

Praise for Robert Crooke's *Letting the House Go*

If Philip Roth were a feminist, he might have penned this portrayal of a man who has hurt and betrayed those closest to him before finding redemption in returning to his home town to help the ex-wife who still loves him face death. Navigating the bitterness and disappointment of those he's wronged, as well as his own crippling sense of guilt, Richard Morris begins to learn through trial and error what real love is. *Letting the House Go* will compel you to read it twice: The first time to discover where and how Richard's journey will end, the second to savor more slowly the lyrical descriptions of Long Island and to absorb Robert Crooke's profound and moving insights into the human heart. His prose is masterful, literary, erudite and richly rendered. He guides the reader through a storm of memory and sins not easily forgiven toward faith in changing who we are and what we can become.

---KATIE KING, literary translator of *Someone Speaks Your Name* and *A Form of Resistance*, by Luis García Montero

Letting the House Go is a compelling voyage of discovery. To follow the wishes of a dying ex-wife, a man returns to a home and family held at a distance for years. While solving the fraught, historical mysteries surrounding a painting by famed genre artist William Sidney Mount, he also encounters revelations about his past that profoundly affect his present and future. Landscape, weather and essential dialogue enhance the story. Secondary characters crackle with wit and verve. As generations battle and bond over tricks of memory and family tragedies, uncovered truths of American history remind us that the past is always with us. *Letting the House Go* has all the elements readers of Robert Crooke's luminous novels have come to expect: telling detail, poetic phrasing and cadence, intersections of class, race and gender, and explorations into the deep recesses of the human heart.

—EILEEN CHARBONNEAU, author of *Mercies of the Fallen*

Robert Crooke's haunting, elegant new novel, *Letting the House Go*, is a meditation of regret, a contemplation of past sins - real and imagined - that asks whether cruel and selfish mistakes can be forgiven. Richard Morris, a divorced novelist agrees to act as the executor of his ex-wife's estate. As Irene slips away, Richard finds himself held fast by assumptions he made years before, challenged now by a colorful cast of characters, all of whom are unsettled by the thought of losing Irene as their guide and moral compass. As he does his duty, Richard comes with difficulty to realize that "vows seem to hold us forever, no matter how we may try to break them." Richly detailed descriptions of Long Island and its complex social history make *Letting the House Go* a first-rate read that affirms our faith in love's ability to endure.

---ANNE LEIGH PARRISH, author of *an open door*