answers fundamental questions about Palestine in this powerful, accessible account of its people's struggle for rights and recognition from the late nineteenth century to today.

The history of Palestine—the cradle of the three monotheistic faiths—dates back to that of the “people of the Holy Land,” which is why everyone senses, however vaguely, that the fate of the world is being played out there. In 1948 the creation of the State of Israel thrust the region into the global spotlight for decades to come. That spotlight has burned even more intensely since October 7, 2023, and the war currently ravaging Gaza.

Elias Sanbar, a leading intellectual figure of the Palestinian national movement who served as a negotiator for the Oslo Accords, places these events within the continuum of a history that countless commentaries have distorted or suppressed: the vibrant, multifaceted society that existed prior to the British Mandate and the Zionist project; the expulsions of 1948; the Palestinian resistance; and the repeatedly obstructed paths toward recognition and a two-state coexistence. The story of Palestine is the story of a country that its people carried with them into exile—and of a long struggle that, despite the crushing oppression of the present moment, is far from over.

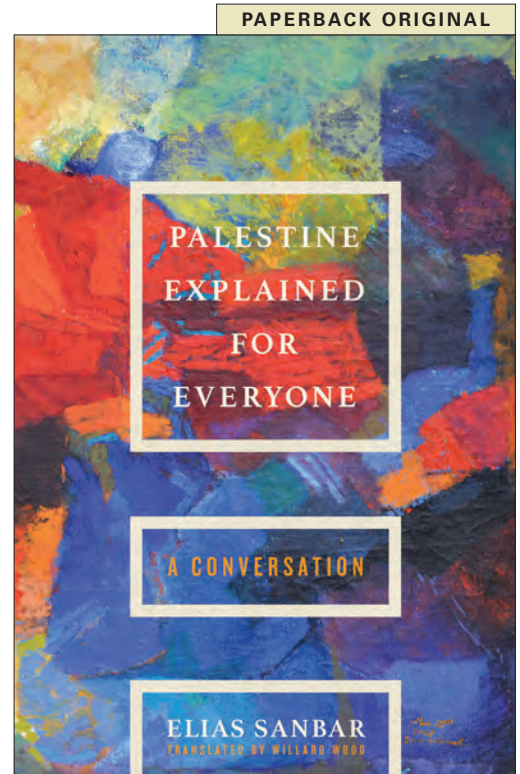
PRAISE FOR **PALESTINE EXPLAINED FOR EVERYONE:**

“One of Palestine’s leading voices...[Sanbar] is among those tirelessly advocating to put the Palestinian question back into a long-term context.”

— FRANCE 24

“Sanbar is a major figure in the Palestinian national movement... While readily acknowledging the wrongs of his own camp, he highlights the cracks that may one day bring down the edifice of mutual denial against which peace talks repeatedly run aground.”

— ÉTUDES



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FROM **LIE CONCIERGE**



© Shinchosha

Kikuko Tsumura is a writer from Osaka, Japan. She is the winner of the PEN/Robert J. Dau Short Story Prize and numerous Japanese literary awards including the Dazai Osamu Prize, Noma Literary Prize, Akutagawa Prize, Oda Sakunosuke Prize, Kawabata Yasunari Literary Prize, Murasaki Shikibu Literary Prize, Tanizaki Jun'ichirō Prize, and a New Artist award for *There's No Such Thing as an Easy Job*.

Yuki Tejima is a translator from the Japanese whose projects include Mizuki Tsujimura's *Lost Souls Meet Under a Full Moon* and *How to Hold Someone in Your Heart*, Kumi Kimura's *Someone to Watch Over You*, and Emi Yagi's *When the Museum Is Closed*, among others. Raised in California, she now divides her time between Los Angeles and Tokyo.

My avatar, whom I've named KAKIAGE-SOBA after the noodle-shop staple, is a pale-faced knight in full body armor and red-rimmed glasses, and she's now down to her last two hit points. And it's only morning. As a pixelated icon she is the picture of calm, but if this were real life, she'd be lying on the ground, coughing up blood, gasping for her final breath. Beaten to a pulp by the monster aka the Bad Habit I just can't seem to quit.

I feel for KAKIAGE-SOBA, the playable character in my habit-tracking app that turns your life into a game. Really I do. It's just that I have no other way to remind myself, besides hitting the *I messed up* button and inflicting pain on the poor knight, that once again I am thinking about Manami, mentally composing and recomposing sentences I would never say out loud, suspecting that she secretly looks down on me, wondering where our previously equal relationship went awry. Every time I press the button, KAKIAGE-SOBA takes a hit of six points, give or take. Her max HP is fifty, which means I've 'messed up' eight times today. It's eight in the morning. I'm still on my morning commute. I haven't even messed up in the truest sense of the word; my self-directed rage has simply driven me to pound the button eight times. I know that she exists for the sole purpose of taking punishment on my behalf, but being pummeled day after day by a button pusher with no control over her emotions? If I were KAKIAGE-SOBA, I'd be fuming.

Kikuko Tsumura

LIE CONCIERGE

STORIES

With charmingly dry humor, these eleven stories take us inside the minds of ordinary women in Japan as they juggle life and work.

When a new acquaintance inspires more anxiety than excitement, Minori comes up with an excuse to cancel their plans. This small, seemingly harmless lie sets Minori on an unexpected path, and soon she's offering creative solutions to the social dilemmas of her niece, her niece's classmate, and even her own boss. At a certain point, she has to ask herself: Is all this lying worth the trouble? What if we were just honest with each other?

Struggling to overcome her bad habits with the help of an app, Ms. Iwasaki meets Ms. Nakayama, who has found a unique way to relieve stress in the employee parking lot. Ms. Kurata contends with the meanness of her younger colleagues as well as the sullen attitude of her high-school-aged son. Ms. Yokoi is responsible for organizing Mr. Maruoka's farewell party after forty-two years of work, but where do you take a man who's been out to drink more than two thousand times?

Shrewdly funny and deeply empathetic, Kikuko Tsumura's stories play up the absurdities of the modern world while capturing moments of genuine emotion and connection between women at different stages of life, searching for meaning.

PRAISE FOR **THERE'S NO SUCH THING AS AN EASY JOB:**

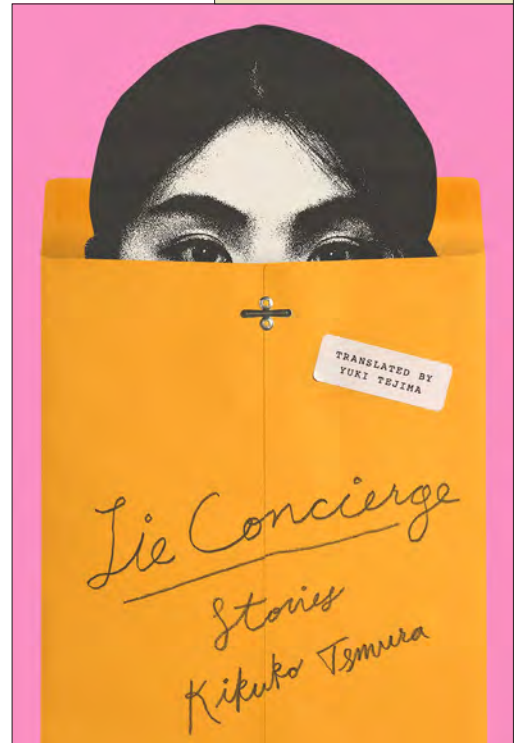
"Tsumura's 21st-century response to Herman Melville's 'Bartleby, the Scrivener.' [Polly Barton's translation] encourages us to imagine the voice of Tsumura's narrator/avatar as both cheeky and self-deprecating, the perfect balance to wage a stealth feminist revolution."

— **NPR**

"A revelation that plays out through Tsumura's sharp prose and biting observations on late capitalism."

— **TIME**, Best New Books

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© Andrea Tejeda K

Patricia Gherovici is a psychoanalyst and analytic supervisor in private practice in Philadelphia and recipient of the Sigourney Award. A three-time winner of the Gradiva Award, she is also the recipient of the Boyer Prize and the American Board and Academy of Psychoanalysis Book Prize. She is the author or editor of numerous books, including *Transgender Psychoanalysis: A Lacanian Perspective on Sexual Difference and Psychoanalysis, Gender, and Sexualities: From Feminism to Trans**. She is an Honorary Member at the Institute for Psychoanalytic Training and Research (IPTAR), Founding Member of Das Unbehagen, and cofounder and trustee of Pulsion: The International Institute of Psychoanalysis and Psychoanalytic Psychosomatics, New York.

FROM *THE PUERTO RICAN SYNDROME*

The joke landed badly. On October 27, 2024, in the last stretch of the presidential campaign, a comedian named Tony Hinchcliffe took the stage at the hallmark Madison Square Garden to warm up the crowd for Donald Trump and paused to share what he apparently considered an observation: “I don’t know if you guys know this, but there’s literally a floating island of garbage in the middle of the ocean right now. I think it’s called Puerto Rico.” By morning, the machinery of outrage had cranked into motion. But the outrage, however predictable, missed the more interesting point, which was what the joke required of its audience. For it to work—for it to land, in the comedian’s parlance—the crowd had to feel, somewhere below explicit thought, that Puerto Rico occupied a specific position in the American imagination: close enough to be useful, distant enough to be mocked. This is a position that has been carefully maintained for more than a century, and it is not accidental. Sigmund Freud, in his study of wit and its relation to the unconscious, observed that jokes function as a kind of smuggler: they get past the internal censor what sober speech would never permit. Hinchcliffe wasn’t being outrageous. He was being honest about what the room already believed.

Puerto Rico has been a United States territory since 1898. Its residents are American citizens who can be drafted into American wars but cannot vote in American presidential elections unless they reside in the mainland. Its infrastructure has been in a state of managed deterioration for decades, periodically catastrophic, as after Hurricane Maria in 2017, the deadly storm that killed nearly three thousand people, when the head of the government of the wealthiest nation in history responded, among other things, by throwing paper towels at a crowd of survivors.

Patricia Gherovici

THE PUERTO RICAN SYNDROME

REVISED EDITION

A revised edition of the award-winning historical account that offers timely insights into psychoanalysis and Hispanic experiences in America.

During the 1950s, U.S. Army medical officers noted a puzzling new syndrome that contemporary psychiatry could neither explain nor cure: Puerto Rican soldiers under stress exhibited a dramatic form of pseudo-epilepsy, foaming at the mouth, screaming, biting, kicking, shaking in seizures, and fainting. The phenomenon seemed to correspond to a serious neurological disease, yet physical examination failed to identify any sign of an organic origin. This unusual set of symptoms was designated "Puerto Rican Syndrome."

In this lucid, sophisticated work, Patricia Gherovici thoroughly examines the so-called Puerto Rican Syndrome in the modern world, its social and cultural implications for the growing Hispanic populations in the United States and, therefore, for the U.S. as a whole. As a mental illness that is, allegedly, uniquely Puerto Rican, this syndrome links nationality and culture to a psychiatric disease whose reappearance recalls the spectacular hysteria that led to the discovery of the unconscious and the birth of psychoanalysis. Gherovici beautifully and systematically uses the combined insights of Freud and Lacan to examine the current state of psychoanalysis and Hispanic communities in America. Blending these insights with history, current events, and her own case material, Gherovici provides a startling, fresh look at Puerto Rican Syndrome as social and cultural phenomenon. She sheds new light on the future of American society and argues that psychoanalysis is not only possible, but also much needed in the barrio.

PRAISE FOR *THE PUERTO RICAN SYNDROME*:

"A short circuit occurs when two currents to be kept apart meet, thus producing an explosive disturbance of the system. Gherovici's book is such a short circuit, bringing together Lacanian psychoanalysis at the highest conceptual level and the concrete experience of social work among Puerto Ricans in Philadelphia. The result is breathtaking: the proof that top theory and engaged social experience need each other. A must for everyone!"

—SLAVOJ ŽIŽEK

PAPERBACK ORIGINAL

THE PUERTO RICAN SYNDROME



REVISED EDITION

Patricia Gherovici

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© Massimo Sestini

Giorgio van Straten is the author of several novels, including the prize-winning *My Name, A Living Memory*. He has translated into Italian the works of authors such as Rudyard Kipling, Jack London, and Robert Louis Stevenson. From 2015 to 2019 he was the director of the Italian Cultural Institute in New York and is currently president of the Fondazione Alinari, one of the oldest and most important photographic archives in the world.

Jill Foulston is a writer and editor as well as a translator. She has translated works by Alba de Céspedes, Erri de Luca, Maddalena Vaglio Tanet, Piero Chiara, Marco Balzano, and Augusto De Angelis, and has twice been short-listed for the American Literary Translators Association's Italian Prose in Translation Award.

FROM **THE REBEL**

Nada felt as if her life were swinging between two states of mind, apparently opposites but occasionally coming together.

On the one hand, there was her daily routine at her in-laws' shop, where her days were spent helping out with the heavy duties they piled on her: counter assistance, cleaning, running errands, and dealing with the stamps taken from ration cards, which were by then the only way for many to obtain food. As soon as fresh supplies were delivered, the street outside the shop would throng with people who feared going without the little that was being distributed.

During those hours, Nada kept her one-year-old daughter, Ambretta, in a stroller across the counter in the customers' side of the shop, so she could see her as she worked. In the evening, after she'd eaten with her parents-in-law, she would go home and put Ambretta to bed before collapsing with fatigue.

The following day it would all start up again, exactly as before: the same tough look on the face of her father-in-law, Luigi. He made everyone stand up to listen to the war bulletins, and his goodbyes to his sons as they left for the front were full of joy (*There are no draft dodgers in this house*, he'd repeat, casting a defiant look at his daughter-in-law and the world); the same sticky sweet phrases from her mother-in-law, Gina, who acted like she was treating Nada differently from her husband but then used her like a servant. Nada felt alone, bewildered, disheartened, abandoned. Bruno, her husband, was in Africa, having volunteered for the army (she'd learned recently), and her parents had been evacuated to somewhere near Empoli—she wasn't even sure where. Unreachable. Those distant, haughty parents-in-law—as if they couldn't forgive her for coming from a more humble background...She gave it her all, her strength of character, her will to endure, her love for her daughter, but something in that routine was killing her, turning her into a sort of robot.

Giorgio van Straten

THE REBEL

THE EXTRAORDINARY LIFE OF NADA PARRI

A fiercely brave Italian woman convinces a German soldier to work with the Resistance in this unforgettable World War II love story.

Tuscany, 1940s. At twenty years old, Nada lives as the single mother of a toddler. Her husband has left to fight in Africa, her family is far away, and she knows almost no one in her new home, the seaside town of Marina di Carrara. Hermann, a forty-year-old Nazi soldier, has a family of his own back in Germany.

They meet by chance one winter afternoon on the Tuscan hills and fall in love. They decide to escape together: she from an oppressive family, and he from an army whose values he doesn't share. They join the Resistenza, full of hope and drunk with love, convinced that the future is on their side.

Giorgio van Straten skillfully retraces Nada and Hermann's stunning, cinematic history, full of twists and turns, which will leave readers questioning the power of emotion and its consequences: Is love a force capable of overwhelming us, even making us risk our lives? Do the great dreams of youth impact our entire existence, or are they destined to become an inexhaustible source of nostalgia and frustration? Can the scars of such overwhelming experiences be hidden and forgotten?

PRAISE FOR *THE REBEL*:

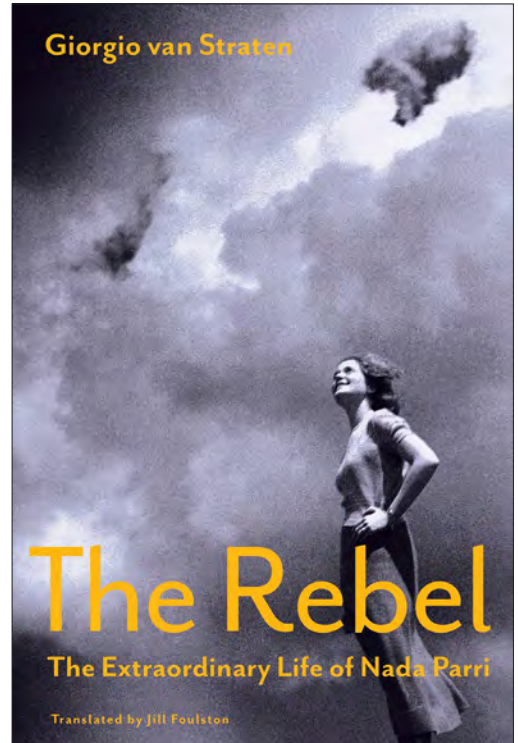
"A thrilling, multifaceted portrait of a woman far ahead of her time, as well as a reflection on what it means to write about a real person."

—RAI CULTURA

"A rare, precious book, at once historic and thoroughly modern..."

The figure of Nada Parri comes pulsingly alive in these pages, thanks to the rich language."

—EDOARDO NESI, author of *Story of My People*



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Janine di Giovanni has reported on eighteen wars and investigated three genocides around the world. The author of eight books, she is a contributing writer for *Vanity Fair* and a frequent contributor to the *New York Times*, *Washington Post*, *Granta*, and *Foreign Affairs*. Her work is widely anthologized and has global impact, earning her the International Women's Media Foundation's Courage in Journalism Award, two Amnesty International Prizes, the Blake-Dodd Prize from the American Academy of Arts and Letters for her lifetime body of work, the National Magazine Award, a Guggenheim Fellowship, and others. She is a lifetime member of the Council on Foreign Relations and currently serves as Executive Director of The Reckoning Project, a war crimes NGO. She is also a senior fellow at Yale University's Jackson Institute for Global Affairs, and has held fellowships at the Council on Foreign Relations, Yale Law School, and Johns Hopkins University. A graduate of the Iowa Writers' Workshop, the Fletcher School of Law and Diplomacy at Tufts University, and the University of London, she lives in Paris and has one son.

FROM **EVIDENCE**

I awoke on New Year's Day with a clear but strange voice in my head saying *this will be your last year on earth*.

Looking back on this, I am not sure I have an answer. The feeling was not rational; nor did it come from a place of logic. It was a question of my hypervigilance, as though a future catastrophe were unfolding. I felt as though a threat detection alarm was constantly alerted; that something was wrong even when nothing was happening. That the world could take everything from you; that it would take everything from you. The emotion was exhausting: as though nothing I could do could settle my nervous system, the belief deep held in my body rather than my intellect.

It was also utterly unrealistic. I had survived so much, and at last was living something akin to a peaceful life. I was healthy, strong; my body functioned well as long as I had enough sleep. My home was far from anywhere that would put me in danger. There were no wars, earthquakes, tsunamis, or hurricanes where I lived. My past wartime injuries had long ago faded from my physical body, leaving only internal scar tissue buried in areas that no one could see.

I had stopped drinking alcohol almost entirely after my sister died, decades before, and I rarely took drugs anymore except for sleeping pills when I traveled. If I did once have a death wish, putting myself in harm's way unnecessarily, I no longer did. I wanted to live. Everything was in its proper place. And yet, I was suddenly seized with a strong urge to sort through my papers, make sure my documents were in order, and attend to the many things I have left unfinished.

Janine di Giovanni

EVIDENCE

A NOVEL

A Bosnian refugee's search for the son she gave up reveals the far-reaching effects of trauma and the power of connection in this heart-wrenching novel by an award-winning war correspondent.

A survivor of the Bosnian war who channels her experiences into a career in international law and humanitarian work, Hana decides to return to Sarajevo on a deeply personal and gripping quest: the search for the son she gave up for adoption amid the chaos and brutality of a disintegrating nation.

Haunted by fragmented memories, Hana pieces together testimony from fellow survivors, driven by the possibility that her child may still be alive. Can he be remembered? Can he be found? And what would it mean to love him? To be loved by him?

This profoundly affecting novel explores the enduring impact of war on individual lives, the complexities of motherhood and survival, and the arduous journey of confronting a past that refuses to be forgotten. It is a story of love and war, loss, and, ultimately, redemption.

PRAISE FOR *THE MORNING THEY CAME FOR US*:

"Like the work of the Belarussian Nobel laureate Svetlana Alexievich, Ms. di Giovanni's book gives voice to ordinary people living through a dark time in history."

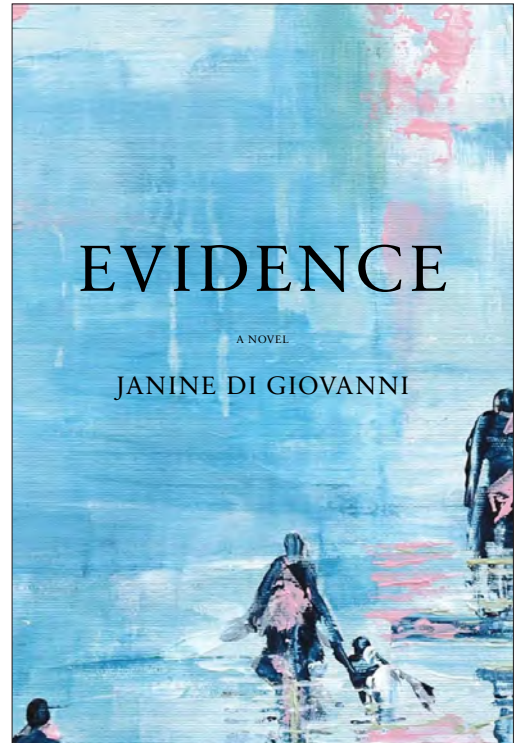
— MICHIKO KAKUTANI, *NEW YORK TIMES*

"It is crucial to reveal the human stories behind the news... di Giovanni does this with heartbreaking eloquence."

— ELIF SHAFAK, *FINANCIAL TIMES*

"Necessary, difficult, and elating...clear-eyed and engaged in the best sense."

— ROBIN YASSIN-KASSAB, *THE GUARDIAN*



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- Major indie bookstore outreach and promotions
- Print and digital advertising
- Email and social media marketing campaign
- DRCs available on Edelweiss



© Håkan Sandberg

Lina Wolff was born in Lund, Sweden, and lived for several years in Spain and Italy, where she worked as a translator. She arrived on the literary stage in 2009 with the publication of *Many People Die Like You*, a collection of short stories set in Spain and in the south of Sweden. In 2012 her debut novel, *Bret Easton Ellis and the Other Dogs*, won the Vi Magazine Literature Prize. Her second novel, *The Polyglot Lovers*, won Sweden's highest literary award, the August Prize for Fiction, in 2016, and has been translated into seventeen languages. *Carnality* (Other Press, 2022) was awarded the prestigious Aftonbladet Literature Prize in 2019, and *The Corpses We Planted* won the August Prize for Fiction in 2025.

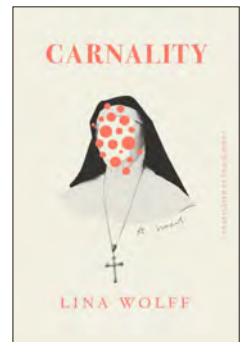
Frank Perry's translations of Sweden's leading writers have won prizes from the Swedish Academy and the Writer's Guild of Sweden. His translation of Lina Wolff's *Bret Easton Ellis and the Other Dogs* was the 2017 winner of the Oxford-Weidenfeld Prize and was awarded the triennial Bernard Shaw Prize for best literary translation from Swedish.

FROM **THE CORPSES WE PLANTED**

It has been said of our village that there are perverts and pedophiles lurking behind every bush. Whatever the truth of that claim, you would have to admit we turned out pretty well. With a start like that, I mean. But when it comes to perverts, pedophiles, and let's not forget the eel-heads—who those northerners making comments about our village always overlook—I know they are a dime a dozen by now, and not just where we come from. I've seen many of your prettily packaged pedophiles and eel-heads in bars in very different places from our village. Far more cosmopolitan places such as Lund, Malmö, and Stockholm and, in those bars, the suits, the Standard Swedish, and the glowing facial skin have all played a part in helping them conceal their true selves. Not that that's any use when someone like me turns up, because I can spot people like that from a mile away. I don't even have to look them in the eye. I just know they're sitting there, and I could easily go up to them, well maybe not the perverts but the pedophiles, and grab them by the head and bash them into the bar counter. I'd be more than happy to do that, and the fact that I haven't would be down to sensitivity on my part.



The Devil's Grip
PB | \$17.99/\$23.99C
978-1-63542-420-1



Carnality
PB | \$18.99/\$24.99C
978-1-63542-074-6

Lina Wolff

THE CORPSES WE PLANTED

A NOVEL

In this enthralling modern fairy tale from the acclaimed author of *The Devil's Grip*, two sisters grapple with the dark past of their Swedish village and the possibility of escape.

"It's this village," I said.

"How do you mean?"

"Foolish and horrific at one and the same time."

"That is so true, Jolly. Someone ought to write about it."

Jolly and Peggy grow up as foster kids in a village in the depths of the southernmost county of Sweden. It is a place that brings out the best and the worst in people, a place of legends and truths, as vibrant as it is ill-fated. Peggy dreams of a different life, one of books and academia, while it becomes Jolly's responsibility to make sense of their strange upbringing: The ghost of a nineteenth-century author, the violence that seems to sprout from the ground, taking root inside the villagers and warping their foster family's role in the community. Not to mention the book that is rumored to be bound in human skin, the countless murders, and the sense of shame that is synonymous with living in a cursed place.

A chilling tale of courage and hope, *The Corpses We Planted* speaks to the powerful bond between sisters and the remarkable light that can emerge from darkness.

PRAISE FOR **CARNALITY**:

"When an author succeeds, as Wolff does, it replicates the optimal sensation of intoxication...mind-bending...astonishing...beautiful."

— **NEW YORK TIMES DAILY ARTS**

"Spellbinding...Wolff poses fascinating questions about the nature of morality and attachment throughout the propulsive narrative, making for a triumph of ingenuity. Readers won't want this to end."

— **PUBLISHERS WEEKLY** (starred review)

PAPERBACK ORIGINAL



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FICTION

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Photo by Alessandro Meggi

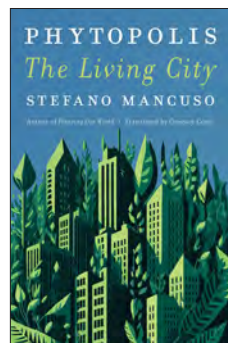
Stefano Mancuso is one of the world's leading authorities in the field of plant neurobiology, which explores signaling and communication at all levels of biological organization. He is a professor at the University of Florence and has published more than 250 scientific papers in international journals. His previous books include *Phytopolis* (Other Press, 2025), *Planting Our World* (Other Press, 2023), *The Nation of Plants* (Other Press, 2021), *The Incredible Journey of Plants* (Other Press, 2020), *The Revolutionary Genius of Plants: A New Understanding of Plant Intelligence and Behavior*, and *Brilliant Green: The Surprising History and Science of Plant Intelligence*.

Gregory Conti has translated numerous works of fiction, nonfiction, and poetry from Italian including works by Emilio Lussu, Rosetta Loy, Elisa Biagini, and Paolo Rumiz. He is the translator of Stefano Mancuso's *Phytopolis*, *The Nation of Plants*, and *The Incredible Journey of Plants*, as well as Cristina De Stefano's *The Child Is the Teacher*. He is a regular contributor to the literary quarterly *Raritan*.

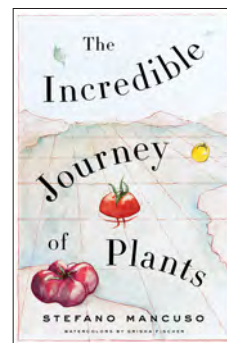
FROM *THE CANTICLE OF EARTH*

“Canticle of the Sun” subverts all hierarchical representations of reality, which, going all the way back to Aristotle, have envisioned an ascending scale of minerals, plants, animals, and finally, at the apex of the pyramid, the perfect being: humankind. The revolution of the Franciscan lexicon of calling each element of life, animate or inanimate, a sister or brother, is linked to the clear perception that all of reality is unitary. A network, in other words, whose every node is fundamental to its structure and in which there exists no hierarchy, no better or worse, no higher or lower. Everything is on the same level. A network of equals that Francis contemplates and praises because they are an example of obedience to the will of God or—it’s the same thing—to the laws of nature

It is the observation of their indescribable beauty and incomprehensible complexity that spurs his praise. The common origin of reality, which Francis sees in divine creation, requires that all of creation, whether constituted by animate or inanimate beings, be regarded in relationships of brotherhood or sisterhood. As Bonaventure of Bagnoregio writes in his *Legenda minor*: “Furthermore, in consideration of the primal origin of all things, he called all creatures, no matter how modest, with the name of brother or sister, considering that, together with him, they all came from a single Beginning.”



Phytopolis
HC | \$24.99/\$33.99C
978-1-63542-524-6



The Incredible Journey of Plants
PB* | \$17.99/\$23.99C
978-1-63542-191-0

Stefano Mancuso

THE CANTICLE OF EARTH

THE FIRST MANIFESTO ON INTEGRAL ECOLOGY

Gorgeous illustrations enrich this ode to nature and sustainability inspired by St. Francis of Assisi's "Canticle of the Sun"—from the acclaimed botanist and author of *The Incredible Journey of Plants*.

The oldest poetic text in Italian literature, St. Francis's thirteenth-century song offers a surprisingly timely message. Taking inspiration from the *Laudes creaturarum* in his latest book, Stefano Mancuso highlights its revolutionary ecological vision of the world. A psalm of praise for creation, a prayer, and a hymn to life, it is at the same time a practical manual—the first "how-to" book—dedicated to life on our planet. Beginning with Brother Sun and ending with our sister Bodily Death, Francis praises the essentials of light, water, soil, and fire, telling the story of life, of the only exception to the void of the universe; that small difference that gives rise to enormous consequences.

St. Francis and Mancuso view life on Earth as an ecosystem of equally essential elements, whose every node is fundamental to its structure and in which there exists no hierarchy, no better or worse, no higher or lower. "Only by loving all the living beings with whom we share our common home will we be able to face, with a reasonable hope of success, our journey into the future."

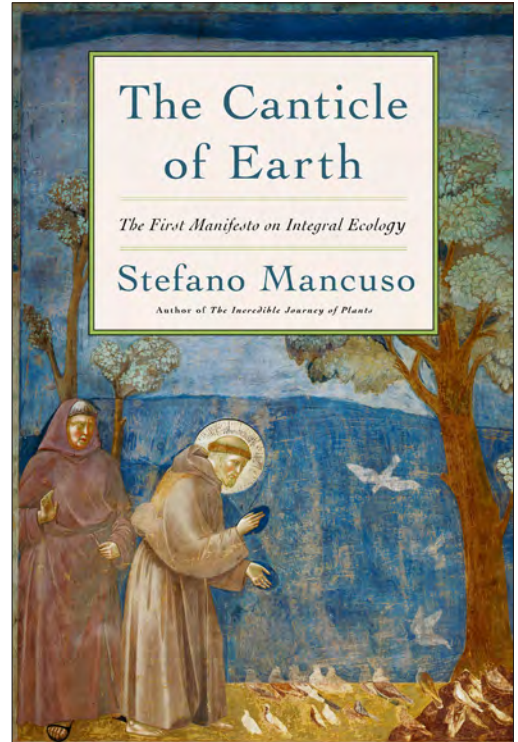
PRAISE FOR STEFANO MANCUSO:

"Mancuso is the poet-philosopher of the movement, determined to win for plants the recognition they deserve."

—MICHAEL POLLAN, *THE NEW YORKER*

"Mancuso is a genial narrator...He effortlessly interweaves science with history, philosophy, and humor and introduces fascinating characters, very much including the plants themselves, which take on human, even heroic, traits."

—WALL STREET JOURNAL



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(gualdrini@laterza.it)

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Alba de Céspedes (1911–1997) was a bestselling Italian-Cuban feminist writer greatly influenced by the cultural developments that led to and resulted from World War II. In 1935, she was jailed for her anti-fascist activities in Italy. Two of her books were also banned: *Nessuno torna indietro* (1938) and *La fuga* (1940). In 1943, she was again imprisoned for her work with Radio Bari, as a Resistance radio personality known as Clorinda. After the war, she moved to Paris, where she lived until her death in 1997. Her novels translated into English include *Forbidden Notebook*, *Her Side of the Story*, and *There's No Turning Back*.

Ann Goldstein is a former editor at *The New Yorker*. She has translated works by, among others, Elena Ferrante, Pier Paolo Pasolini, Donatella Di Pietrantonio, and Alessandro Baricco, and is the editor of the *Complete Works* of Primo Levi in English. She has been the recipient of a Guggenheim Fellowship and awards from the Italian Ministry of Foreign Affairs and the American Academy of Arts and Letters.

FROM *THE SOUL OF OTHERS*

After checking the building number, he slipped timidly into the entrance. It was one of those polished, cold modern buildings gleaming with aluminum, like an operating room. The stairs wound obliquely upward, a mad spiral; on every floor the doors, severe and inscrutable, were shut. It was impossible to tell where the light was coming from, and he went up noiselessly on the gray carpet, like a thief. The name on the shiny door was written in strange letters: there Marco Stolfi stopped. His gaze took in the door, and paused on the doorbell. He hesitated a moment, then pressed it quickly, discreetly, as a polite foreigner might.

An immense man, magnified by his white jacket, came to open the door; the hand hanging by his side was as large as a gorilla's, gloved as if to hide it. In the imposing presence of that man, Marco Stolfi's voice became even fainter, arriving, it seemed, from a great distance.

"The Maestro doesn't receive at this hour" was the giant's response.

"Maybe I could come back later..." Marco suggested timidly.

"It would be pointless. The Maestro isn't receiving today." Examining the visitor's modest figure, he added, "The Maestro never receives."

Jenny McPhee is the author of *The Center of Things*, *No Ordinary Matter*, and *A Man of No Moon*. Her translations include books by Natalia Ginzburg, Primo Levi, Giacomo Leopardi, Curzio Malaparte, Paolo Maurensig, Elsa Morante, Anna Maria Ortese, and Pope John Paul II. Her translations have been short-listed for or won the American Literary Translators Association Italian Prose in Translation Award, the Society of Authors John Florio Prize, and the Oxford-Weidenfeld Prize. She has received the American Academy of Arts and Letters Award in Literature and a John Simon Guggenheim Memorial Fellowship.

Alba de Céspedes

THE SOUL OF OTHERS

STORIES

A rediscovered classic from 1935, the Cuban-Italian author's debut collection of eighteen stories brings to life the final years of a bygone world.

Convinced that he shares a destiny with the doomed protagonist of a serialized novel, a man begs its author to change the ending.

A fifteen-year-old boy experiences the sweet melancholy of an unrequited first love, as his older cousin prepares for her wedding in the country.

A small detail shatters the illusions of a once-happy husband, making him doubt his vivacious young wife.

Written in clear, beautiful prose with acute psychological insight, Alba de Céspedes's remarkable first book is filled with characters who feel at once timeless and deeply rooted in a way of life that would soon be destroyed by World War II.

PRAISE FOR **FORBIDDEN NOTEBOOK**:

"Powerful"

— **THE NEW YORKER**

"Lively and compelling...brilliant."

— **WALL STREET JOURNAL**

"Forceful, clear, and morally engaged."

— **WASHINGTON POST**

"Astounding"

— **NPR**

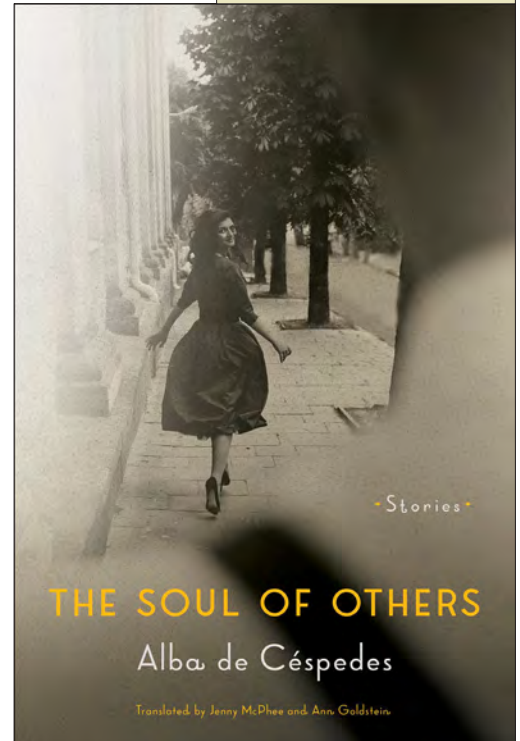
"De Céspedes's work has lost none of its subversive force."

— **NEW YORK TIMES BOOK REVIEW**

"Quick, propulsive, and addictive."

— **LOS ANGELES REVIEW OF BOOKS**

PAPERBACK ORIGINAL



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FICTION

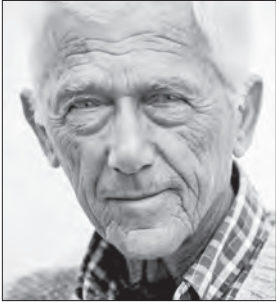
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FROM **A WOMAN TO LOVE**



© Florence Monmarte

Theodor Kallifatides has published more than forty works of fiction, nonfiction, and poetry that have been translated around the world. Born in Greece in 1938, Kallifatides immigrated in 1964 to Sweden, where he began his literary career. As a translator, he has brought August Strindberg and Ingmar Bergman to Greek readers, and Giannis Ritsos and Mikis Theodorakis to Swedish ones. He has received numerous awards for his work in both Greece and Sweden. His previous books include *Another Life* (Other Press, 2018), *The Siege of Troy* (Other Press, 2019), and *Mothers and Sons* (Other Press, 2024). He lives in Sweden.

Marlaine Delargy studied Swedish and German at the University of Wales, Aberystwyth, and she taught German for almost twenty years. She has translated novels by many authors, including Viveca Sten; Kristina Ohlsson; Helene Tursten; John Ajvide Lindqvist; Therese Bohman; Johan Theorin, with whom she won the Crime Writers' Association International Dagger in 2010; and Henning Mankell, with whom she won the Crime Writers' Association International Dagger in 2018.

A wind from the east, sharp as a badger, made me hurry up the steps to the forecourt of the church of Maria Magdalena, where among many men and women in dark clothing I saw Milena. She was dressed entirely in black, which emphasized the nakedness of her face and her long neck, and made her resemble a grieving swan.

As soon as she saw me she walked quickly toward me. Without thinking I opened my arms, just like I did when my children took their first steps. Which was essentially quite correct. This young woman was taking her first steps into a new life.

Olga was dead.

And now I received her closest female friend. In her firm embrace I recognized Olga's strength. She had had the ability to go beyond your body and stroke the black butterfly inside your chest with her powerful, slender hands.

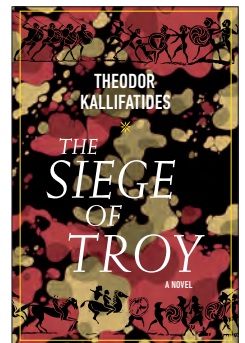
"You have to be strong," I said.

"I know."

Who was consoling whom?



Mothers and Sons
PB | \$16.99/\$22.99C
978-1-63542-300-6



The Siege of Troy
PB | \$14.99/\$19.99C
978-1-59051-971-4

Theodor Kallifatides

A WOMAN TO LOVE

A NOVEL

An author's warm, moving tribute to his longtime friend and the nuances of a relationship shaped by deep affection, distance, illness, and loss.

I don't know why, but the first word that comes to mind when I recall that meeting with Olga is "period." A black period or full stop. She came into the large living room, said nothing, stood to one side as if the rest of us were a sentence and she was the period at the end of it.

When Theodor Kallifatides met Olga in the 1960s—she was nineteen, and he in his twenties—it marked the beginning of a friendship that would last more than three decades and profoundly touch his life. Theodor was a relatively new arrival in Sweden, having emigrated from Greece, while Olga was born there to a Greek father and a Russian mother. Part of a multicultural Stockholm community, they bonded quickly and kept in touch throughout a series of separations, enduring the ebbs and flows of jobs and relationships.

One day, Olga calls her friend because she wants to see him. She tells him that she is suffering from an incurable illness. After her death, Theodor writes this simple yet profound novel as a memorial to her. He revisits the memories, encounters, feelings, and reflections sparked by their relationship over the years, particularly during Olga's illness. At times, tears well up in his eyes; at others, he cannot stop laughing. A book to cherish, about a woman to love.

PRAISE FOR **ANOTHER LIFE**:

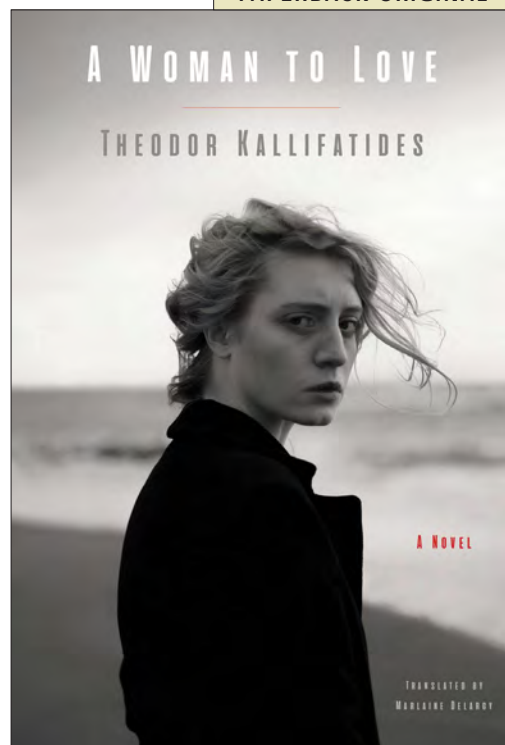
"Charming...Kallifatides has a novelist's ear for anecdote, a dramatist's for dialogue, and a poet's for aphorism."

—TIMES LITERARY SUPPLEMENT

"In his elegiac, tender meditation on migrations, both geographic and psychic—from one country to another, from one language to another, from youth to old age, from the time of the present to memories of the past—Kallifatides offers his reader a personal politics of the human."

—SIRI HUSTVEDT, author of *The Blazing World*

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FROM **THE ORPHANS**



© Ivan Giménez

Éric Vuillard is an award-winning author and filmmaker who has written eleven books, including *Conquistadors* (winner of the 2010 Prix Ignatius J. Reilly), and *La bataille d'Occident* and *Congo* (both of which received the 2012 Prix Franz-Hessel and the 2013 Prix Valéry-Larbaud). He won the 2017 Goncourt Prize, France's most prestigious literary prize, for *The Order of the Day* (Other Press, 2018) and was a finalist for the International Booker Prize for *The War of the Poor* (Other Press, 2020). Born in Lyon in 1968, he now lives in Rennes, France.

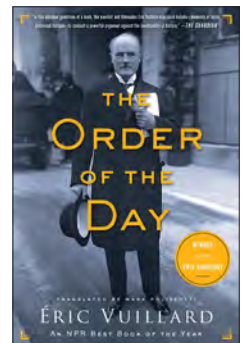
Mark Polizzotti has translated more than fifty books from the French, including works by Gustave Flaubert, Patrick Modiano, Marguerite Duras, André Breton, and Raymond Roussel. His translation of Kibogo by Scholastique Mukasonga was short-listed for the National Book Award in 2022, and his translation of Éric Vuillard's *The War of the Poor* was short-listed for the International Booker Prize in 2021. A Chevalier de l'Ordre des Arts et des Lettres and the recipient of a 2016 American Academy of Arts & Letters Award for Literature, Polizzotti is also the author of eleven books.

He killed his first man at age seventeen. That's when his life begins. The circumstances are murky. It seems the man was named Cahill, and he worked as a blacksmith at Camp Grant. The next day, the justice of the peace was called in to take down the following deposition: "I, Frank Cahill, being convinced that I am about to die, do make the following as my final statement. My name is Frank P. Cahill. I was born in the county and town of Galway, Ireland; yesterday, Aug. 17th, 1877, I had some trouble with Henry Antrem [sic], otherwise known as Kid, during which he shot me. I had called him a pimp and he called me a son of a bitch; we then took hold of each other; I did not hit him, I think; saw him go for his pistol and tried to get hold of it, but could not and he shot me in the belly."

If we wish to understand what actually happened at Camp Grant on August 17, 1877, we can't rely solely on this deposition; we can't be satisfied with this sketch of a young hoodlum, the Kid, or with the character of the respectable blacksmith, Frank P. Cahill, as tradition has handed them down to us. We can't be content with these made-to-order roles: an upstanding tradesman gunned down by a thug.



An Honorable Exit
HC | \$23.99/\$31.99C
978-1-63542-352-5



The Order of the Day
PB* | \$14.99/\$19.99C
978-1-63542-040-1

Éric Vuillard

THE ORPHANS

A TALE OF BILLY THE KID

An intimate history of the famed Old West outlaw that plumbs the origins of power in America and the precariousness of democracy—from the Goncourt Prize-winning author of *The Order of the Day*.

Henry McCarty, William Bonney, Billy the Kid. Born in 1859, orphaned at fourteen, he killed his first man at seventeen and died at just twenty-one. His story was written by his killer, the New Mexico lawman Pat Garrett, whose *The Authentic Life of Billy the Kid* aimed to counter the growing legend of a folk hero unfairly ambushed in the night.

Deconstructing this larger-than-life figure through a series of poignant vignettes, Éric Vuillard shows the bleak reality behind the American Western. He highlights the poverty and desperation of the *desperado*, the dark side of the “self-made man,” who played a vital role in the expanding economy. Drawing a line between these orphans of the frontier and present-day vigilantes, Vuillard’s timely account makes a powerful statement about the eruption of violence amid increasing inequality.

PRAISE FOR *THE ORDER OF THE DAY*:

“Vuillard’s writing is spare, angry, and powerful...a chilling, brilliant look at the rise of fascism in the 1930s that also works as a warning for today.”

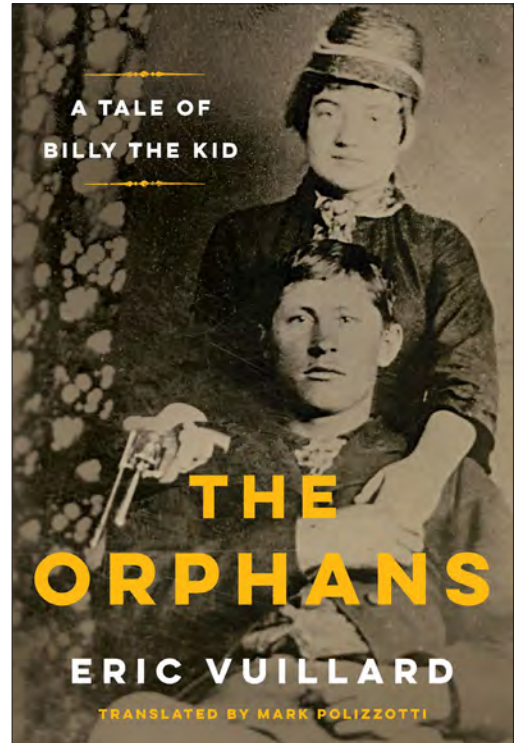
— **NPR**, Best Books of the Year

“Gripping...a tour de force...this unusual work...peel[s] away the veils of dissimulation, disguise, and self-justification that conspire to make historical disasters appear as just the way things happen.”

— **WALL STREET JOURNAL**

“[A] remarkable account...It captures the bizarre blend of wishful thinking, clownish self-importance, and cold calculation that characterized many of the Nazis’ powerful enablers.”

— **THE NEW YORKER**



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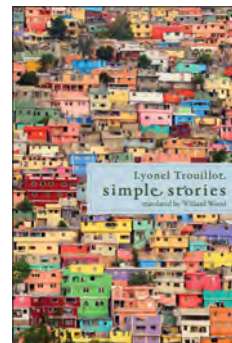
© Agence Opale, Alamy Stock Photo

Lyonel Trouillot is a Haitian novelist, poet, journalist, and teacher of French and Creole literature. His short-story collection *Simple Stories* was published by Other Press earlier this year. For his novel *La Belle Amour humaine*, he was awarded the Grand Prix du Roman Métis, the Geneva Book Fair Literary Prize, and the Gitanjali Literary Prize. Trouillot was made a Chevalier des Arts et des Lettres in 2010. Having lived in exile in Miami for several years, he has now returned to Haiti and lives in Port-au-Prince.

Willard Wood grew up in France and has translated more than thirty works of fiction and nonfiction from the French. He has won the Lewis Galantière Award for Literary Translation and received a National Endowment for the Arts Fellowship in Translation. His recent translations include *Simple Stories* by Lyonel Trouillot and *The Wizard of the Kremlin* by Giuliano da Empoli. He lives in Norfolk, Connecticut.

FROM ***A LITURGY FOR THE ANONYMOUS***

The worst of it is what they did to you. We were a long way from the house. Which doesn't happen often. Only when I get up the courage to disobey and brush my fears aside. As much as Ma loves showing me to people in our street so they can commiserate with her, she hates it when I show my hump in other parts of the city. The thought of strangers seeing me makes her feel ashamed. In case random people, driven by curiosity and the thrill of revulsion, might follow me home and connect me to her. After all, she's the one: the evil came from her womb. The one time I had the courage to get angry with her, I shouted that I might be the Devil's daughter, but unless the Devil was a rapist, he'd had an accomplice who opened her legs to him. It made her eyes well up with true sadness. Not the everyday kind that she shows off proudly, as a badge of identity. I'd never seen her look that way. Undressed from the inside. It's the only time I've ever felt a person-to-person rapport between us. It pained me to have hurt her. These weren't normal tears, the readymade kind she sheds with other members of her cult. New water, catching her by surprise and taking her to a place where she was alone. She was so sad. As if forced to live in a different place of truth. With no bible or pastor. No weapons or landmarks.



Simple Stories
PB | \$15.99/\$21.99C
978-1-63542-561-1

Lyonel Trouillot

A LITURGY FOR THE ANONYMOUS

A NOVEL

A breathtaking portrait of modern Haiti told through the voices of the downtrodden and overlooked—from one of the country's preeminent writers.

A minister's nephew is dispatched to a coastal village to conduct an inventory of a library bequeathed to the state by a singular individual. It is a vast legacy consisting exclusively of the works of "great men" who have left their mark on history.

When he writes to his uncle to keep him abreast of his progress and latest discoveries, however, he experiences a multitude of voices forcing their way into his head and insinuating their way into his account. Disrupting the prevailing calm and order, they demand their due and assert their own entitlement to posterity. Do not all lives—whether humble or heroic—deserve to have their story told?

PRAISE FOR **LYONEL TROUILLOT**:

"Trouillot conjures a vibrant community...In sparsely simple, never simplistic stories, Trouillot intriguingly, poignantly centers 'the wounded and the outcast, who have a right to revenge and sometimes take it, if only in words.'"

—**BOOKLIST** (starred review)

"Trouillot captures the raw emotions of subaltern Port-au-Prince... [He] proposes a dialectic that explains the crisis not only in Haiti but also in the modern world."

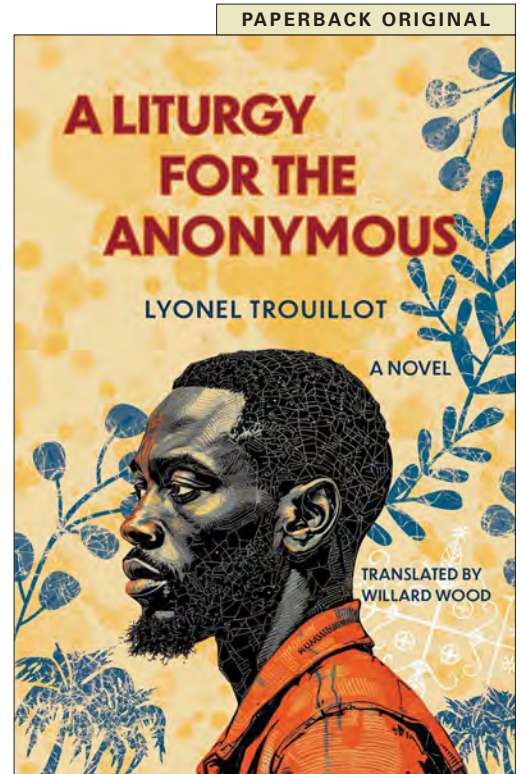
—**LOS ANGELES REVIEW OF BOOKS**

"Trouillot is to Haiti what Gabriel García Márquez and Carlos Fuentes and Mario Vargas Llosa are as writers for their respective nations."

—**MADISON SMARTT BELL**, author of *All Souls' Rising*

"Essential reading for anyone wanting to understand today's Haiti as a real place in the context of its lore and spirit."

—**MYRIAM J. A. CHANCY**, author of *What Storm, What Thunder*



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© Patrice Normand

Feurat Alani is a French journalist and documentary filmmaker who has spent more than seventeen years reporting across the Middle East. He is the author of two graphic novels, *The Flavors of Iraq*, which won the Prix Albert-Londres, France's highest journalism prize, in 2019; and *Falloujah, ma campagne perdue* (Fallujah, my lost campaign). His work has appeared in a variety of international outlets including the *Wall Street Journal*, *Washington Post*, *Le Monde Diplomatique*, France 24, *Mediapart*, Al Jazeera, Arte, Canal Plus, and Radio Canada. His debut novel, *I Remember Fallujah* (Other Press, 2024), received the Arab Literature Prize and the Senghor First Novel Prize, and was a finalist for the Goncourt First Novel Prize. He lives in France and Dubai.

Adriana Hunter studied French and Drama at the University of London. She has translated more than ninety books, including Rami Abou Jamous's *The Stars Shine Brighter* and Hervé Le Tellier's *The Anomaly* and *Eléctrico W*, winner of the French-American Foundation's 2013 Translation Prize in Fiction. She lives in Kent, England.

FROM **THE SKY IS TOO VAST**

All families have a secret.

It can plague an entire life, imprison the people who protect it, forcing them to walk on thick carpeting to muffle the sound of their footsteps. It is a silence that clutches the heart, never releasing us from its grasp. It discreetly appropriates space, perhaps easing aside the walls of an invisible shell and worming its way inside. Sometimes it even cracks the shell.

All families have an underground passage.

I can't say whether I was right to force my way through the locked door to it, a door that eventually became irresistible with all the veiled references. Like it or not, the family silence is passed on. Stifling its noise and masking its faces wouldn't be enough. The path to that underground passage just keeps reappearing.

All families have a ghost.

Mine existed in its own particular way: on the periphery of our family unit, on the boundary between the tangible and the unsayable. It sometimes settled deep in a corner of family memory, a shadow that no one mentioned. A figure in the background in an old photograph, a half-heard whisper of a name, a recollection that flitted across people's eyes but never passed their lips. I grew up with his legend. There were times when a detail, a feeling was all it took to make the ghost resurface—decades later—in the lives of people who thought they could forget him.



I Remember Fallujah
PB | \$16.99/\$22.99C
978-1-63542-464-5

Feurat Alani

THE SKY IS TOO VAST

A NOVEL

Inspired by the author's family history, this fascinating novel retraces the steps of his uncle, a legendary pilot who vanished in the 1970s, across Iraq, Russia, and France.

"The sky is vast, Mom, far too huge. Will I get lost up there?" This is what Adel wrote to his mother in 1967. An exceptional pilot, the young Iraqi was sent by the Air Force to be trained in the USSR, before mysteriously disappearing in 1974, between Baghdad and Krasnodar.

Thirty years later, his nephew Taymour can no longer bear the secrecy surrounding his uncle, this hero whose absence weighs heavier than legend. Is he dead or gone, victim or fugitive? Relentlessly fighting against the silence of a family and a regime, Taymour will question his relatives, pore over his uncle's notebooks, and decipher every photo of Adel on his MiG21 jet fighter.

"When it snows in Baghdad" is what they say in Iraq about something that will never happen. And yet, in the tracks left by Adel in the snow upon his arrival in the USSR, there must be a thread to be pulled, one of those threads of love and blood that keep even men who dream of the sky and elsewhere grounded.

PRaise for *I REMEMBER FALLUJAH*:

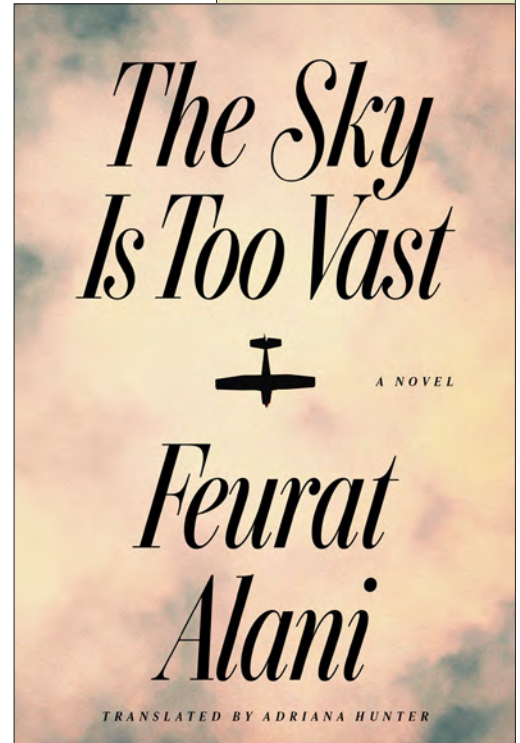
"Feurat Alani's debut novel is a lyrical journey of remembering, a son's voyage to salvage fading memories of an amnesiac father and piece together a past too personal and precious to be lost to oblivion. As the protagonist, Euphrates, rediscovers a father and a fatherland, he has to reconcile the personal history with the objective truth. Feurat Alani's Iraq is not just a country; it becomes any place you and I have been expelled from, a home you and I yearn to return to."

— ALI ARAGHI,
author of *The Immortals of Tehran*

"A profoundly moving novel about the scars and cruelties of history, an unforgettable portrait of Iraq, and a deeply humane story of fathers and sons. I was struck by every page."

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Letizia Pezzali was born in Pavia in 1979. Her debut novel, *L'età lirica*, was a finalist for the Calvino Prize. Her other novels include *Lealtà*, which was published in several languages, and *Amare tutto*. She is a columnist for *Domani*.

Jill Foulston is a writer and editor as well as a translator. She has translated works by Alba de Céspedes, Erri de Luca, Maddalena Vaglio Tanet, Piero Chiara, Marco Balzano, and Augusto De Angelis, and has twice been short-listed for the American Literary Translators Association's Italian Prose in Translation Award.

FROM **AN INNOCENT ANIMAL**

The ocean pulled me toward it, called to me, as if forcing me to enter. I surrendered and went in. The cold crept up my body.

I felt an unexpected comfort, as if this were just what I needed. Maybe it hadn't been a bad idea to yield to the ocean's authority without resistance. Then something slowly changed. A strangeness, a viscosity. The water was changing, becoming thick, thicker, like a river of mud, and I found myself trapped in sludge that clung to my legs. I tried to break free, but the ocean was no longer the ocean—it was a stretch of burial ground that dragged me down to an unfathomable place where the carcass of an animal lay buried.

Just before suffocating, I tasted a strange flavor: vanilla and plastic.

I woke with a start. It was morning.

I carefully lifted the sheets and looked at my legs and stomach, as if expecting to find traces of earth. There was just a little sand scattered across the mattress and my skin. For a moment, dream and reality were confusingly jumbled.

When I remembered events from the previous day, they felt strangely distant, as if the night had turned them into material for filing away.

I sat there, dazed, until I realized what was bothering me most: not the dream of the ocean becoming a grave, but an unaccustomed silence I had only just noticed, a calm overlaid by a persistent hiss.

Maybe it was a television on standby, or the water pipes whistling. I got up from the bed to check, and walked around those few square yards in vain. Finally I went to pull the curtains. What I saw bore no relation to the holiday landscape I knew.

Letizia Pezzali

AN INNOCENT ANIMAL

A NOVEL

In this sharp, intoxicating novel, a middle-aged woman's affair with a much younger man turns her Canary Islands getaway into a reckoning with past secrets.

Vanda is forty-five years old, lives in Milan with a stable career in insurance, and has just ended a relationship with a married man. When a doctor advises her to take some time to recuperate, she organizes an off-season trip and sets out alone for Fuerteventura. At the resort, she meets Ben, a twenty-three-year-old who works there as a masseur. Ben is not only attractive, but he also knows how to take care of Vanda's body, with a mix of firmness and tenderness. She is immediately overwhelmed, and her initial attraction quickly turns into an erotic obsession.

As the landscape is swept by a sandstorm from the Sahara, the two begin a relationship. But a shadow soon falls on their holiday romance: Ben's older brother arrives on the island like a character from a horror story, dredging up a dark history.

PRAISE FOR *AN INNOCENT ANIMAL*:

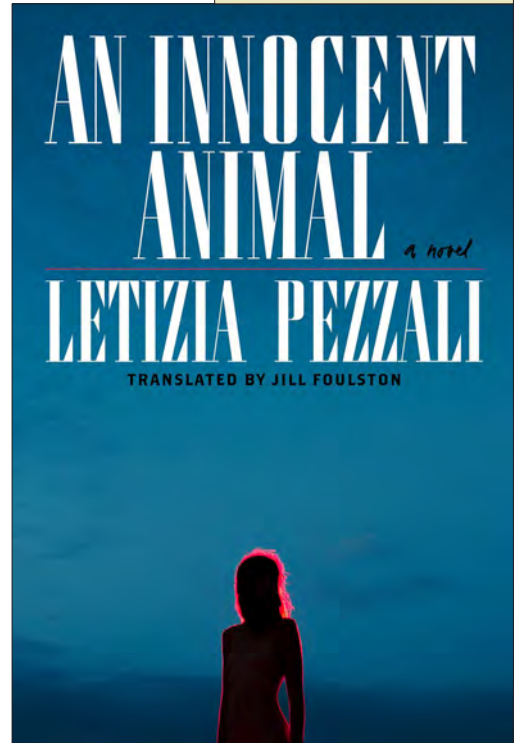
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— LA LETTURA

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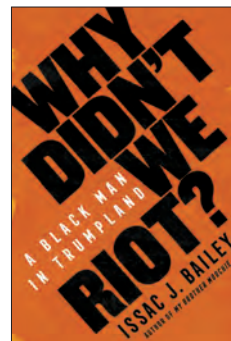
Issac J. Bailey is an award-winning journalist and the James K. Batten Professor of Public Policy at Davidson College. He has been published in the *New York Times*, *Washington Post*, *Charlotte Observer*, *Politico Magazine*, *TIME*, and many more, and has appeared on NPR, CNN, and MSNBC. Bailey was a Nieman Fellow at Harvard University and has taught journalism and applied ethics at Coastal Carolina University. His previous books include *My Brother Moochie: Regaining Dignity in the Face of Crime, Poverty, and Racism in the American South* (Other Press, 2018) and *Why Didn't We Riot?: A Black Man in Trumpland* (Other Press, 2020). He currently lives in Myrtle Beach with his wife and two children.

FROM **AMERICAN MYTH AND AMERICAN TRUTH**

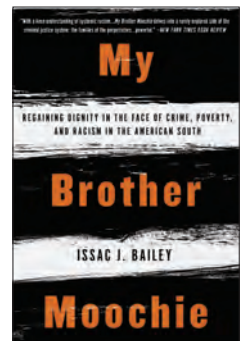
Before I get to how and why a majority of white people brought us to this place in U.S. history, I'd be remiss to not remind you of an incident involving Trump and our first Black president. For as much as we'd like to pin all of this on the majority of white people who kept voting for Trump, kept supporting Trump no matter what he did, Barack Obama's actions at former President Jimmy Carter's funeral was illustrative of the dilemma of an ethical corner America has painted itself into by refusing to confront the ugliness and contradictions non-Americans around the globe have long seen clearly. Time and again we punted instead of rooting out the sickness that's been embedded in our soil for more than 250 years.

When Obama cozied up to Trump at Carter's funeral as though they were long-lost friends, cracking jokes only they understood at the time, is when it crystallized for me. (It was later reported that Trump was inviting Obama to play golf at one of his many golf courses.) White supremacy has never been a deal-breaker in the United States of America—not even for the nation's first Black president, whose ascension was almost thwarted by white supremacy.

It's a repeat of our founding. In this case, Obama played the role of John Adams, our second president. In the late 1700s and 1800s, Adams made peace with a violent white supremacy he privately and sometimes openly despised.



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My Brother Moochie
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Issac J. Bailey

AMERICAN MYTH AND AMERICAN TRUTH

HOW WE GOT HERE AND THE PATH FORWARD

With passion and clear-eyed insight, an award-winning journalist reflects on the deep-rooted racism that brought us to the present political moment and offers a path to a post-Trump future.

As American society grows increasingly polarized and the Trump administration continues to violate norms and laws, it can be tempting to blame Donald Trump himself—a singularly toxic individual who created the MAGA movement. In fact, the values he espouses can be traced back to the founding of this nation, in which white supremacy played an integral role. For those opposed to slavery, such as John Adams, the fear of disunion often proved a greater motivator than a desire for equality. Even for our first Black president, white supremacy was not a deal-breaker—the image of Obama coying up to Trump at President Jimmy Carter’s funeral in January 2025 captured this outward tolerance for hatefulness.

In his timely, searing new book, South Carolina-based journalist Issac J. Bailey examines this throughline of racism and considers how we might save America by freeing ourselves from the patriotic myths that have obscured the reality on the ground. Looking forward to the 2028 elections, he stresses the necessity of candidates such as Alexandria Ocasio-Cortez, of bold strategies rather than a cautious appeal to centrism that has repeatedly failed us.

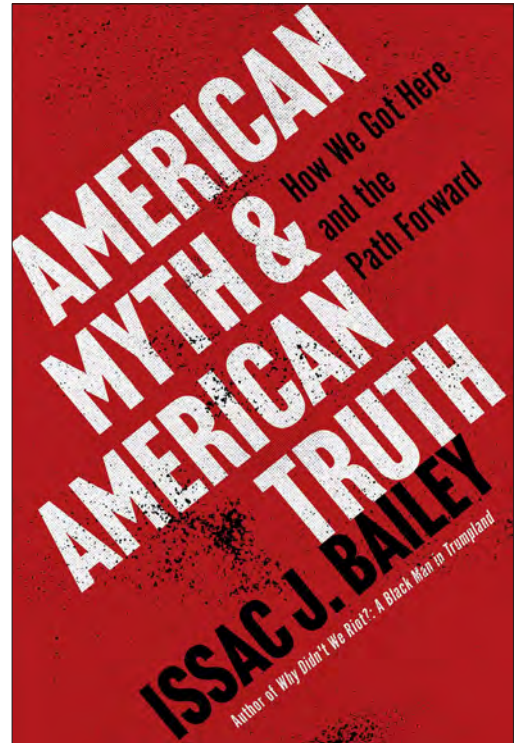
PRAISE FOR **WHY DIDN'T WE RIOT?:**

“A powerful lesson in history and truth...Through a combination of poignant memoir and social and cultural analysis, Bailey tackles a range of hot topics as well as his own prior complacency. A masterful storyteller...Bailey pulls no punches...Brilliant, searing, and surprisingly vulnerable.”

— **KIRKUS REVIEWS** (starred review)

“[Bailey’s essays] are incisive as they confront the realities of systemic racism in America...essential reading.”

— **FOREWORD REVIEWS**



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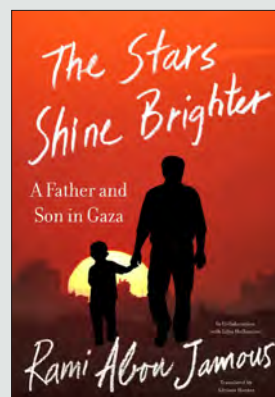
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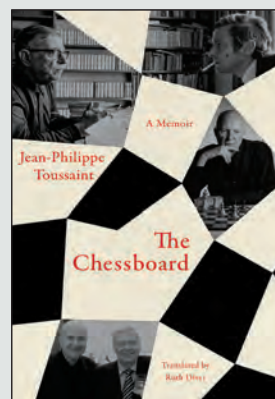
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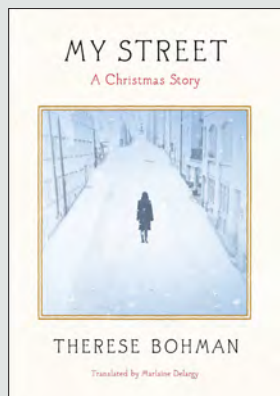
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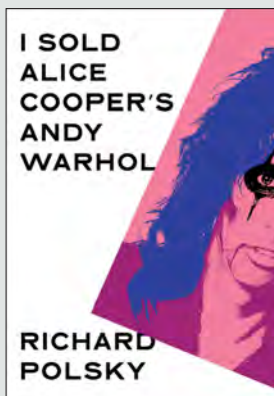
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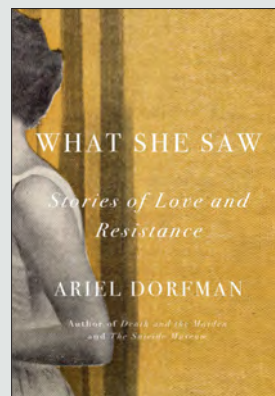
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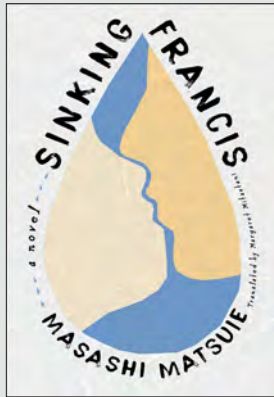
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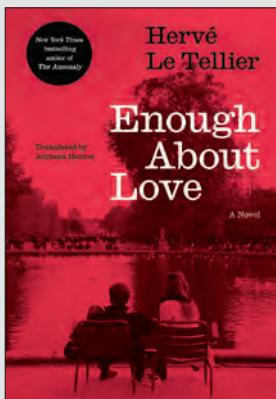
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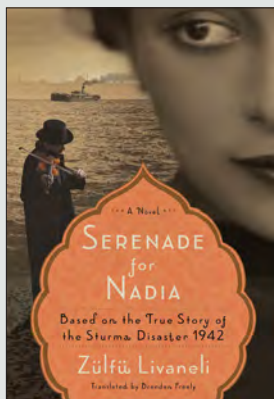
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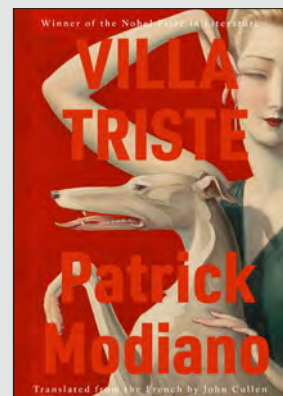
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Sohail Salem is a Palestinian artist based in Gaza. His recent practice, developed during the war in Gaza, under conditions of severe material scarcity, focuses on drawing as a direct and intimate form of testimony. His series *Save Our Souls* documents fragments of daily life and the psychological experience of living through war, transforming modest everyday materials into an archive of personal and collective memory.

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