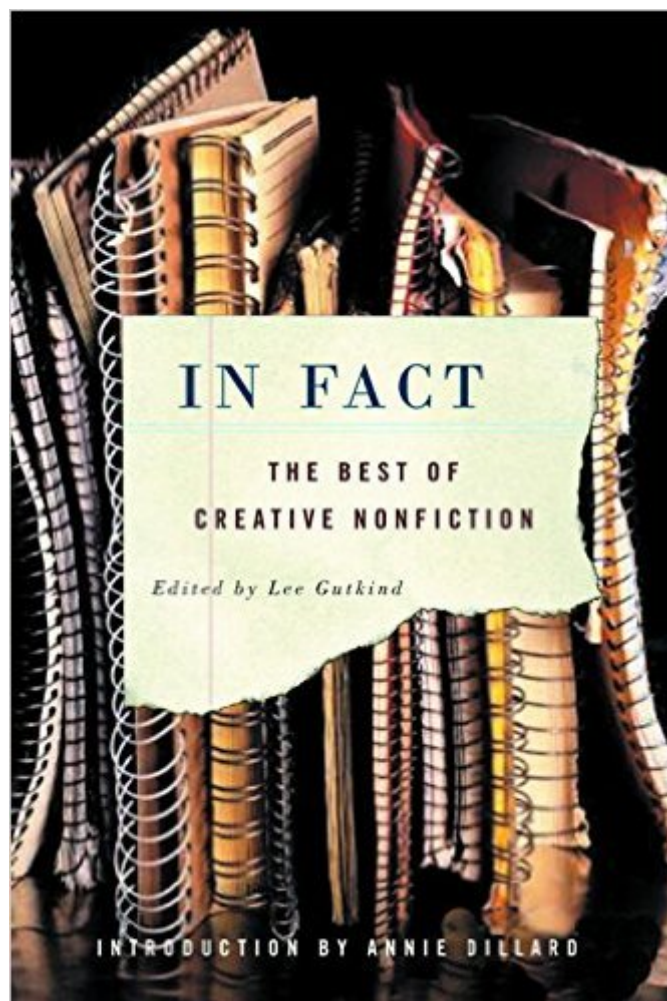


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In Fact: The Best Of Creative Nonfiction



Synopsis

A cross section of the famous and those bound to become so, this collection is a riveting experience highlighting the expanding importance of this dramatic and exciting new genre. Creative nonfiction, also known as narrative nonfiction, liberated journalism by inviting writers to dramatize, interpret, speculate, and even re-create their subjects. Lee Gutkind collects twenty-five essays that flourished in this new turf, all originally published in the groundbreaking journal he founded, *Creative Nonfiction*, now in its tenth anniversary year. Many of the writers here are crossing genres—from poetry to fiction to nonfiction. Annie Dillard provides the introduction, while Gutkind discusses the creative and ethical parameters of this new genre. The selections themselves are broad and fascinating. Lauren Slater is a therapist in the institution where she was once a patient. John Edgar Wideman reacts passionately to the unjust murder of Emmett Till. Charles Simic contemplates raucous gatherings at his Uncle Boris's apartment, while John McPhee creates a rare, personal, album quilt of his own life. Terry Tempest Williams speaks on the decline of the prairie dog, and Madison Smartt Bell invades Haiti.

Book Information

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Customer Reviews

In Fact: The Best of Creative Nonfiction is a triumphant statement about Lee Gutkind's original goals in 1993 for *Creative Nonfiction*, the journal. This collection of essays shows the depth explored in the journal in its first 11 years, and could also be considered a history of the genre's current incarnation. Beginning with Annie Dillard's introduction, a collection of pearls of wisdom for young

writers, *In Fact* takes readers on a sometimes-jolting ride through the creation and development of both the journal and the emerging genre. These essays explore the issue of exclusion from society, either because of one's personal actions ("Shunned" - Meredith Hall) the color of one's skin ("Looking at Emmett Till" - John Edgar Wideman), and the state of one's mind ("Three Spheres" - Lauren Slater, "Gray Area: Thinking with a Damaged Brain" - Floyd Skoot). The environment takes center stage in essays about endangered species and hunting ("Prayer Dogs" - Terry Tempest Williams, "Killing Wolves" - Sherry Simpson), and scientific matters are explored with a personal twist ("Adventures in Celestial Navigation" - Philip Gerard, "Chimera" - Gerald N. Callahan). Families are typically considered the cornerstone of society, and their dynamics and histories are explored here as well ("An Album Quilt" - John McPhee, "Dinner at Uncle Boris's" - Charles Simic, "Being Brians" - Brian Doyle, "Leaving Babylon: A Walk Through the Jewish Divorce Ceremony" - Judyth Har-Even, "Joe Stopped By" - Andrei Codrescu, "In the Woods" - Leslie Rubinkowski, "Mixed-Blood Stew" - Jewell Parker Rhodes, "Why I Ride" - Jana Richman, "Delivering Lily" - Phillip Lopate).

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