

# DALKEY ARCHIVE PRESS

CHAMPAIGN AND LONDON

SPRING / SUMMER 2010



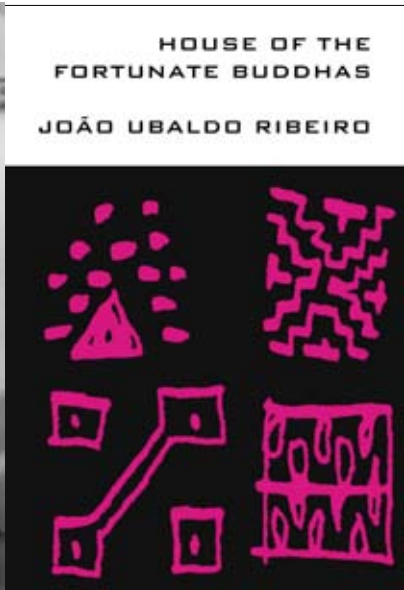


THE GOLDEN AGE by Michal Ajvaz

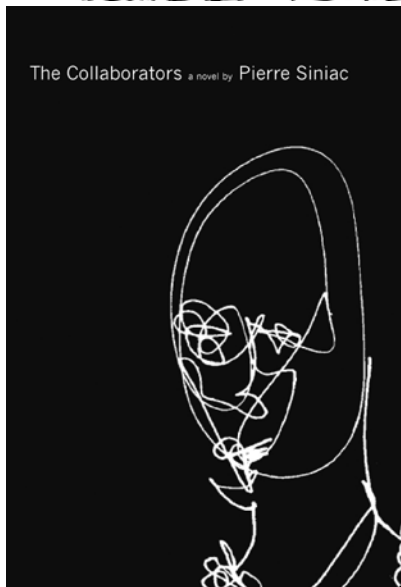


Alix's Journal

Alix Cleo Roubaud



HOUSE OF THE FORTUNATE BUDDHAS  
JOÃO UBALDO RIBEIRO



The Collaborators a novel by Pierre Siniac

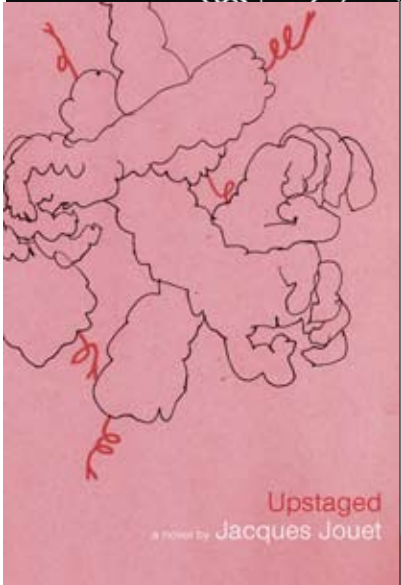


NEW INTRODUCTION BY RICK MOODY

THE PASSION ARTIST  
JOHN HAWKES



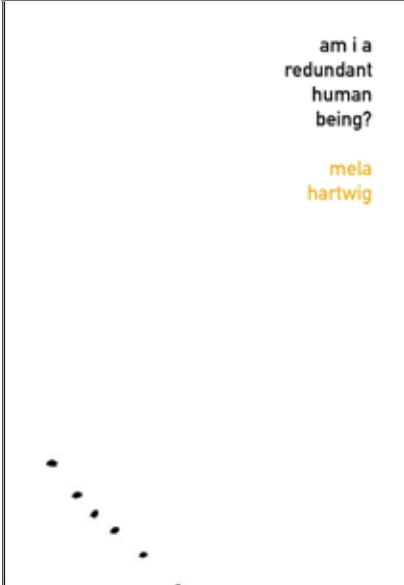
GNOMON  
essays on contemporary literature hugh kenner



Upstaged  
a novel by Jacques Jouet



THE DISTANT  
SOUND  
GERT JONKE



am i a  
redundant  
human  
being?  
  
mela  
hartwig

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Lars Svendsen

# A Philosophy of Evil



Despite the overuse of the word in movies, political speeches, and news reports, “evil” is generally seen as either flagrant rhetoric or else an outdated concept: a medieval holdover with no bearing on our complex everyday reality. In *A Philosophy of Evil*, however, acclaimed writer/philosopher Lars Svendsen argues that evil remains a concrete moral problem: that we’re all its victims, and all guilty of committing evil acts. “It’s normal to be evil,” he writes—the problem is, we’ve lost the vocabulary to talk about it. Taking up this problem—how do we speak about evil?—*A Philosophy of Evil* treats evil as an ordinary aspect of contemporary life, with implications that are moral, practical, and above all, political. Because, as Svendsen says, “Evil should neither be justified nor explained away—evil must be fought.”

- Translated by Kerri A. Pierce
- Philosophy
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-571-8
- 250 pages, 5.5 x 8
- CQ: 36
- Pub date: April 2010
- Norwegian Literature Series
- [First English-Language Edition](#)

## Praise for Svendsen and *A Philosophy of Evil*

“He has a **light touch** and a **playful** attitude.”—Tom Hodgkinson, *New Statesman*

“Another **outstanding**, well-written book from the young Norwegian philosopher.”—*Politiken*

“Svendsen has a way with words, and, unlike many writers of philosophy books, is also blessed with a **sly wit** and a thorough knowledge of popular culture.”—Phil Miller, *The Glasgow Herald*



Lars Svendsen is Professor in the Department of

Philosophy at the University of Bergen, Norway. He is the author of several books, including *A Philosophy of Boredom* (2004), *Fashion: A Philosophy* (2006), *A Philosophy of Fear* (2008), and *Work* (2008). His books have been translated to 22 languages.

Kerri A. Pierce translates from German, Danish, Dutch, Portuguese, Spanish, Norwegian, and Swedish. She is a candidate for a Ph.D. in Comparative Literature from Penn State University.

Patrik Ouředník

# Case Closed

Following the success of 2005's *Europeana: A Brief History of the Twentieth Century*, Patrik Ouředník again confounds expectations with what seems, on the surface, to be a detective novel ...

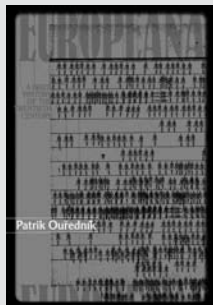
Centered on an elderly retiree and his intellectual adversary, the shrewd Inspector Lebeda, *Case Closed* is filled with all the expected elements of a thriller—murder, rape, suicide!—but soon reveals itself as a wily and sophisticated parable about the dangers of language itself, in which the author takes aim at human nature with a devastating arsenal of genre-mixing, wordplay, and whimsical, biting satire.

## Praise for Ouředník and *Europeana*

"Touching on subjects and events as disparate as the invention of the bra, Barbie dolls, Scientology, eugenics, the Internet, war, genocide and concentration camps, [*Europeana*] unspools in a relentless monotone that becomes unexpectedly engaging, even frightening." —*New York Times Book Review*

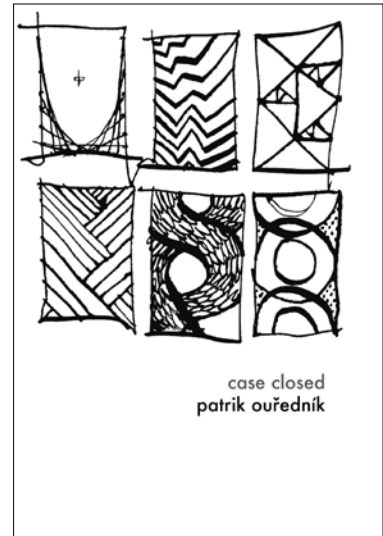
### Also by Patrik Ouředník:

#### *Europeana: A Brief History of the Twentieth Century*



Told in an informal, mesmerizing voice, Ouředník represents the twentieth century in all its contradictions and grand illusions, demonstrating that nothing substantial has changed between 1900 and 1999—humanity is still hopeful for the future and still mired in age-old conflicts. As he demonstrates that nothing can be reduced to a single, true viewpoint, Ouředník mixes hard facts and idiosyncratic observations, highlighting the horror and absurdity of the twentieth century and the further absurdity of attempting to narrate this history. See [www.dalkeyarchive.com/article/show/194](http://www.dalkeyarchive.com/article/show/194) for an interview with the author.

\$12.50, paperback • Territory W • 978-1-56478-382-0 • 120 pages, 5 x 8 • CQ: •  
Translated by Gerald Turner



• Translated by Alex Zucker

- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-577-0
- 124 pages, 5.5 x 8
- CQ: 48

• Pub date: April 2010

- Czech Literature Series
- [First English-Language Edition](#)



Patrik Ouředník was born in Prague, but immigrated to France in 1984 where he still

lives. He is the author of eight books, including fiction, essays, and poems. He is also the Czech translator of novels, short stories, and plays from such writers as François Rabelais, Alfred Jarry, Raymond Queneau, Samuel Beckett, and Boris Vian. He has received a number of literary awards for his writing, including the Czech Literary Fund Award.

Alex Zucker's translation of Jáchym Topol's *City Sister Silver* (2000) was selected for inclusion in the 2006 guide *1001 Books You Must Read Before You Die*. He lives in Brooklyn.

John Hawkes

# The Passion Artist

New Introduction by Rick Moody

A classic of dark eroticism from one of the great American writers of the twentieth century ...

Set in an imaginary European city, *The Passion Artist* takes us into the dream-like interior world of Konrad Vost, a middle-aged widower grieving for his dead wife, devoted to his schoolgirl daughter, and obsessed with the memory and the fate of his mother, who is an inmate in the city's prison. When Vost discovers that his daughter has become a prostitute, and that the women prisoners are in revolt, he embarks on a fantastic series of violent and erotic encounters, exploring the shifting balance of power between the sexes, and the limits of human perversity.

## Praise for Hawkes and *The Passion Artist*

"What an ambitious undertaking! *The Passion Artist* is a symbolic journey of the familiar territory men and women dispute between them, a rich philosophical observation of the differences in our sexes—and the overwhelming need for compassion and love. It is a lush, poetic, dark work, but it is also comic and true—and everywhere it is touched with the erotic power of John Hawkes's language. He and Kurt Vonnegut are simply the most original first-rate writers in this country."—John Irving

"John Hawkes writes with dizzying brilliance."—Charles Nicol, *National Review*

"His sentences are themselves 'events.'"—William Gaddis

See an interview with Hawkes at <http://www.dalkeyarchive.com/interviews/show/60>



- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-560-2
- 184 pages, 5.5 x 8
- CQ: 48

• Pub date: April 2010

- American Literature Series
- [First Dalkey Archive Edition](#)

John Hawkes (1925–1998) was one of the most innovative and widely regarded novelists of the twentieth century. Praised by Leslie Fiedler, Flannery O'Connor, and William H. Gass, who wrote, "when it comes to the engraving of the sentence ... no one can match him," Hawkes was the author of numerous acclaimed novels, including *The Lime Twig*, *Second Skin*, and *Adventures in the Alaskan Skin Trade*.

Sarah Rosenthal, Editor

# A Community Writing Itself

*Conversations with Vanguard Writers of the Bay Area*

A Community  
Writing Itself  
Conversations  
with Vanguard  
Writers of the  
Bay Area

Sarah Rosenthal in conversation with:  
Michael Palmer Nathaniel Mackey Leslie Scalapino  
Brenda Hillman Kathleen Fraser Stephen Ratcliffe  
Robert Glück Barbara Guest Truong Tran  
Camille Roy Juliana Spahr Elizabeth Robinson

*A Community Writing Itself* features internationally respected writers Michael Palmer, Nathaniel Mackey, Leslie Scalapino, Brenda Hillman, Kathleen Fraser, Stephen Ratcliffe, Robert Glück, and Barbara Guest, and important younger writers Truong Tran, Camille Roy, Juliana Spahr, and Elizabeth Robinson. The book fills a major gap in contemporary poetics, focusing on one of the most vibrant experimental writing communities in the nation. The writers discuss vision and craft, war and peace, race and gender, individuality and collectivity, and the impact of the Bay Area on their work.

- Literature
- \$29.95\*, paperback (Can. \$37.50)
- Territory W
- 978-1-56478-584-8
- 420 pages, 5.5 x 8
- CQ: 12
- Pub date: April 2010
- Dalkey Archive Scholarly Series

## Praise for *A Community Writing Itself*

“Sarah Rosenthal’s interviews with some of the most **engaging and important** American poets of the time, all working in the Bay Area, provide vivid commentary on the state of the art and some of the most **useful** commentary available on the work of each individual writer.”—Charles Bernstein



Sarah Rosenthal has taught creative writing at San Francisco State University and Santa Clara University, and is a recipient of grant-supported residencies at Vermont Studio Center, Soul Mountain, and the Ragdale Foundation.

Hervé Le Tellier

# The Sextine Chapel

Joyful, intimate, ironic, and banal—a literary celebration of sex ...

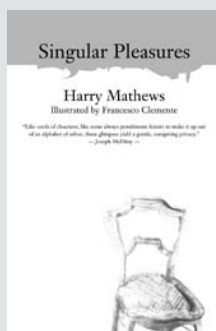
The delightful and daring English-language debut of French author Hervé le Tellier is a series of short, intimately interconnected stories making up a lively user's manual to pleasure, relating the various liaisons of couples from Anna and Ben to Yolande and Zach (taking in Chloe and Xavier along the way, as well as twenty others, as you may have guessed), until the criss-crossing of their lives and partners makes up a pattern as intricate as the fresco on the ceiling of a chapel ...

Harkening back to another playful book on an intimate subject—Harry Mathews's *Singular Pleasures*—Hervé le Tellier's *The Sextine Chapel* celebrates the wonderful, often random, often excruciating possibilities of sexual intimacy, with something here for just about everyone—and their wife, husband, lover, or passing fancy.

## Praise for *The Sextine Chapel*

"Hervé Le Tellier's book, both imaginative and rigorous, **full of sex and humor**, based on variations upon a chosen theme, on references to Bataille and Martial—in a word, a new *Exercises in Style*—deserves our immediate attention." —Parutions.com

### Also of interest:



#### *Singular Pleasures* by Harry Mathews

The subject of this unique book of short fiction is masturbation, a practice both universal and virtually taboo. In sixty-one vignettes, Mathews records the imaginative varieties of this solitary activity in prose that is playful, intimate, urgent, quirky, and humane.

\$12.95, paperback • Territory W • 978-1-56478-233-5  
• 144 pages, 5.5 x 8.5 • CQ:



• Translated by Ian Monk

- Fiction
- \$12.95, paperback (Can. \$16.00)
- Territory W
- 978-1-56478-575-6
- 100 pages, 5.5 x 8
- CQ: 48

• Pub date: April 2010

- French Literature Series
- [First English-Language Edition](#)



Hervé Le Tellier has been a member of the Oulipo since 1992.

His last

three books include a collection of unusual poetry, *Les Opossums celebres* (The Famous Opossums), and two novels: *Je m'attache très facilement* (I Easily Become Attached to People), which was awarded the Prix du Roman d'amour, and *Assez parle d'amour* (Enough Said About Love).

Ian Monk became a member of the Oulipo in 1988. His books include *Family Archaeology* and *Writings for the Oulipo*.

Michal Ajvaz

# The Golden Age

Heir to the philosophical-fantastical tradition of Borges, Calvino, and Perec, *The Golden Age* is Michal Ajvaz's greatest and most ambitious work ...

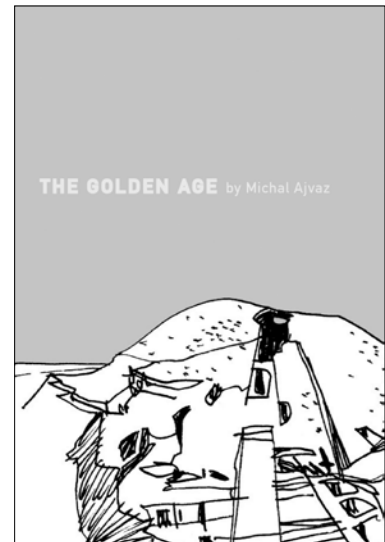
*The Golden Age* is a fantastical travelogue in which a modern-day Gulliver writes a book about a civilization he once encountered on a tiny island in the Atlantic. The islanders seem at first to do nothing but sit and observe the world, and indeed draw no distinction between reality and representation, so that a mirror image seems as substantial to them as a person (and vice versa); but the center of their culture is revealed to be "The Book," a handwritten, collective novel filled with feuding royal families, murderous sorcerers, and narrow escapes. Anyone is free to write in "The Book," adding their own stories, crossing out others, or even appending "footnotes" in the form of little paper pouches full of extra text—but of course there are pouches within pouches, so that the story is impossible to read "in order," and soon begins to overwhelm the narrator's orderly treatise.

## Praise for Ajvaz and *The Golden Age*

"This 2001 novel, Ajvaz's most brilliantly complicated, is a fictional travelogue, part philosophical ethnography and part potboiling fairy tale."  
—Jonathan Bolton, *CONTEXT*

"Michal Ajvaz is a literary magician creating worlds of worlds, worlds of words, worlds of objects. He is the fantastical baby of Borges and Timothy Leary. He is a cartographer on mescaline. He is Czech." —Salonica

Also available: Ajvaz's novel *The Other City* (\$13.95, p; 978-1-56478-491-9; ). Read an article on Ajvaz online at: <http://www.dalkeyarchive.com/article/show/189>.



- Translated by Andrew Oakland
- Fiction
- \$14.95, paperback (Can. \$18.50)
- Territory W
- 978-1-56478-578-7
- 280 pages, 5.5 x 8
- CQ: 36
- Pub date: April 2010
- Czech Literature Series
- [First English-Language Edition](#)



Michal Ajvaz is a Czech novelist, essayist, poet, and translator. In 2005, he was awarded the Jaroslav Seifert

Prize for his novel *Prázdné ulice* (Empty Streets). He is a researcher at Prague's Center for Theoretical Studies. In addition to fiction, he has published an essay on Derrida, a book-length meditation on Borges, and a philosophical study on the act of seeing.

Andrew Oakland's recent translations include Radka Denemarková's *Money from Hitler*, Martin Reiner's *No Through Road*, and the autobiography of architect Josef Hoffmann.

Eshkol Nevo

# Homesick

Moving from character to character, perspective to perspective, *Homesick* is a complex and moving portrait of parallel lives and failing love in a time of permanent war . . .

This remarkable, kaleidoscopic novel tells the fragmented stories of a group of women and men brought together by chance in a small neighborhood in the hills of Israel. It is 1995, and Amir, a young man studying psychology in Jerusalem, and his girlfriend Noa, studying photography in Tel Aviv, decide to move in together, choosing a tiny apartment midway between their two cities—a village that was forcibly emptied of its Arab inhabitants in 1948. Although the two students are only looking for a convenient place to spend time together, they find their new home to be no less complex a web of relationships than urban life: their landlords live on the other side of a paper-thin wall; the next-door neighbors have just lost their eldest son in Lebanon; and further down the street, a Palestinian construction worker named Saddiq is keeping a close watch on the house where his own family used to live.

## Praise for Nevo and *Homesick*

“A warm, wise and sophisticated novel. I read it with much pleasure.” —Amos Oz

“A deeply human book, suffused with desire and melancholy.” —*Jerusalem Post*

“The novel’s heartfelt bass note is the beauty and difficulty of human relationships, evoked with sympathy and an ear for the nuances of different voices which is as playful as it is precise.” —*Times Literary Supplement*

“Nevo has created an engrossing work. . . . This is a compelling novel which I never wanted to end.” —Julia Pascal, *The Independent*



- Translated by Sondra Silverston
- Fiction
- \$15.95, paperback (Can. \$20.00)
- Territory Y
- 978-1-56478-582-4
- 376 pages, 5.5 x 8
- CQ: 12
- Pub date: April 2010
- Israeli Literature Series
- [First U.S. Edition](#)



Eshkol Nevo was born in Jerusalem in 1971 and spent his childhood years in Israel and Detroit. He teaches creative writing at the

Bezalel Academy of Art and Design, Tel Aviv University, Sapir College, and the Open University. He has published a collection of short stories, a book of nonfiction, and two novels, both of which have been bestsellers in Israel.

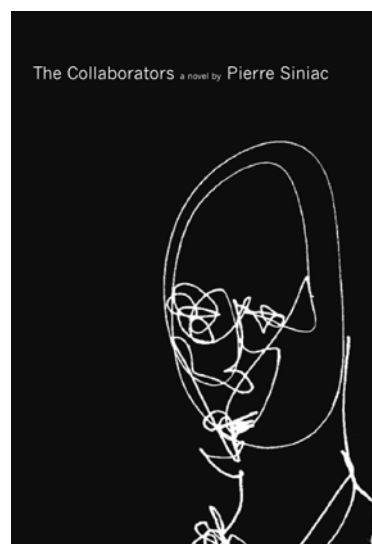
Sondra Silverston has lived in Israel since 1970. Among her other translations are fiction by contemporary Israeli authors Etgar Keret, Savyon Liebrecht, and Aharon Megged.

Pierre Siniac

# The Collaborators

The unbuttoned, unkempt, unlikely fiction of Pierre Siniac is a slap in the face of the traditional crime novel, and *The Collaborators* is his best and most hilarious book . . .

A *noir* set in the seediest backwaters of the French publishing industry, *The Collaborators* tells the story of a hapless drifter who, after years of not particularly heroic effort, finally manages to write a book. A good book? A bad book? Well, it's complicated—and soon the complications he's set in motion spiral entirely out of control. Praised by Pierre Bayard in *How to Talk About Books You Haven't Read*, and finally available in English by one of our greatest translators, *The Collaborators* is both a sinister thriller and a comedy of outrageous proportions.



- Translated by Jordan Stump
- Fiction
- \$15.95, paperback (Can. \$20.00)
- Territory W
- 978-1-56478-579-4
- 420 pages, 5.5 x 8
- CQ: 12
- Pub date: April 2010
- French Literature Series
- [First English-Language Edition](#)

## Praise for Siniac and *The Collaborators*

"A very dark book written with all of Siniac's sharpness and intensity."  
—*Liberation*

"Pierre Siniac reinvents the crime novel in this ridiculous story of two homeless men who are turned into brilliant authors. A powerful attack against the literary establishment." —*Les Inrockuptibles*

"Pierre Siniac is the ultimate author in the category of **black humor**. A real gem." —*La Croix*

Pierre Siniac (1928–2002) received the Grand Prix de Littérature Policière in 1981 for three of his works, including *Aime le Maudit*. Under the title *Ferdinand Céline*, *The Collaborators* was published in French in 1997 to great acclaim.

Jordan Stump is the noted translator of several modern French novelists, including novel prize winner Claude Simon, for whom his translation of *Le Jardin des Plantes* won the French American Foundation's Translation Prize.

Joshua Cohen

# Witz

One of the great comic epics of our time: the Last Jewish Novel about the Last Jew in the World ...

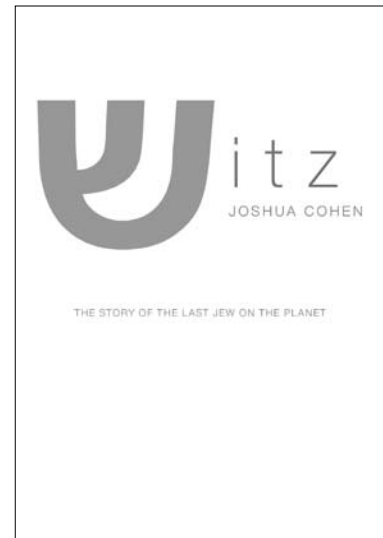
On Christmas Eve 1999, all the Jews in the world die in a strange, millennial plague, with the exception of the firstborn males, who are soon adopted by a cabal of powerful people in the American government. By the following Passover, however, only one is still alive: Benjamin Israelien; a kindly, innocent, ignorant man-child. As he finds himself transformed into an international superstar, Jewishness becomes all the rage: matzo-ball soup is in every bowl, sidelocks are hip; and the only truly Jewish Jew left is increasingly stigmatized for not being religious. Since his very existence exposes the illegitimacy of the newly converted, Israelien becomes the object of a worldwide hunt ...

Meanwhile, in the not-too-distant future of our own, "real" world, another last Jew—the last living Holocaust survivor—sits alone in a snowbound Manhattan, providing a final melancholy witness to his experiences in the form of the punch lines to half-remembered jokes.

## Praise for Joshua Cohen

"[N]ow that so much Jewish literature has been written and rewritten again in English, now that we have so many authors and classics, it is all the more **rare and inspiring** that Cohen, scandalously overlooked in America, especially by the Jewish literary community, continues to delve deeper and further with each book into an inherited terrain while making of that holy ground these **beautifully uncharted territories** with their own maps and legends."

—*New Haven Review*



- Fiction
- \$17.95, paperback (Can. \$22.50)
- Territory W
- 978-1-56478-588-6
- 800 pages, 6 x 9
- CQ: 10
- Pub date: May 2010
- American Literature Series



Joshua Cohen was born in 1980 in New Jersey. He is

the author of five books, including the novels *Cadenza for the Schneidermann Violin Concerto* and *A Heaven of Others*. Cohen's essays have appeared in *The Forward*, *Nextbook*, *The Believer*, and *Harper's*. He lives in Brooklyn, NY.

Kenward Elmslie

# The Orchid Stories

A classic work of American fiction and a masterpiece of eccentric detail ...

Praised by John Ashbery as evoking “a rococo world of banality and nightmare which ... comes in the end to seem like paradise.” *The Orchid Stories* presents us with interwoven stories as delicate and exquisite as the flowers for which they’re named, conveying an almost otherworldly beauty. Images, moods, and characters recur with the clarity of a dream: Phil, the little boy gigolo; Mummers and Mummy, who “adopt” him; the alluring Diana Vienna; and the eccentric Dr. Schmidlapp, who plans to capture the rare “Native Innards” orchid precisely at the stroke of midnight.

## Praise for Kenward Elmslie

“Kenward Elmslie is one of the unforgettable writers of our time. It is as though Burroughs’ permanent apocalypse were being observed by someone else: not a closet Savonarola, but someone motivated by the humor, sensuality, and joie de vivre of an O’Hara. ... The world may be an industrial swamp, but Elmslie’s dazzling one-step ahead induction of it is a cause for rejoicing and even joy.” —John Ashbery

“A various, campy, never-tiring display of verbal skyrockets and sweet, soap opera dilemmas, Elmslie’s oeuvre makes for joyous reading.” —*Publishers Weekly*

“It is easy to understand why someone would want to celebrate Mr. Elmslie.”  
—*New York Times*



- Fiction
- \$14.95, paperback (Can. \$18.50)
- Territory W
- 978-1-56478-572-5
- 120 pages, 5.25 x 7.5
- CQ: 48
  
- Pub date: May 2010
  
- American Literature Series
- [First Dalkey Archive Edition](#)



Poet, novelist, songwriter, and librettist Kenward Elmslie was one of the original members

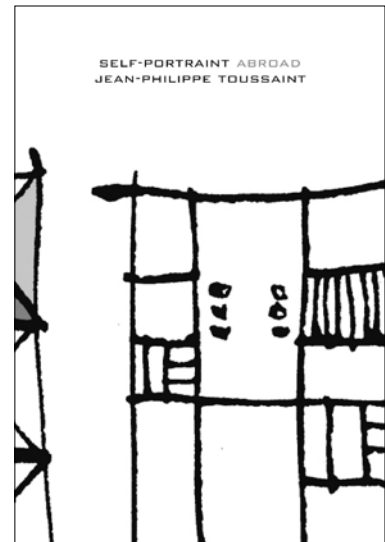
of the “New York School” of poetry, along with Frank O’Hara, Barbara Guest, and John Ashbery. His many collections of poems range from *Pavilions* (1961) to *Routine Disruptions* (1998). His opera librettos were set by Ned Rorem and others, and his musical *The Grass Harp* (music by Claiborne Richardson) has become a cult classic.

Jean-Philippe Toussaint

# Self-Portrait Abroad

Even on holiday, sex and death are Jean-Philippe Toussaint's constant companions ...

In *Self-Portrait Abroad*, our narrator—a Belgian author much like Toussaint himself—travels the globe, finding the mundane blended everywhere with the exotic: With his usual poker face, he keeps up on Corsican gossip in Tokyo and has a battle of nerves in a butcher shop in Berlin; he wins a *boules* tournament in Cap Corse, takes in a strip club in Japan's historic Nara, gets pulled through Hanoi on a cycle rickshaw, and has a chance encounter on the road from Tunis to Sfax. Tales of a cosmopolitan at home in a strangely familiar world, *Self-Portrait Abroad* casts the entire globe in a cool but playful light, reminding us that, wherever we go, we take our own eyes with us ...



- Translated by John Lambert
- Fiction
- \$12.95, paperback (Can. \$16.00)
- Territory W
- 978-1-56478-586-2
- 80 pages, 5 x 7
- CQ: 48
- Pub date: May 2010
- Belgian Literature Series
- [First English-Language Edition](#)

## Praise for Toussaint and *Self-Portrait Abroad*

"An original and significant writer, whose fiction can be as engaging as it is surprising." —*The Times Literary Supplement*

"Toussaint is a genuinely funny writer ... small erotic moments are captured perfectly ... makes me long for more by Toussaint." —*Kirkus Reviews*

"[E]legant, erudite, and joyously superficial." —*Publishers Weekly*

"Eleven funny, clever, and light stories. The twelfth one, on how human beings are carried away and destroyed by the passage of time, is magnificent." —*Le Journal du Dimanche*

Also available: Toussaint's novels *The Bathroom* (\$12.95, p; 978-1-56478-518-3), *Camera* (\$12.95, p; 978-1-56478-522-0), *Monsieur* (\$12.95, p; 978-1-56478-505-3), *Running Away* (\$12.95, p; 978-1-56478-567-1), and *Television* (\$12.95, p; 978-1-56478-372-1).



Jean-Philippe Toussaint is the author of seven novels. His writing has been compared

to the work of Samuel Beckett, Jacques Tati, the films of Jim Jarmusch, and even to Charlie Chaplin.

A native of Vancouver, John Lambert studied philosophy in Paris before moving to Berlin, where he lives with his wife and two children. Translator, journalist, philosophy teacher, and actor, he has also translated Jean-Philippe Toussaint's second novel *Monsieur*.

João Ubaldo Ribeiro

# House of the Fortunate Buddhas

Our anonymous narrator is a woman born in an era and a country that neither tolerated nor acknowledged female sexuality.

Set in 1940s and '50s provincial Brazil, *House of the Fortunate Buddhas* is perhaps most startling for its fiery, uninhibited, and highly compelling narrator. By force of her intelligence, courage, and strength of will, she achieves an unlikely liberation of both mind and body, and her sardonic, frank—some have called it pornographic—monologue is an unforgettable work of literary ventriloquism, telling the story of one woman's journey toward fulfillment.

From the book:

"I decided to give my testimony orally, instead of writing it down, for several reasons, the major one being arthritis. No, let's cut that last line out! I don't have arthritis, and even if I did, I certainly wouldn't let any get into my book. So, fine: preface. I decided to give my testimony orally instead of in writing mainly because it's impossible to write about sex, at least in Portuguese, without coming off like a prostitute who's just been asked to 'talk dirty' for the twentieth time in the same day ..."

## Praise for João Ubaldo Ribeiro

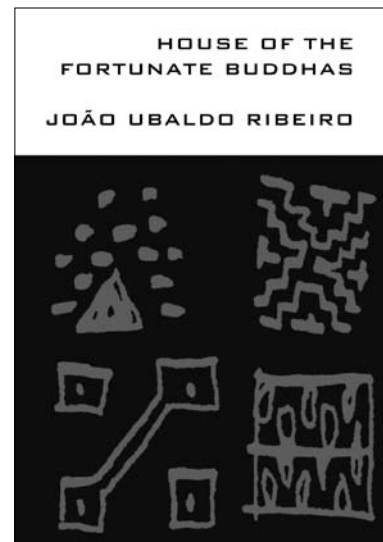
"While exhibiting a deep sensitivity to the complex currents in Brazilian society, Ribeiro's novels and short stories also display a keen awareness of the problematic relationships existing among history, fiction, and truth."

—Luiz Fernando Valente, *Latin American Research Review*

"Ribeiro has a quietly precise satirical eye." —Brian Evenson

"One of the best contemporary writers from Brazil."

—*World Literature Today*



- Translated by Clifford E. Landers
- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-589-3
- 160 pages, 5.5 x 8
- CQ: 48

• Pub date: May 2010

- Brazilian Literature Series
- [First English-Language Edition](#)



João Ubaldo Ribeiro is a member of the prestigious Brazilian Academy of Letters and the author of numerous works of fiction and nonfiction, including the novel *An Invincible Memory*. *House of the Fortunate Buddhas* has been translated into French (winning the Grinzane Cavour Prize), Italian, and Spanish, and was adapted into a hit one-woman play in Brazil.

Clifford E. Landers has translated fifteen novels from Brazilian Portuguese, and was awarded both the Mario Ferreira Award in 1999 from ATA's Portuguese Language Division, as well as a Prose Translation grant from the NEA in 2004.

Gert Jonke

# The Distant Sound

Told that he recently attempted suicide, a man awakens in an insane asylum with no memory of his actions, or even of his own name ...

A composer who has already given up composing—because of his inability to notate the music of the spheres!—the man becomes increasingly fixated on capturing a mysterious, eerie, distant sound, which he soon equates with all the things he desires most: the perfect woman, the perfect city, the perfect work of art. Obsessed with his impossible quest, the man breaks out of the asylum and begins a series of comic, dreamlike, and ultimately haunting adventures as he tries to locate the source of the sound that consumes him ... and instead finds the root cause of all his failures.



- Translated by Jean M. Snook
- Fiction
- \$14.95, paperback (Can. \$18.50)
- Territory W
- 978-1-56478-526-8
- 280 pages, 5.5 x 8
- CQ: 36
  
- Pub date: May 2010
  
- Austrian Literature Series
- [First English-Language Edition](#)

## Also available:



### *Homage to Czerny: Studies in Virtuoso Technique*

"Jonke addresses a host of existential questions through a cast of vaudevillian compatriots in this slim, beautifully written volume ... As intricately structured as a musical composition, with recurring motifs, the narrative—powered by Snook's magnificent translation—moves smoothly and evocatively through fraught emotional terrain."

—**Publishers Weekly, starred review**

\$12.95, paperback • Territory W • 978-1-56478-233-5 • 144 pages, 5.5 x 8.5 • CQ: • Translated by Jean M. Snook



Gert Jonke is counted among Austria's most important authors and dramatists. Among other

prizes, he received the Ingeborg Bachmann Prize, the Erich Fried Prize, and the Grand Austrian State Prize for Literature. He died in 2009 at the age of 62.

Jean M. Snook is an Associate Professor of German at Memorial University of Newfoundland. She translated Jonke's *Homage to Czerny: Studies in Virtuoso Technique*, published by Dalkey Archive in 2008.

Also available: Jonke's novels *Geometric Regional Novel* (\$11.50, p; 978-1-56478-231-1), *Homage to Czerny* (\$12.95, p; 978-1-56478-501-5), and *The System of Vienna* (\$12.95, p; 978-1-56478-550-3).

Alix Cleo Roubaud

# Alix's Journal

Preface by Jacques Roubaud

Moving, fragile, and intimate, *Alix's Journal* is a unique testament to a great artist, lost before her time ...

*Alix's Journal* is a collection of private notebooks kept by Canadian photographer Alix Cleo Roubaud during the last four years of her life, before her death at the age of 31. Written, in a sense, for her husband—acclaimed novelist, poet, and mathematician Jacques Roubaud—*Alix's Journal* straddles the gap between French and English, poetry and prose, the tragic and the comic, the profound and the quotidian. Alix's idiosyncratic and revealing work gives us access to a singular consciousness, one that was profoundly influential on her husband's subsequent works, in style as well as content. The notebooks center on themes of love, marriage, photography, addiction, and death, and include examples of Alix's photographic work, whose strangeness and poignancy is enhanced by its juxtaposition with her plans for and interpretations of it.

## From *Alix's Journal*

You left yesterday morning, and last night I got drunk by nine. I didn't walk straight on the rue des Francs-Bourgeois, where I went to post my first letter. At ten o'clock I collapsed dead drunk. I woke at three and read what Nigel Nicholson wrote his parents, and read Jacques Roubaud in *Change* (a poem about water similar to Hockney's distortions). I asked myself why I abuse myself in this manner when I am loved and really must keep alive; why do I get drunk on an empty stomach? why do I drug myself with sleeping pills? why do I smoke?

looking after oneself.

I had things to do today.

To fall asleep like everyone else, etc., to lead a simple regular life. To fall asleep like everyone else, that is what I want.

Also of interest: Jacques Roubaud's *The Great Fire of London* (\$13.95, p; 978-1-56478-396-7), *Hortense in Exile* (\$11.95, p; 978-1-56478-255-7), *Hortense Is Abducted* (\$12.50, p 978-1-56478-256-4), *The Loop* (\$16.95, p; 978-1-56478-546-6), *The Princess Hoppy or, The Tale of Labrador* (\$9.95, p; 978-1-56478-032-4).



- Translated and with an Introduction by Jan Steyn

- Memoir
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-554-1
- 120 pages, 5 x 7
- CQ: 48

- Pub date: June 2010

- French Literature Series
- [First English-Language Edition](#)

Alix Cleo Roubaud was born in 1952. She studied architecture and psychology in Ottawa, and philosophy in Paris, with a particular focus on Wittgenstein. She considered herself "essentially" a photographer; her work has been featured in an acclaimed short film by Jean Eustache, as well as in several works by her husband, Jacques Roubaud. She died in 1983 of a pulmonary embolism.

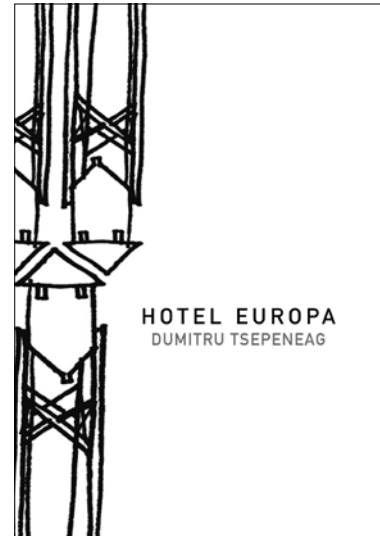
Jan Steyn is a South African translator from French and Afrikaans to English. He lives in Paris where he does work in Cultural Translation at the American University of Paris.

Dumitru Tsepeneag

# Hotel Europa

A novel begun by a man in his bathtub begins, little by little, to overflow into his life ...

The author-narrator, a sarcastic Romanian émigré with a French wife, tells with great insight and humor the story of a young student's life and education as he passes from post-Ceausescu Romania through an unwelcoming Western Europe beset with dangerous problems of its own. Sex- and drug-traffickers are only one part of the strange and paranoid world in which the student and his fellow-countrymen become entangled, while the author's past—in the form of post-communist gangsters—begins to catch up with him in his retreat in rural France ...



- Translated by Patrick Camiller
- Fiction
- \$16.95, paperback (Can. \$21.00)
- Territory W
- 978-1-56478-570-1
- 450 pages, 5.5 x 8
- CQ: 12
- Pub date: June 2010
- Romanian Literature Series
- [First English-Language Edition](#)

## Praise for Dumitru Tsepeneag

"[*Vain Art of the Fugue*] is a work of singular invention and joy, a successful experiment in every aspect of the novel, especially delight." —*The Believer*

"With his metaphors and traps, Dumitru Tsepeneag reminds me of a magician who pulls flowers, animals, and strange objects out of his hat. He lays comical stories over a poignant, and often grim, background." —*Journal de Genève*

"[Tsepeneag] induces the sense that memory, time, and consciousness are both mutable and, ultimately, unknowable." —Elizabeth Hand, *Village Voice*

Also available: Tsepeneag's novels *The Necessary Marriage* (\$12.95, p; 978-1-56478-534-3), *Pigeon Post* (\$13.95, p; 978-1-56478-516-9), and *Vain Art of the Fugue* (\$12.95, p; 978-1-56478-421-6).



Dumitru Tsepeneag is one of the most innovative Romanian writers of the second half of the twentieth century. In 1975, while he was in France, his citizenship was revoked by Ceausescu, and he was forced into exile. In the 1980s, he started to write in French. He returned to his native language after the Ceausescu regime ended, but continues to write in his adopted language as well.

A translator from Romanian, Spanish, German, French, and Italian, Patrick Camiller has translated many works, including Tsepeneag's own *Vain Art of the Fugue* and *The Necessary Marriage*.

Rowan Ricardo Phillips

# When Blackness Rhymes with Blackness

Lyrical, provocative, and highly original. A groundbreaking book by one of America's smartest young poet-critics ...

In *When Blackness Rhymes with Blackness*, Rowan Ricardo Phillips pushes African American poetry to its limits by unraveling "our desire to think of African American poetry as African American poetry." Phillips reads African American poetry as inherently allegorical and thus "a successful shorthand for the survival of a poetry but unsuccessful shorthand for the sustenance of its poems." Arguing in favor of the "counterintuitive imagination," Phillips demonstrates how these poems tend to refuse their logical insertion into a larger vision and instead dwell indefinitely at the crux between poetry and race, "where, when blackness rhymes with blackness, it is left for us to determine whether this juxtaposition contains a vital difference or is just mere repetition."

## From *When Blackness Rhymes with Blackness*:

Phillis Wheatley, like the epigraphs that writers fit into the beginning of their texts, is first and foremost a cultural sign, a performance. It is either in the midst of that performance ("at a concert"), or in that performance's retrospection ("in a café"), that a retrievable form emerges from the work of a poet whose biography casts a far longer shadow than her poems ever have. Next to Langston Hughes, of all African American poets Wheatley's visual image carries the most weight, recognizable to a larger audience by her famed frontispiece, her statue in Boston, and the drama behind the publication of her book, *Poems on Various Subjects Religious and Moral*. All of this will be fruit for discussion in the pages that follow. Yet, I will also be discussing the proleptic nature with which African American literature talks, if you will, Phillis Wheatley.



- Literary Criticism
- \$25.95s\*, paperback (Can. \$32.50)
- Territory W
- 978-1-56478-583-1
- 140 pages, 5.5 x 8
- CQ: 48
- Pub date: July 2010
- Dalkey Archive Scholarly Series



Rowan Ricardo Phillips was born in New York City. He is an

assistant professor of English and director of the Poetry Center at the State University of New York at Stony Brook. *The Ground*, a book of poems, is forthcoming in 2010.

Gérard Gavarry

# Making a Novel

In the tradition of Raymond Roussel's *How I Wrote Certain of My Books* ...

A literary exploration into the serendipitous convergences underpinning the writing of a novel (in this case, Gérard Gavarry's masterful *Hoppla! 1 2 3*), this rare and revealing glimpse into the creative process pulls back the curtain on the composition of a playful and self-conscious work of fiction. Moving back and forth between detailed explanation and personal anecdotes, Gérard Gavarry's *Making a Novel* is partly a memoir of a writer's life and partly a memoir of his work, showing us how every story, no matter how well-planned, could always have been written countless other ways.

## Praise for Gavarry and *Making a Novel*

"The most fascinating and pertinent view/reflection on literary creation that written in a long time." —*L'Humanite*

"One of the rare figures in contemporary French literature who never disappoints." —*World Literature Today*

"Like Georges Perec before him, it seems that Gérard Gavarry approaches each of his books anew, unfettered by what he has done in the past, making him one of the most pleasingly unpredictable writers in our midst." —Warren Motte

Also available: Gavarry's novel *Hoppla! 1 2 3* (\$12.95, p; 978-1-56478-536-7).



• Translated by Jane Kuntz

- Literature
- \$14.95, paperback (Can. \$18.50)
- Territory W
- 978-1-56478-576-3
- 130 pages, 5.5 x 8
- CQ: 48

• Pub date: July 2010

- French Literature Series
- [First English-Language Edition](#)



Gérard Gavarry was born in Paris in 1946 and has also lived in New Caledonia, Niger, Guinea, Benin, and London. He studied literature at the

Sorbonne and taught French literature first in Gabon and then in Paris. He is the author of eight books.

Jane Kuntz has translated *Everyday Life* and *The Power of Flies* by Lydie Salvayre, *Hotel Crystal* by Olivier Rolin, *Pigeon Post* by Dumitru Tsepeneag, and *Hoppla! 1 2 3* by Gérard Gavarry, all of which are available from Dalkey Archive Press.

Jacques Jouet

# Upstaged

The lives of a troupe of actors are disrupted when a mysterious man hijacks their stage mid-performance . . .

Two minutes into the second act, there is a knock on Nicolas Boehlmer's dressing-room door, just as he's smoking his last cigarette before having to go back on stage . . . and, without thinking, he says, "Come in," still in character. He quickly finds himself bound, gagged, and stripped by a man who appears to be his mirror image: costumed in the same wig, make-up, and clothes. Nicolas is powerless to prevent his usurper from going out and playing his role—with increasingly ridiculous consequences. Is this "upstaging" the act of a depraved amateur? Sabotage by a rival? A piece of guerrilla theater? A political statement? Whatever the cause, Nicolas and his fellow actors soon find their play—and their lives—making less and less sense, as the parts they play come under assault by this irrational intruder.

## Praise for Jacques Jouet

"From the perspective of American readers, Jacques Jouet's writing is one of contemporary French literature's best-kept secrets. That's because until very recently none of his books had found their way into English translation—and the fault is ours rather than his, because Jouet himself has been producing **smart, funny, vibrant, pungent literature** in astonishing diversity and abundance for the last quarter century."—Warren Motte

"In less than twenty years, Jacques Jouet has quietly elaborated one of the most astonishing bodies of work in French literature today. . . . In short, Jouet is an experimentalist in the best sense of that word, a writer whose work comes to us fresh, each book a 'new' book, all of them clearly the product of a literary imagination animated by a keen, ludic intelligence."—*World Literature Today*

Also available: Jouet's novels *Mountain R* (\$12.95, p; 978-1-56478-330-1) and *Savage* (\$12.95, p; 978-1-56478-535-0). Visit <http://www.dalkeyarchive.com/article/show/223> for an article on Jouet.



• Translated by Leland de la Durantaye

- Fiction
- \$12.95, paperback (Can. \$16.00)
- Territory W
- 978-1-56478-574-9
- 80 pages, 5.5 x 7
- CQ: 48

• Pub date: July 2010

- French Literature Series
- [First English-Language Edition](#)



Jacques Jouet was elected to the Oulipo in 1983. He is the author of more than sixty texts in a variety of genres—novels,

poetry, plays, literary criticism, and short fiction—including the novel *Mountain R*, which is part of his La République roman cycle, and was published by Dalkey Archive in 2004.

Leland de la Durantaye is the Gardner Cowles Associate Professor of English at Harvard University. He is the author of *Style is Matter: The Moral Art of Vladimir Nabokov* (2007) and *Giorgio Agamben: A Critical Introduction* (2009).

Hugh Kenner

# Gnomon

*Essays on Contemporary Literature*

One of Kenner's earliest, and greatest, essay collections is finally available again ...

The gnomon is the part of a sundial that casts its shadow, and *Gnomon: Essays on Contemporary Literature* represents, in its author's words, "a report on ten years' watching of shadows." Collecting the earliest short essays and reviews by a man who was arguably the greatest English-language critic-scholar of the twentieth century, *Gnomon* not only provides valuable, entertaining, and often scabrous insights into the workings of literature, as well as the books of such modern giants as William Carlos Williams, Ford Madox Ford, Wyndham Lewis, and Ezra Pound, but is itself a cross-section of the development of Kenner's own body of work, which in its beauty, irreverence, and disregard for convention proves him as much an artist as the men and women he spent his life championing.

## Praise for Kenner and *Gnomon*

"As always, Kenner is original, **provocative**, stimulating, occasionally perverse, and **immensely readable**." —*Library Journal*

"There is no critic who has more firmly established his claim to **valuable** literary property than has Kenner to the first three decades of the 20th century in England. Author of previous studies of Joyce, T.S. Eliot, Wyndham Lewis and Pound (to name a few), Kenner bestrides modern literature if not like a colossus then at least a presence of formidable proportions." —*New York Times*

"It's always **an unexpected pleasure** to find serious literary criticism written as if the English language still mattered, as Hugh Kenner's writing insists that it does." —T. R. Edwards, *New York Times Book Review*

Also available: Kenner's *The Counterfeiters* (\$13.95, p; 978-1-56478-416-2), *Flaubert, Joyce and Beckett: The Stoic Comedians* (\$12.50, p; 978-1-56478-380-6), and *Joyce's Voices* (\$13.50, p; 978-1-56478-428-5).



- New Introduction by Jan Gorak
- Literary Criticism
- \$14.95, paperback (Can. \$18.50)
- Territory W
- 978-1-56478-430-8
- 302 pages, 6 x 9
- CQ: 24
- Pub date: August 2010
- Dalkey Archive Scholarly Series
- [First Dalkey Archive Edition](#)

Hugh Kenner (1923–2003)—born in Ontario, Canada—was one of the greatest literary critics of the twentieth century. He taught at several universities during his lifetime and was a frequent contributor to the *National Review*. His numerous critical books include *The Pound Era*, *Joyce's Voices*, *Samuel Beckett: A Critical Study*, and *Flaubert, Joyce and Beckett: The Stoic Comedians*.

Mela Hartwig

# Am I a Redundant Human Being?

For the first time in English, a contemporary and friend of Virginia Woolf and Stefan Zweig gives us the definitive portrait of a woman lost on the margins of modern life ...

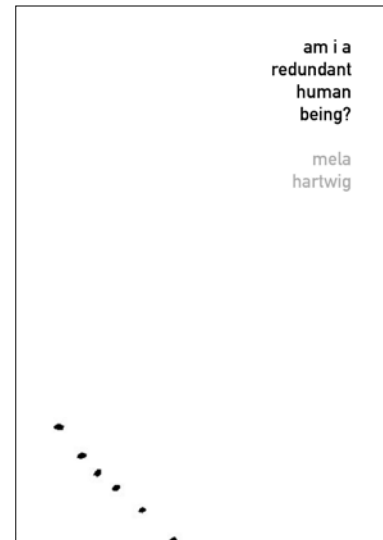
Aloisia Schmidt is an ordinary secretary with a burning question: am I a redundant human being? She's neither pretty nor ugly (though she wishes she were hideous: at least that would be something), has no imagination, and is forced to live vicariously through "borrowed" fantasy—fantasy, that is, borrowed from books, plays, even other people's lives. She loves to hate herself, and loves for other people to hate her too. In one final, guilt-ridden, masturbatory, self-obsessed confession, Aloisia indulges her masochistic tendencies to the fullest, putting her entire life on trial, and trying, through telling her story (a story, she assures us, that's "so laughably mundane" it's really no story at all), to transform an ordinary life into something extraordinary.

## Praise for Hartwig and *Am I a Redundant Human Being?*

"Finally, the time has come for Mela Hartwig's rediscovery! The contradictions, the constant fluctuation between passion and dispassionate observation, make this office romance—written in the form of a heated confession—**outrageously modern and thrilling**." —*Frankfurter Rundschau*

"A mundane office worker descends into erotic obsession. . . . Mela Hartwig's novel . . . is the profession of an astonishing self-abasement: a **tantalizing**, unforgettable book." —*Die Presse*

"...an heiress of Kleist..." —*Frankfurter Allgemeine Zeitung*



- Translated by Kerri A. Pierce
- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-581-7
- 140 pages, 5.5 x 8
- CQ: 48
- Pub date: August 2010
- Austrian Literature Series
- [First English-Language Edition](#)



Mela Hartwig was born in 1893 in Vienna, where she went on to have a successful career as an actress. After marrying, Hartwig left the stage and turned her hand to writing, where she developed a name for herself as a modernist and feminist. In 1938, Hartwig and her husband immigrated to London, where she befriended Virginia Woolf. She died in London in 1967.

Kerri A. Pierce is a translator focusing on German, Danish, Dutch, Portuguese, Spanish, Norwegian, and Swedish.

Manuel Puig

# Buenos Aires Affair

Introduction by Scott Esposito

Hailed by *The New York Times* as “an Argentinian Tour de Force” ...

Manuel Puig’s masterful and ironic “detective novel” concerns the abduction of a woman, an impending murder, and the dim memories of a thousand old glamour queens—Garbo, Dietrich, Veronica Lake, Rita Hayworth—all combining to make a powerful portrait of two decidedly unglamorous lives: Gladys Hebe D’Onofrio, a lonely 35-year-old sculptor, tormented by her fantasies and perpetually in search of the ideal lover; and Leo Druscovich, an outwardly confident and successful art critic, deeply troubled by a terrible guilt that surfaces in his repeated sexual failures. Taking on, exchanging, and growing into the roles of victim and criminal, their lives presented through a variety of different kinds of “evidence”—lists, scribbled notes, transcripts, one-sided interrogations—these two lost souls gradually find themselves entirely dependent on one another ... and heading towards precisely the sort of violent ending a detective novel demands.

## Praise for Puig and *The Buenos Aires Affair*

“Puig’s work is among the most original of the final years of the 20th century.”  
—Mario Vargas Llosa

“The appearance of Manuel Puig’s new novel, *The Buenos Aires Affair*, is especial cause for celebration, not only because the book makes for **fascinating reading**, but also because it demonstrates that its already highly accomplished author continues to take chances and to grow as an artist. . . . The book is more **intense, serious, and disturbing** than the other novels, and it is a welcome departure for this searching, gifted writer.” —Ronald de Feo, *The National Review*

Also available: Puig’s *Betrayed by Rita Hayworth* (\$13.95, p; 978-1-56478-530-5), *Heartbreak Tango* (\$13.95, p; 978-1-56478-553-4).



- Translated by Suzanne Jill Levine
- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory Y
- 978-1-56478-580-0
- 220 pages, 5.5 x 8.25
- CQ: 36
- Pub date: August 2010
- Argentinian Literature Series
- [First Dalkey Archive Edition](#)

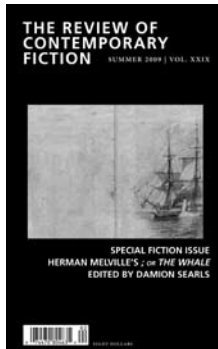
Manuel Puig is the acclaimed author of many novels, including *Betrayed by Rita Hayworth* and *Kiss of the Spider Woman*. He was born in Argentina in 1932 and died in Mexico in 1990.

Suzanne Jill Levine is one of the most highly-regarded translators of contemporary Latin American literature. She is the author of *The Subversive Scribe: Translating Latin American Fiction* and teaches at the University of California at Santa Barbara.

# Review of Contemporary Fiction

The *Review of Contemporary Fiction* was founded in 1981 to promote a vision of literary culture that is not limited to the immediately popular, and to ensure that important world writers outside the popular attention continue to be written about and discussed.

## Summer 2009



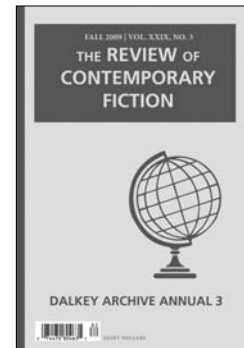
- Fiction
- \$8.00, paperback (Can. \$10.00)
- Territory W
- 978-1-56478-590-9
- 384 pages, 6 x 9
- CQ:

In 2007, Orion Press put out a series of abridged classics, including *Moby-Dick In Half the Time*. Adam Gopnik famously called the Melville abridgment “all Dick, no Moby”—but what actually happens when the work of a writer of texture and digression is cut in the service of clarity and plot? ; or *The Whale* consists of every chapter, word, and punctuation mark, saved from the abridgers by Damion Searls. Some chapters of ; or *The Whale* are virtually untouched, while others consist only of a single adverb, or streams of punctuation. The result is beautiful, ridiculous, and gripping—and has a serious point to make about the literary values worth abridging for.

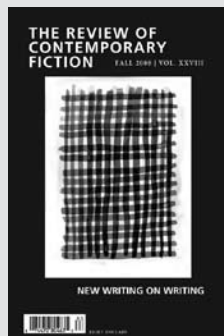
## Fall 2009

The 3rd edition of the Dalkey Archive Annual offers an advance look at some of the new writing the Press will be publishing in the coming seasons, not only novels but also poetry and philosophy. The issue includes such authors as Stig Sæterbakken, Heimrad Bäcker, Lars Svendsen, Hervé Le Tellier, Michal Ajvaz, Joshua Cohen, Kenward Elmslie, Jean-Philippe Toussaint, João Ubaldo Ribeiro, Alix Cleo Roubaud, Jacques Jouet, Mela Hartwig, René Belletto, and Jon Fosse.

- Fiction
- \$8.00, paperback (Can. \$10.00)
- Territory W
- 978-1-56478-591-6
- 232 pages, 6 x 9
- CQ:



## Popular back issues:



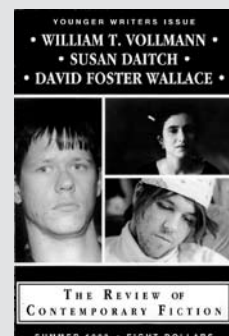
- Fiction
- \$8.00, paperback (Can. \$10.00)
- Territory W
- 978-1-56478-524-4
- 208 pages, 6 x 9
- CQ:



- Fiction
- \$15.00, paperback (Can. \$18.50)
- Territory W
- 978-1-56478-510-7
- 186 pages, 6 x 9
- CQ:



- Fiction
- \$8.00, paperback (Can. \$10.00)
- Territory W
- 978-1-56478-569-5
- 280 pages, 6 x 9
- CQ:



- Fiction
- \$15.00, paperback (Can. \$18.50)
- Territory W
- 978-1-56478-123-9
- 276 pages, 6 x 9
- CQ:

## Available Again



First published in 1910, Rilke's *The Notebooks of Malte Laurids Brigge* is one of the first great modernist novels: Partly a ghost story, partly an autobiography, and partly the diary of a young poet teaching himself how to see the world, this new translation by acclaimed translator Burton Pike captures not only the beauty but also the strangeness and spirit of the original.

"His translation is eminently readable and convincing in the recreation of the mysterious depth and the tone color of the complex German linguistic structures. Pike's interpretive perspective has revitalized the work for the English reader, a work that has fundamentally influenced fiction writing in the twentieth century." —Rainer Schulte

- Fiction • \$13.95, paperback (Can. \$17.50)
- 978-1-56478-497-1 • 198 pages, 5.5 x 8
- Territory W
- CQ:

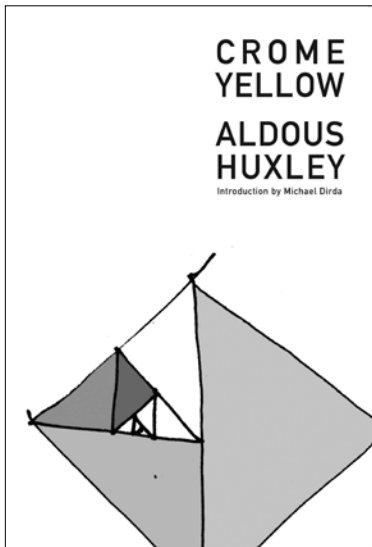
A book about romantic love, *Eros* is Anne Carson's exploration of the concept of "eros" in both classical philosophy and literature. Beginning with, "It was Sappho who first called eros 'bittersweet.' No one who has been in love disputes her," Carson examines her subject from numerous points of view, creating a lyrical meditation in the tradition of William Carlos Williams's *Spring and All* and William H. Gass's *On Being Blue*.

Epigrammatic, witty, ironic, and endlessly interesting, *Eros* is an utterly original book and was selected by the Modern Library as one of the "100 Best Nonfiction Books of All Time."

"Anne Carson is a rare talent—brilliant and full of wit, passionate and also deeply moving." —Michael Ondaatje



- Literary Criticism • \$13.95, paperback (Can. \$17.50)
- 978-1-56478-188-8 • 208 pages, 5.5 x 8.5
- Territory A
- CQ:



On vacation from school, Denis goes to stay at Crome, an English country house inhabited by several of Huxley's most outlandish characters—from Mr. Barbecue-Smith, who writes 1,500 publishable words an hour by “getting in touch” with his “subconscious,” to Henry Wimbush, who is obsessed with writing the definitive *History of Crome*. Denis's stay proves to be a disaster amid his weak attempts to attract the girl of his dreams and the ridicule he endures regarding his plan to write a novel about love and art. Lambasting post-Victorian standards of morality, *Crome Yellow*—Huxley's first novel—is a witty masterpiece that, in F. Scott Fitzgerald's words, “is too ironic to be called satire and too scornful to be called irony.”

“Mr. Huxley's personages are drawn with an extreme verve of crispness; in fact the merit of his comedy is that it becomes always more amusing as it grows.”

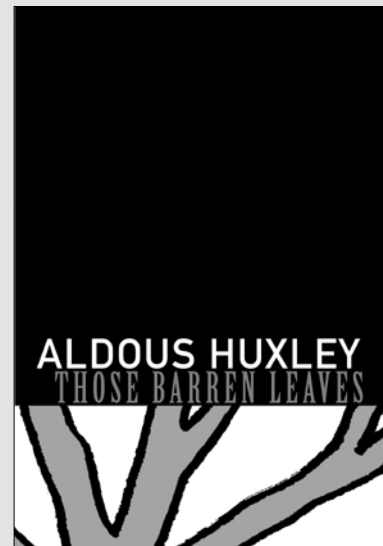
—*Times Literary Supplement*

- Fiction • \$13.95, paperback (Can. \$17.50)
- 978-1-56478-304-2 • 152 pages, 5.5 x 8.5
- Territory W
- CQ:

Aldous Huxley spares no one in his ironic, piercing portrayal of a group gathered in an Italian palace by the socially ambitious and self-professed lover of art, Mrs. Aldwinkle. Here, Mrs. Aldwinkle yearns to recapture the glories of the Italian Renaissance, but her guests ultimately fail to fulfill her naïve expectations.

Among her entourage are: a suffering poet and reluctant editor of the *Rabbit Fanciers' Gazette* who silently bears the widowed Mrs. Aldwinkle's desperate advances; a popular novelist who records every detail of her affair with another guest, the amorous Calamy, for future literary endeavors; and an aging sensualist philosopher who pursues a wealthy yet mentally-disabled heiress.

Stripping the houseguests of their pretensions, Huxley reveals the superficiality of the cultural elite. Deliciously satirical, *Those Barren Leaves* bites the hands of those who dare to posture or feign sophistication and is as comically fresh today as when first published.

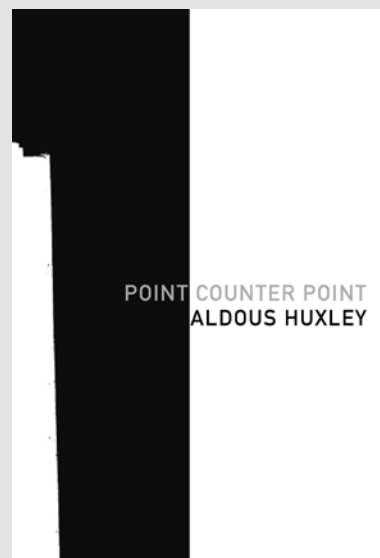


- Fiction • \$14.95, paperback (Can. \$18.50)
- 978-1-56478-169-7 • 320 pages, 5.5 x 8.5
- Territory A
- CQ:

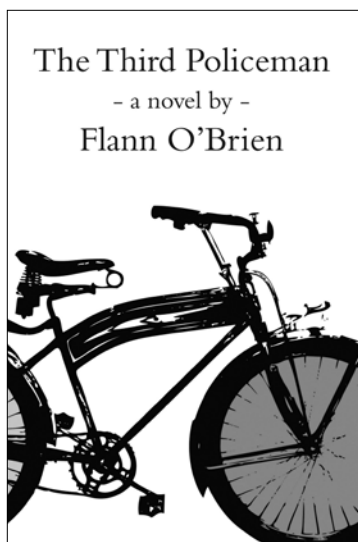
## Available Again

*Point Counter Point* was included in the Modern Library's list of the "100 Best Works of the Century." Along with *Brave New World* (written a few years later), *Point Counter Point* is Huxley's most concentrated attack on the scientific attitude and its effect on modern culture. The novel is a satire of intellectual life in the 1920s, populated with characters based on such artists, politicians, and intellectuals of the times as D. H. Lawrence, Katherine Mansfield, Sir Oswald Mosley, Nancy Cunard, and John Middleton Murray, as well as Huxley himself.

"The aim of this book is not idle amusement for the sophisticated, but a grasping of the intellectual Zeitgeist and a biting criticism of it." —*New York Times*



- Fiction • \$15.95, paperback (Can. \$20.00)
- 978-1-56478-131-4 • 432 pages, 5.5 x 8
- Territory A
- CQ:

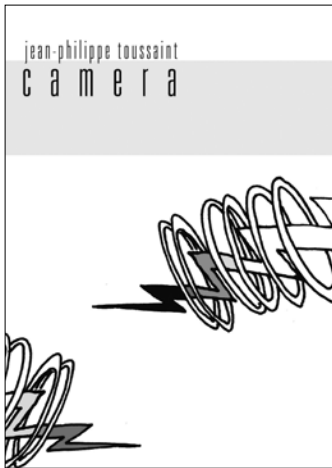


*The Third Policeman* is Flann O'Brien's brilliant comic novel about the nature of time, death, and existence. Told by a narrator who has committed a botched robbery and brutal murder, the novel follows him and his adventures in a two-dimensional police station where, through the writings of the scientist/philosopher de Selby, he is introduced to "Atomic Theory" and its relation to bicycles, the existence of eternity (which turns out to be just down the road), and de Selby's view that the earth is not round but "sausage-shaped." With the help of his newly found soul, named "Joe," he grapples with the riddles and contradictions that three eccentric policemen present to him.

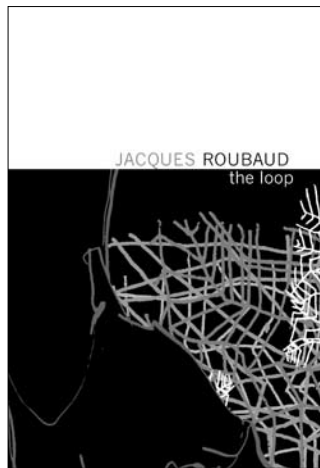
"Nothing less than dazzling ... maddening and dizzying ... heady and exhilarating ... it is literally funny as hell." —*Time*

- Fiction • \$13.95, paperback (Can. \$17.50)
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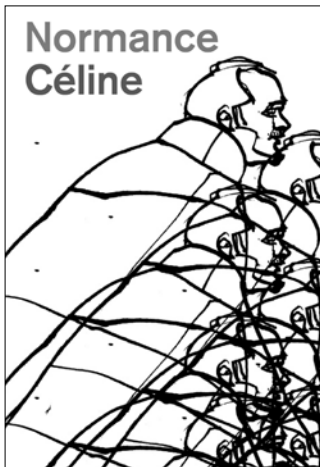
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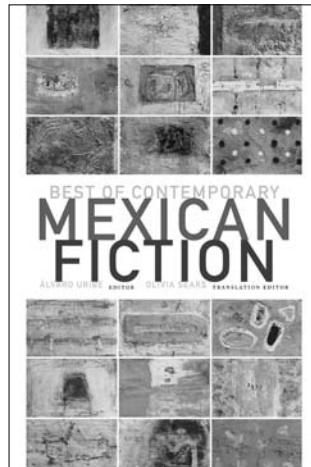
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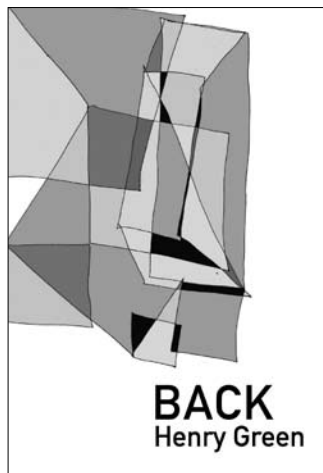
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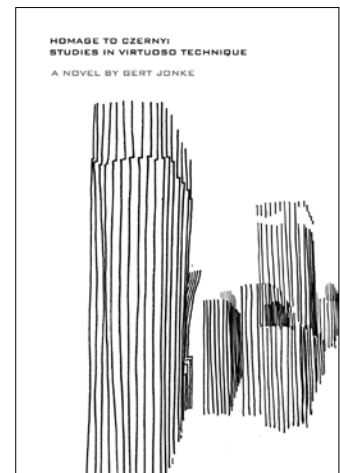
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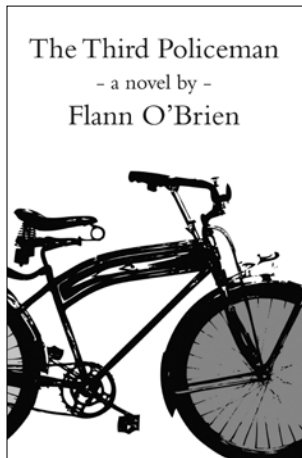


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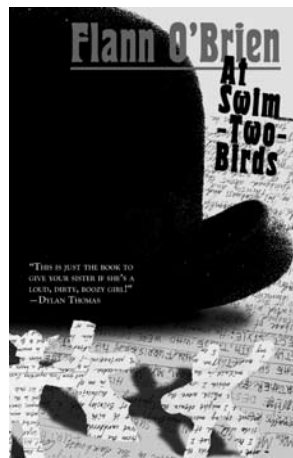
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The Third Policeman  
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Flann O'Brien

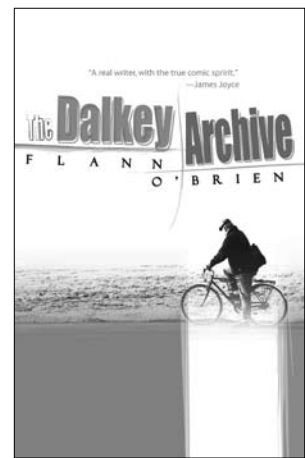
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978-1-56478-214-4



Flann O'Brien  
At Solom  
- Two -  
Birds

"THIS IS JUST THE BOOK TO  
GIVE YOUR SISTER IF SHE'S A  
GOLD, CHEER, BOOZY GIRL!"  
—DOLAN THOMAS

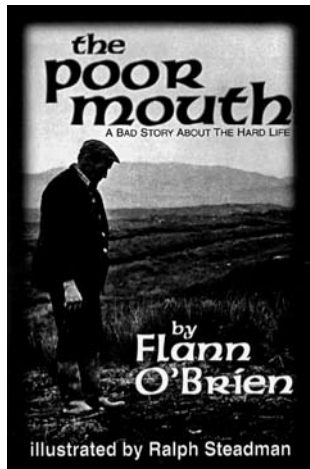
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"A real writer, with the true comic spirit."  
—James Joyce

The Dalkey Archive  
FLANN O'BRIEN

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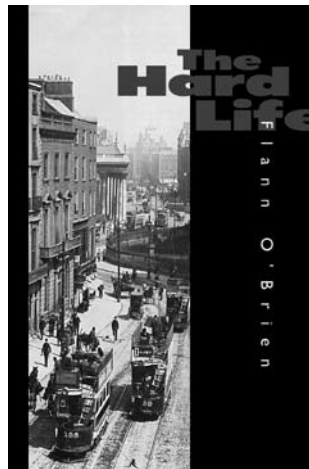


the  
poor  
mouth  
A BAD STORY ABOUT THE HARD LIFE

by  
Flann  
O'Brien

illustrated by Ralph Steadman

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The  
Hard  
Life  
FLANN O'BRIEN

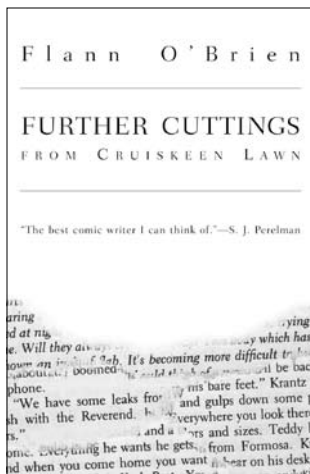
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"Intoxically funny!"—Nicholson Baker

THE BEST OF MYLES  
Flann O'Brien  
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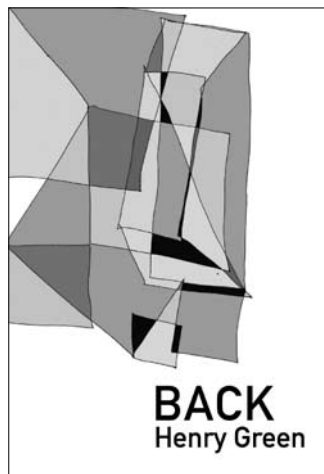
Flann O'Brien

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FROM CRUISKEEN LAWN

"The best comic writer I can think of."—S. J. Perelman

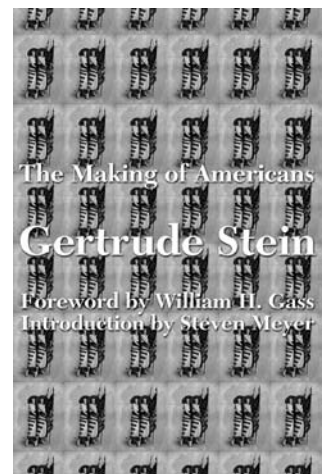
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"We have some leaks from  
and gulps down some p  
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hear on his desk.

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BACK  
Henry Green

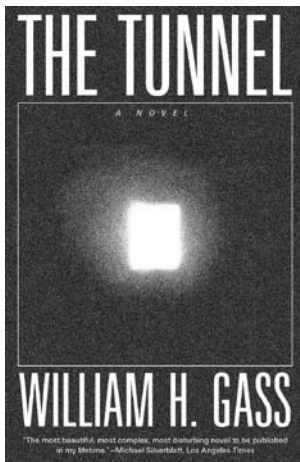
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The Making of Americans  
Gertrude Stein  
Foreword by William H. Cass  
Introduction by Steven Meyer

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## Top-Selling Backlist



\$15.95 (W)  
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alcohol, lit the fire, and waited. Meanwhile, Pécuchet, reminded by the mishap with the Malaga, took the tin from the armchair, opened the lid of the first, then a second, then a third, and found them inside in a case called Bouce over. Bourard shut the spot of the coal and hurried toward a



proscenies. Their disappointment was complete. The slaves and looked like boiled shoe sides. A murky liquid had replaced the lobster. The fish stew was beyond recognition. Mushrooms were growing on the soup. And the entire is osseous reeked with an insufferable stench.

Suddenly, with the sound of a grenade, the still capitol in twenty pieces that flew as high as the ceiling, puncturing the pots, flattening the skimmers, shattering the glasses. The coal scattered in all directions, the oven was a wisp and the next day Germaine found a spatula in the larder.

The pressure from the steam had blown the intramural apart, especially since *the last novel of* the cacarbit had he sealed thus.

GUSTAVE FLAUBERT

Pécuchet had *in a new translation by Mark Polizzotti* found the wit a Bourard had *with a preface by Raymond Queneau*, solid mimmers if remained that way, not daring to make the slightest mis

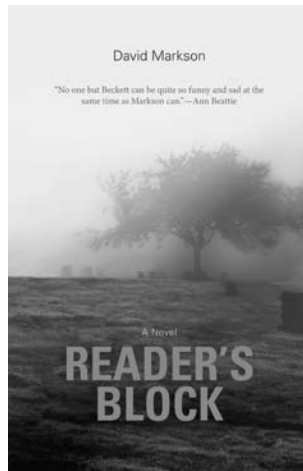
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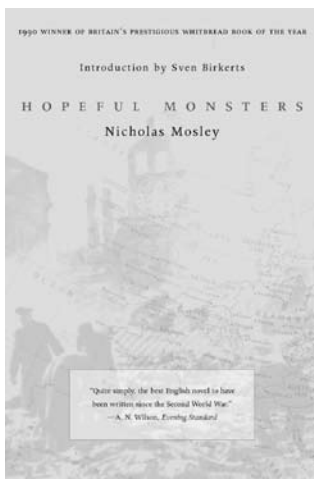
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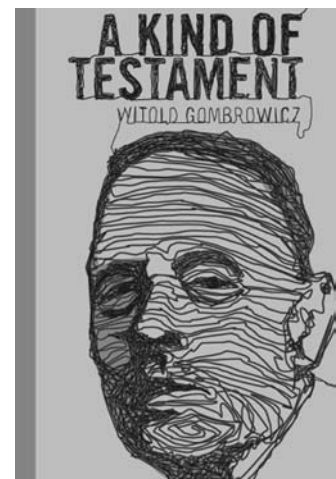
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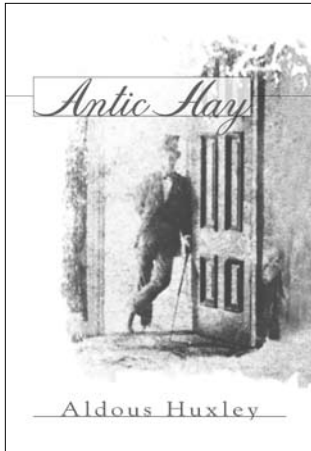


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# Top-Selling Backlist



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The Franchiser  
a novel by Stanley Elkin

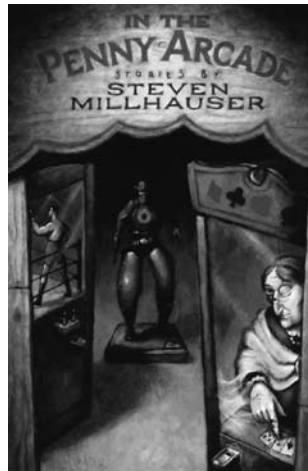
Foreword by William H. Gass

"Elkin's fiction turns on language, on words, on comic language, and movies. Give him conventional readers and he will lead it into bankruptcy."  
—Christopher Lasch, *New York Times*

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978-1-56478-305-9



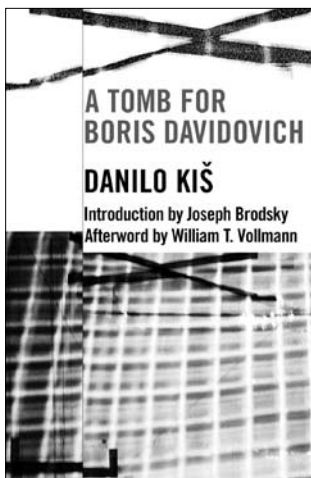
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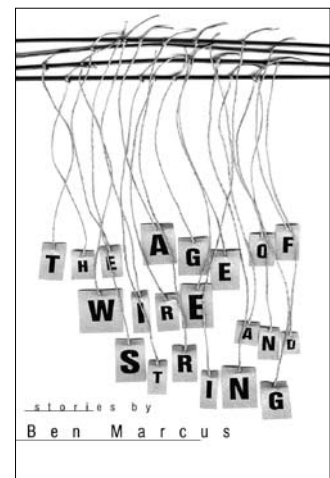
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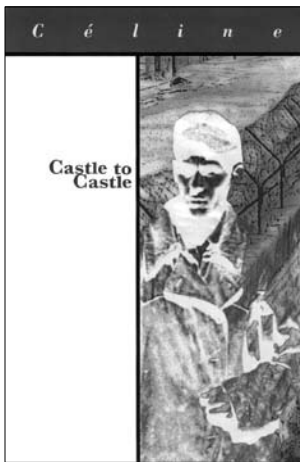


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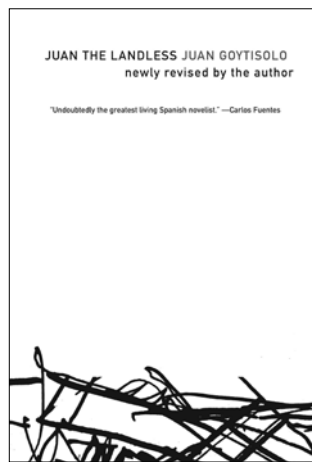


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## Top-Selling Backlist



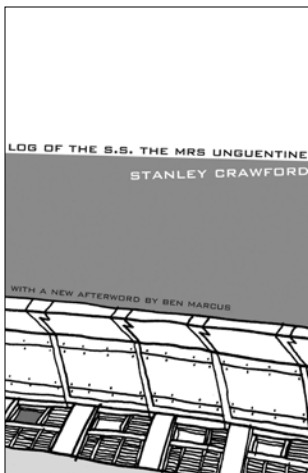
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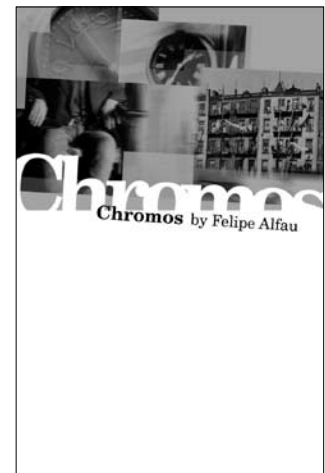
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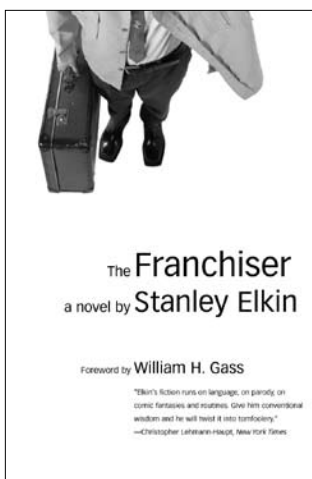
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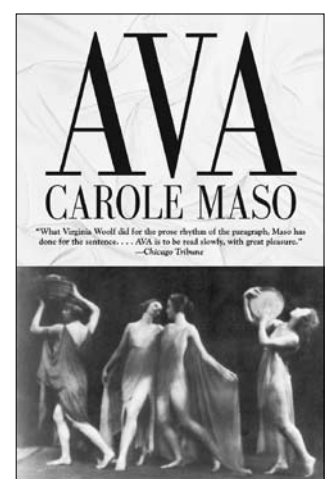
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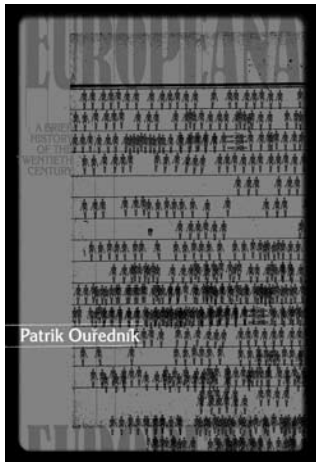


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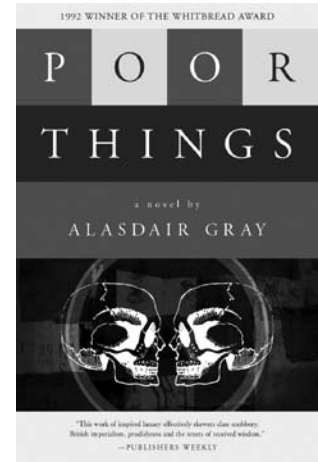
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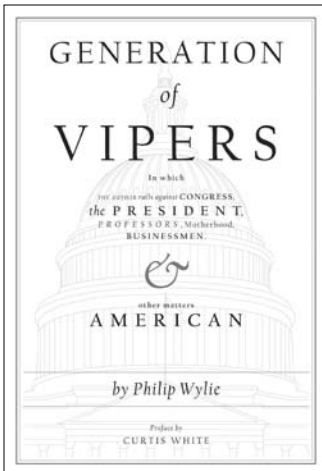
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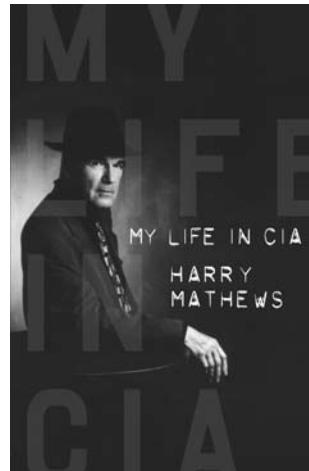
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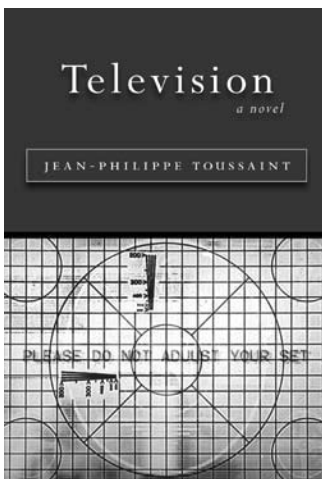
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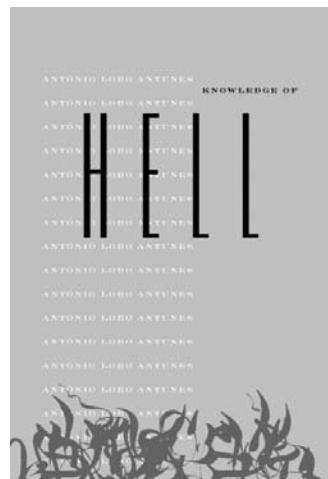
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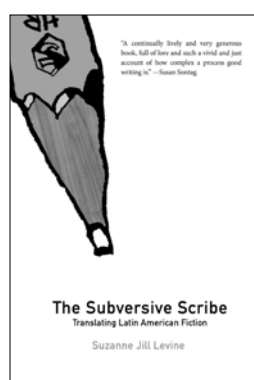
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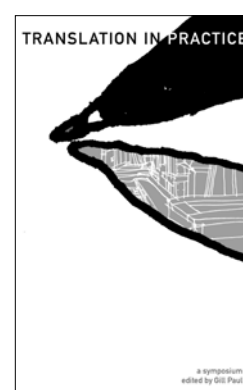
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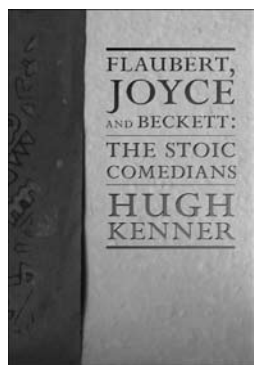
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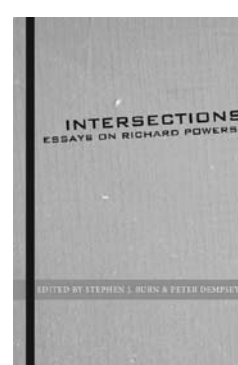
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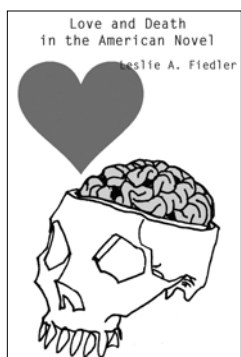
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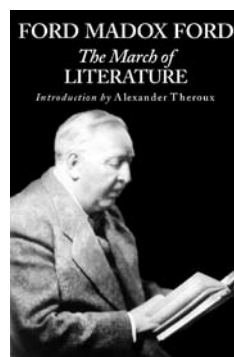
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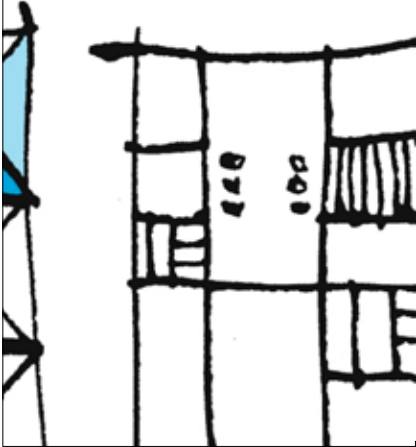
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