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Jon Fosse

# Aliss at the Fire

A visionary masterpiece from “the new Ibsen”...

In her old house by the fjord, Signe lies on a bench and sees a vision of herself as she was more than twenty years earlier: standing by the window waiting for her husband Asle, on that terrible late November day when he took his rowboat out onto the water and never returned. Her memories widen out to include their whole life together, and beyond: the bonds of one family and their battles with implacable nature stretching back over five generations, to Asle’s great-great-grandmother Aliss. In Jon Fosse’s vivid, hallucinatory prose, all these moments in time inhabit the same space, and the ghosts of the past collide with those who still live on. *Aliss at the Fire* is a haunting exploration of love, ranking among the greatest meditations on marriage and loss.

## Praise for Jon Fosse

“Mr. Fosse ... has been compared to Ibsen and to Beckett, and it is easy to see his work as Ibsen stripped down to its emotional essentials. But it is much more. For one thing, it has a fierce poetic simplicity.” —*New York Times*

“What he writes is so simple and so deep at the same time. He has a restlessness, a tension in his narrative style, and he writes about situations everyone feels involved in, no matter where in the world they are.” —*Bergens Tidende*

“*[Melancholy]* showcases the author’s understanding of the human psyche and its flaws.” —*Library Journal*

“Fosse’s pursuit of the ‘glimmer of the divine’ in art make this a powerful book.” —*Publishers Weekly*

Also available: Fosse’s novel *Melancholy* (\$13.95, p; 978-1-56478-451-3).

ALISS AT THE FIRE JON FOSSE



- Translated by Damion Searls
- Fiction
- \$12.95, paperback (Can. \$16.00)
- Territory W
- 978-1-56478-573-2
- 100 pages, 5 x 7
- CQ: 48
- Pub date: September 2010
- Country of Origin: Norway
- **First Edition**



Called “the new Ibsen” in the German press, and heralded throughout Western Europe, Jon Fosse is

one of contemporary Norwegian literature’s most important writers. In 2000, his novel *Melancholy* won the Melsom Prize, and Fosse was awarded a lifetime stipend from the Norwegian government for his future literary efforts.

Damion Searls has translated many of Europe’s greatest writers: Rilke, Proust, Ingeborg Bachmann, Peter Handke, Nescio, Robert Walser, Kurt Schwitters, and others.

Vlado Žabot

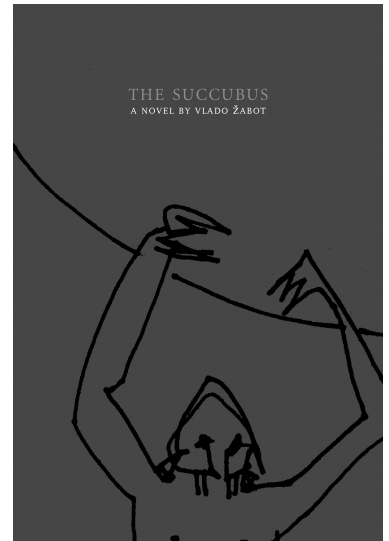
# The Succubus

Where the familiar urban world and the dream-logic of the unconscious mix ... and produce monsters ...

In an unnamed city shrouded in mist, Valent Kosmina is a retiree living quietly yet discontentedly with his doped-up, TV-addicted wife. To escape the claustrophobia of home and city, he masquerades as a man of means and takes to spending his nights strolling through an opulent suburb—but when news comes of a gruesome murder on his new turf, Kosmina fears that he may be a suspect. Increasingly anxious and paranoid, Kosmina begins to see a mysterious dark-haired girl following him everywhere—and as this succubus takes hold of him, Kosmina finds his familiar city becoming indistinguishable from the landscape of his own nightmares.

## from *The Succubus*

This was hardly the first time Valent Kosmina had been unsettled by the thought that someone had pushed or seduced him—or that he had himself, perhaps out of clumsiness or carelessness, simply strayed—into a situation that would later be difficult to get out of. This idea, this fear, was in fact quite familiar to him, and naturally it unnerved him, but never to the degree that he couldn't shrug it off. A sensible person, after all, manages in one way or another to persuade himself that he is all right, that he is sufficiently in control of himself, and that life will therefore run its course, peacefully and properly, to its bitter end.



• Translated by Rawley Grau and Nikolai Jeffs

- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-595-4
- 200 pages, 5.5 x 8
- CQ: 36

• Pub date: September 2010

- Slovenian Literature Series
- **First Edition**



Vlado Žabot is the author of several novels, and has been the recipient of both the prestigious Prešeren Fund Award and

the Kresnik Prize for Best Novel of the Year. Since 2003, he has been the president of the Slovene Writers' Association.

Rawley Grau's translations include *The Hidden Handshake*, a collection of essays by Aleš Debeljak.

Nikolai Jeffs teaches cultural theory at the Faculty of Arts, University of Ljubljana.

Andrej Blatnik

# You Do Understand

Partly parables, partly fairy tales, *You Do Understand* is a comedy of errors for a species of talkers who've never learned to listen ...

This collection of sharp, spare, occasionally absurd, cruel, touching, and yet always generous short-short fictions addresses the fundamental difficulty we have in making the people we love understand what we want and need. Demonstrating that language and intimacy are as much barriers between human beings as ways of connecting them, Andrej Blatnik here provides us with a guided tour of the slips, misunderstandings, and blind alleys we each manage to fall foul of on a daily basis—no closer to understanding the motives of our families, friends, lovers, or coworkers than we are those of a complete stranger ... or, indeed, our own.

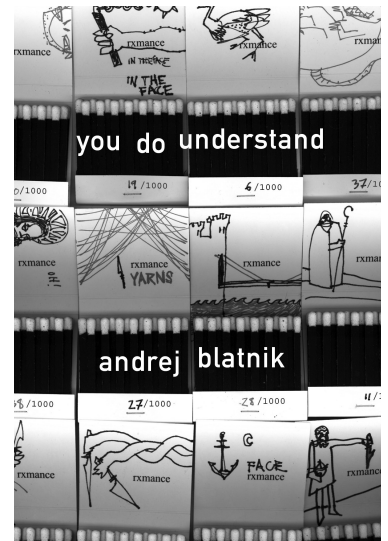
## Praise for Andrej Blatnik

"[Blatnik's stories] show that after the opening of the former Eastern bloc, **modern alienation** travels faster than social and political change."  
—*New York Times*

"Slender enough to be read in a single sitting, and **good enough to be read several times**. Let's hope that Blatnik's work finds an American audience large enough to keep the translations coming." —*San Diego Union-Tribune*

"Blatnik's **craftsmanship** and **modern flair** direct our attention repeatedly to what is small, strange and essential in the world around us."  
—*Publishers Weekly*

"Superlative short fiction from an **exciting** new writer." —*Kirkus Review*



• Translated by Tamara M. Soban

- Fiction
- \$12.95, paperback (Can. \$16.00)
- Territory W
- 978-1-56478-599-2
- 100 pages, 5 x 7
- CQ: 48

• Pub date: September 2010

- Slovenian Literature Series
- **First Edition**



Andrej Blatnik was born in Ljubljana in 1963. In addition to writing fiction and criticism, he

serves on the jury of the Vilenica Central European Literary Award, and has translated the work of Paul Bowles and others. His collection *Skinswaps* was translated into English in 1998.

Tamara M. Soban was born in Ljubljana in 1962, and received her BA in English from the University of Ljubljana. Among other works, she is the translator of Andrej Blatnik's *Skinswaps*. Since 2002 she has worked as a translator and editor for the Museum of Modern Art in Ljubljana.



Boris Pahor

# Necropolis

"[D]eserves a place alongside Primo Levi's and Imre Kertész's masterpieces of Holocaust literature."

—*La Repubblica*

Boris Pahor spent the last fourteen months of World War II as a prisoner and medic in the Nazi camps at Belsen, Harzungen, Dachau, and Natzweiler. His fellow prisoners comprised a veritable microcosm of Europe—Italians, French, Russians, Dutch, Poles, Germans. Twenty years later, when he visits a camp in the Vosges Mountains that has been preserved as a historical monument, images of his experiences come back to him: corpses being carried to the ovens; emaciated prisoners in wooden clogs and ragged, zebra-striped uniforms, struggling up the steps of a quarry or standing at roll call in the cold rain; the infirmary, reeking of dysentery and death. *Necropolis* is Pahor's stirring account of his attempts to provide medical aid to prisoners in the face of the utter brutality of the camps—and of his coming to terms with the ineradicable guilt he feels, having survived when millions did not.

## Praise for *Necropolis*

"[A]n intelligent and **moving** memoir." —*Booklist*

"A **harrowing** book, a visit to a death camp and the evocation of intolerable images described with hallucinatory precision and exceptionally subtle analysis." —*Le Monde*

"[An] **unflinching** Holocaust memoir." —*Library Journal*

"Though the memories are **starkly vivid**, Pahor's account matches the affectless spiel of the tour guide . . . and are all the more moving because of it." —*Publishers Weekly*

NECROPOLIS  
BORIS PAHOR

"[*Necropolis*] deserves a place alongside Primo Levi's and Imre Kertész's masterpieces of Holocaust literature."  
*La Repubblica*

- Translated by Michael Biggins
- Memoir
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-611-1
- 200 pages, 5 x 7.5
- CQ: 36
- Pub date: September 2010
- Slovenian Literature Series
- **First Dalkey Archive Edition**
- Previous Edition: 978-0151719587

Boris Pahor is a member of the Slovenian national minority in Italy, and is considered among the greatest living writers in the Slovenian language. Several of his works portray the experiences of World War II concentration camp prisoners, and their attempts to reintegrate into everyday life after the war—a process that Pahor, a Dachau survivor, personally experienced.

Michael Biggins is a Slavic and East European studies librarian at the University of Washington Libraries in Seattle. His translations include the novels *Northern Lights* and *Mocking Desire* by Drago Jančar, and numerous shorter pieces from Slovenian and Russian.

Orly Castel-Bloom

# Dolly City

Gruesome, unhinged, and hilarious, *Dolly City* is widely recognized as one of the most disconcerting—and brilliant—literary works ever to come out of Israel ...

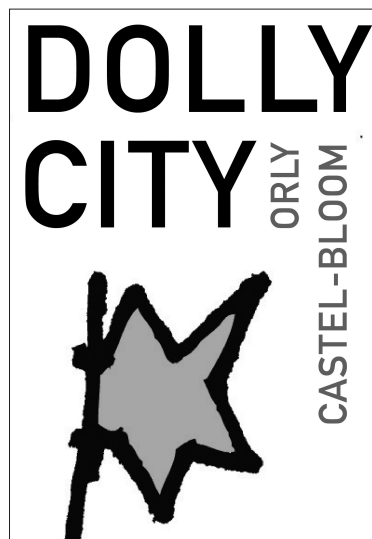
*"Dolly City*—a city without a base, without a past, without an infrastructure. The most demented city in the world." In the midst of a futuristic-primitive metropolis, the accumulation of all our urban nightmares, Doctor Dolly (certified by the University of Katmandu) finds a newborn baby in a black plastic bag, and decides to become a mother. Overcome by unfamiliar maternal urges, Dolly dispenses with her private lab of rare diseases and turns all her surgical passion onto her son. Ceaselessly cutting and sewing, Dolly is the scalpel-wielding version of the all-too-familiar Jewish Mother archetype, forever operating upon her son with destructive, invasive love. In this grotesque satire of war and the defensive measures taken to survive it, Orly Castel-Bloom, one of Israel's most provocative and original writers, turns her own scalpel upon that most holy of institutions, the myth of motherhood—and its implications in the life of a nation.

## Praise for *Dolly City*

*"Dolly City* is an irreverent and witty satire, an **original and timely tour de force** about the Yiddishe-mama complex. Drifting and alienated in a hostile city, Mother Dolly (Israel) doctors her adopted son with a love that destroys, until she learns the meaning of compassion." —*Times Literary Supplement*

"From the first pages, *Dolly City* asserts itself as an important text ... Kafka has finally arrived in Tel Aviv." —*Le Monde*

"Castel-Bloom is one of Israel's most original and **outrageous** writers. She pushes her themes to the limits, often to the cutting edge of madness. Her **masterpiece**, the novel *Dolly City*, takes on the theme of motherhood with the blackest of humor ... With energy and a sense of play, Castel-Bloom reveals the nihilism, violence and sadism seething within us all." —*Jerusalem Report*

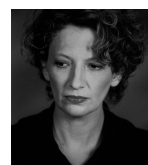


• Translated by Dalya Bilu

- Fiction
- \$12.95, paperback (Can. \$16.00)
- Territory W
- 978-1-56478-610-4
- 136 pages, 5.5 x 8
- CQ: 48

• Pub date: October 2010

- Hebrew Literature Series
- **First U.S. Edition**



Orly Castel-Bloom was born in Tel Aviv in 1960 and is a leading voice in contemporary Hebrew literature.

She is the author of eleven books and was twice the recipient of the Prime Minister's Prize. *Dolly City* has been included in UNESCO's Collection of Representative Works.

Dalya Bilu lives in Jerusalem and has been awarded a number of prizes for her translation work, including the Israeli Ministry of Culture Prize for Translation, and the Jewish Book Council Award for Hebrew-English Translation.

René Belletto

# Dying

A metaphysical thriller about the lengths to which men will go to escape the inevitable—be it love or death ...

In this darkly playful novel, polymath René Belletto tells two complimentary stories: In one, a man finds himself paying a ransom demanded by the kidnappers of a woman he's never actually met; in the other, a second man makes plans to fake his own death to escape a woman whose devotion has begun to terrify him. Fast, funny, and sarcastic, partaking of the same vocabularies, imagery, and pitch-black sense of humor, these two variations on a single theme form a novel as much at home in the surreal as in everyday reality.

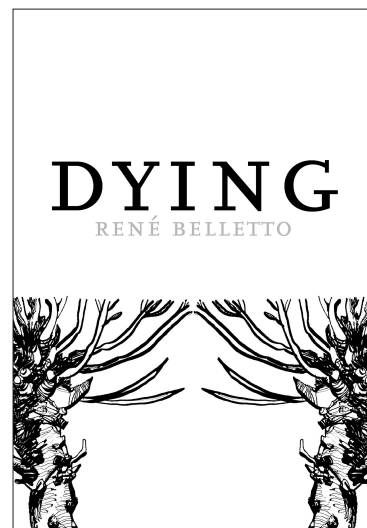
## Praise for Belletto and *Dying*

"René Belletto is an infinitely intriguing writer, in large part because he never fails to astonish." —Warren Motte, *World Literature Today*

"This book has Belletto's characteristic style: fast-paced, quirky, derisive; it has the trademark atmosphere: dreamlike, dark, fantastical." —*Journal du dimanche*

## From *Dying*

"One evening, shortly before my departure (just hours before my departure, truth be told: I only set aside my quill to make my escape), I resolved to put the story of my sojourn at the Rats and Vermin Hotel down in writing. Alas, I didn't succeed. I learned that I wasn't master of my own hand. It was stronger than I, yes stronger than I ..."



- Translated by Alexander Hertich
- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-593-0
- 160 pages, 5.5 x 8
- CQ: 36
- Pub date: October 2010
- Country of Origin: France
- **First Edition**

René Belletto was born in 1945. He is a screenwriter, guitar teacher, poet, and novelist. He is the author of numerous books of fiction, criticism, and poetry, including the novels *Eclipse* and *Machine*. His novel *L'Enfer* was awarded the Prix Fémina in 1986.

Alexander Hertich is an Assistant Professor of French at Bradley University. In addition to translating, he has written about Jean-Philippe Toussaint, Raymond Queneau, and other modern French novelists.

John Toomey

# Sleepwalker

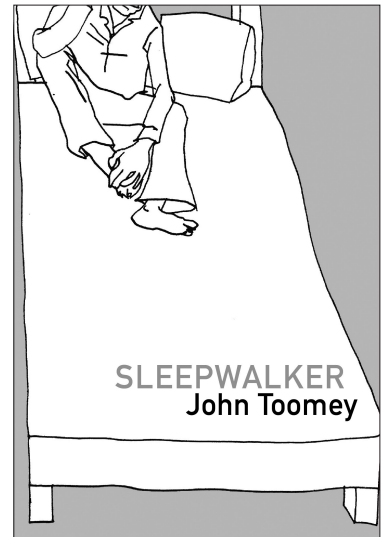
Hailed by Colum McCann as a “funny, smart, intuitive book,” *Sleepwalker* introduces a true new Irish talent ...

Stuart Byrne is a young, beautiful, single businessman who finds his perfect life sabotaged by a growing awareness of his own superficiality. Nauseated by his own helplessness, struck by a creeping lethargy, Stuart tumbles through a tumultuous week of excess, promiscuity, deception, cowardice, and regret, and in the process manages to trade his slick perfection for a fantastic, and darkly hilarious, catastrophe. A deadpan comedy about the rather unfunny void in the center of many modern lives, *Sleepwalker* explores how our trying to fill that void can be just as destructive as ignoring it—and how the world will always let the beautiful get away with murder.

## Praise for *Sleepwalker*

“Magnificent despatch from the Republic of Boredom. I can’t praise it enough.” —John Waters

“John Toomey has a radar tuned to a high frequency. This is a **funny, smart, intuitive** book. It captures turn of the century Dublin, the moment when a very new thorn entered the skin.” —Colum McCann



- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-601-2
- 240 pages, 5.5 x 8
- CQ: 36
  
- Pub date: October 2010
  
- Country of Origin: Ireland
- **First Edition**

John Toomey was born in 1975 in Dublin, where he now teaches English. *Sleepwalker* is his first novel.



Daniël Robberechts

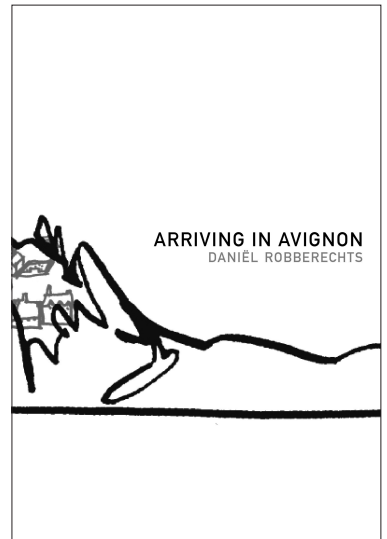
# Arriving in Avignon

A young man away from home populates an ancient city with his dreams and desires ...

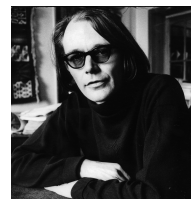
The Flemish writer Daniël Robberechts (1937–1992) refused to identify his books as novels, stories, or essays, according them all equal status as, simply, writing. This liberation from genre gives his work, for all its apparent simplicity, an elusive, hypnotic quality, and no more so than in his debut, *Arriving in Avignon*, which records a young man's first encounter with that labyrinthine city, and his likewise meandering relationship with a girl from his home town—and indeed virtually every woman he meets. Hesitant and cautious, unable quite to enter nor turn away, the young man seems to circle Avignon endlessly, in the process attempting to delay his inevitable descent into maturity and monogamy. What seems at first like a cross between a memoir and a guidebook comes in time to be the story of a young man's dogged yet futile quest to know his own mind—unless it's the ancient city of Avignon itself that is our real protagonist: a mystery that can be approached, but never wholly solved.

## From *Arriving in Avignon*

But—unfortunately?—the next arrival in Avignon remains unforgettable ... he forgets where the two girls got on: his memory of a village on top of a barren hill, at the foot of which the bus stops, strikes him as unreliable. The girls are both so slender, their skin is so dark ... The charming, not even especially provocative way they chomp on their chewing gum and look at the passengers, everything about them makes ordinary people feel threatened, demolished, decayed. Sisters? Poor village girls on their way to a night out in the nearby town? ... At that moment his wife has already told him about the man from the Walloon provincial town who, on his honeymoon in Paris, was waved at by a prostitute, asked his wife to wait for him, and never came back: what might not have happened if one of the girls had beckoned to him?



- Translated by Paul Vincent
- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-592-3
- 160 pages, 5.5 x 8
- CQ: 36
- Pub date: October 2010
- Country of Origin: Belgium
- **First Edition**



Daniël Robberechts (1937–1992) is best remembered for his two works of autobio-

graphical fiction, each centered on a particular city, and now considered classics of Flemish literature: *Arriving in Avignon* and *Writing Prague*. At the time of his death, he was engaged in a nine-volume project investigating the manipulative mechanisms of language.

Paul Vincent is an award-winning translator of Dutch literature whose translation of Hendrik Marsman's *Herinnering aan Holland* earned the David Reid Poetry Translation Prize.

Aleksandar Hemon, Series Editor

# Best European Fiction 2011



The launch of Dalkey's *Best European Fiction* series was nothing short of phenomenal, with wide-ranging coverage in international media such as *Time* magazine, the *New York Times*, *Wall Street Journal*, *Chicago Tribune*, *Financial Times*, and the *Guardian*; glowing reviews and interviews in print and online magazines such as the *Believer*, *Bookslut*, *Paste*, and the *Huffington Post*; radio interviews with editor Aleksandar Hemon on NPR stations in the US and BBC Radio 3 and 4 in the UK; and a terrific response from booksellers, who made *BEF 2010* an "Indie Next" pick and created table displays and special promotions throughout the US and UK.

For 2011, Aleksandar Hemon is back as editor, along with a new preface by Colum McCann, and with a whole new cast of authors and stories, including work from countries not included in *BEF 2010*.

## Praise for *Best European Fiction 2010*

"*Best European Fiction* is an **exhilarating** read." —*Time*

"*Best European Fiction 2010* . . . offers an **appealingly diverse** look at the Continent's fiction scene." —*New York Times*

"[W]e can be thankful to have so many **talented** new voices to discover."  
—*Library Journal*

"Dalkey has published an anthology of short fiction by European writers, and the result, *Best European Fiction 2010*, is one of the most **remarkable** collections I've read—**vital, fascinating**, and even more comprehensive than I would have thought possible." —*Bookslut*

- Preface by Colum McCann
- Fiction
- \$16.95, paperback (Can. \$21.00)
- Territory W
- 978-1-56478-600-5
- 512 pages, 5.75 x 9
- CQ: 10
- Pub date: November 2010
- **First Edition**



Aleksandar Hemon is the author of *The Question of Bruno*, *Nowhere Man*, and *The Lazarus Project*, which was a finalist for the

National Book Critics Circle Award in 2008. Born in Sarajevo, Hemon visited Chicago in 1992, intending to stay for several months. While there, Sarajevo came under siege, and he was unable to return home. Hemon wrote his first story in English in 1995. He was awarded a Guggenheim Fellowship in 2003 and a "Genius Grant" from the MacArthur Foundation in 2004. He lives in Chicago with his wife and daughters.

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 postcommunist gangsters—begins to catch up with him in his retreat in rural France ...

## 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." —*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." —*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).



- 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: 10
- Pub date: November 2010
- Country of Origin: Romania
- **First Edition**



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*.

Julián Ríos

# The House of Ulysses

A riotous tribute to James Joyce and a surprising tour of the house of fiction . . .

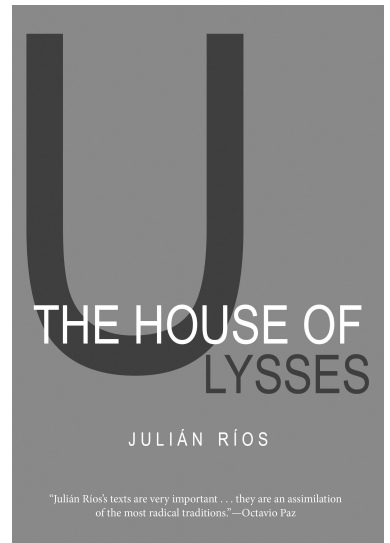
Julián Ríos's latest comic extravaganza is at once a serious literary excavation and a lecture as delivered by Groucho Marx on the subject of that great (and often imposing) cornerstone of world literature: James Joyce's *Ulysses*. Every book is born out of an earlier book (or books), and much as Joyce's novel unraveled Homer scene by scene, Ríos's *The House of Ulysses* returns the favor, giving us the story of several bickering characters hoping to get to the bottom of Joyce's masterpiece (by force, if necessary)—their conversation walking the line between a slapstick parody of the Joyce industry and a legitimate "guide for the perplexed." Focusing on each of *Ulysses*'s characters, ideas, and references in turn, *The House of Ulysses* provides a playful, punning, ideal companion for the experienced Joycean and cautious procrastinator alike: one novel dreaming its way through another.

## Praise for Julián Ríos

"Julián Ríos's texts are very important . . . they are an assimilation of the most radical traditions." —Octavio Paz

"Inspired by *Finnegans Wake* and *Tristram Shandy*, *Larva* is an extraordinary homage to its predecessors, and in this English version, a heroic feat of translation." —*Times Literary Supplement*

Also available: Ríos's novels *Poundemonium* (\$13.50, p; 978-1-56478-138-3) and *Larva: A Midsummer Night's Babel* (\$15.95, p; 978-1-56478-368-4).



- Translated by Nick Caistor
- Fiction
- \$14.95, paperback (Can. \$18.50)
- Territory W
- 978-1-56478-597-8
- 280 pages, 5.5 x 8
- CQ: 36
- Pub date: November 2010
- Country of Origin: Spain
- **First Edition**



Julián Ríos is Spain's foremost postmodernist writer. After co-authoring two books with Octavio Paz, Ríos has gone on to write numerous

works of fiction and nonfiction, including *Poundemonium*, *Loves That Bind*, *Monstruaria*, and *Kitaj: Pictures and Conversations*, all of which have been published in English translation. He divides his time between Paris and Madrid.

Nick Caistor is a translator, editor, and author. He has written a biography of Octavio Paz and has translated the works of José Saramago and Paulo Coelho, among others.



Emilio Lascano Tegui

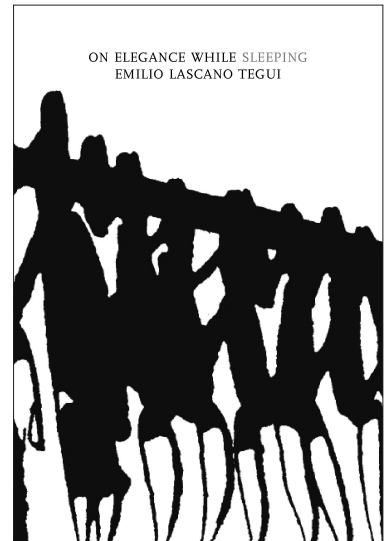
# On Elegance While Sleeping

“A hidden genius of Argentine literature.” —*Le Monde*

The first English translation of the self-proclaimed “Viscount” Emilio Lascano Tegui—a friend of Picasso and Apollinaire, and a larger-than-life eccentric in his own right—*On Elegance While Sleeping* is the deliciously macabre novel, part *Maldoror* and part *Dorian Gray*, that established its author’s reputation as a renegade hero of Argentine literature. It tells the story, in the form of a surreal diary, of a lonely, syphilitic French soldier, who—after too many brothels and disappointments—returns from Africa longing for a world with more elegance. He promptly falls in love with a goat, and recalls the time, after a childhood illness, when his hair fell out and grew back orange—a phenomenon his doctor attributed to the cultivation of carrots in a neighboring town. Disturbing, provocative, and mesmerizing, *On Elegance While Sleeping* charts the decline of a man unraveling due to his own oversensitivity—and drifting closer and closer to committing a murder.

## From *On Elegance While Sleeping*

“I was born in Bougival. The Seine flowed through our village. Fleeing from Paris. Its dark green waters dragged in the grime from that happy city. As the river crossed our town, it jammed the millwheel with the shy bodies of drowning victims hidden beneath its surface. Their trip ended with a final shove. They didn’t drain easily through the sluice gates as the water passed under the mill and so it happened, occasionally, that one of their arms would go through without them, reaching into the air in a gesture of help. I fished out a number of these bodies as a child. Like the mailman in town who was famous for bringing news of a death, I was known for discovering the most cadavers. It gave me a certain aura of fame among my comrades, and I prided myself on the distinction. I threatened the other children my age that I was going to find them too, the day they drowned.”



- Translated by Idra Novey
- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-604-3
- 192 pages, 5.5 x 8
- CQ: 36
- Pub date: November 2010
- Country of Origin: Argentina
- **First Edition**

Emilio Lascano Tegui (1887–1966), a self-styled Viscount, is one of the most provocative and singular figures in Argentine literature, making his way through life as a writer, journalist, curator, painter, decorator, diplomat, mechanic, gentleman, orator (known to make incendiary speeches in perfect rhymed verse), and even a dentist. His position as a translator for the International Post Office brought him to Europe, where he began his literary career.

Idra Novey is a poet and translator. She is a lecturer at the Creative Writing Program at Columbia University. Her work has appeared in the *Paris Review*, the *Believer*, and *Ploughshares*, and her collection *The Next Country* appeared in 2008.

Llorenç Villalonga

# The Dolls' Room

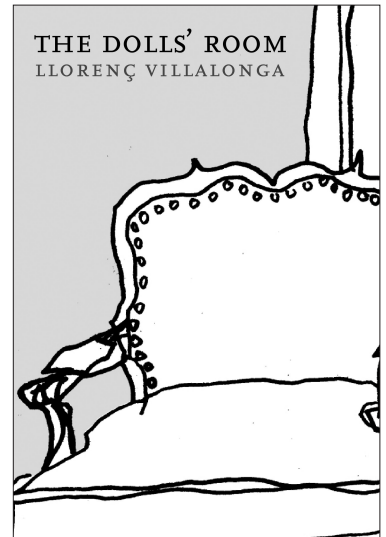
Dalkey Archive is proud to announce our Catalan Literature Series with a great Catalan classic ...

A classic of contemporary Catalan literature, and a haunting and satirical portrait of a vanishing age, Llorenç Villalonga's *The Dolls' Room* concerns the decline of Don Toni and Dona Maria Antònia Bearn: aristocrats, cousins, husband and wife, and members of the decadent, age-old ruling class of the town that bears their name. Their story is told by the naïve family priest, Don Joan, who was taken under Don Toni's wing as a schoolboy. Describing the shabby grandeur of his benefactors' lives—their ancient, rundown family mansion, their grand but ruinous excursions to Paris and Rome, and the mysterious events that lead to their deaths—the humbly devout Joan is continually challenged, and perhaps titillated, by Don Toni's impious personality, his defiance of church authority, and his scandalous affairs. Partly condemning and partly admiring his devilish mentor, the pure-minded Don Joan's lurid "biography" of the Bearn is a testament to the eternal attractiveness of the libertine, and the lengths to which we go in justifying our own worst impulses.

## Praise for Villalonga and *The Dolls' Room*

"It is a puzzle that this **masterpiece** has been so long in reaching the English-speaking world." —*Publishers Weekly*

"Villalonga is surely one of the **best-loved** writers in the Catalan language." —*World Literature Today*



- Translated by Deborah Bonner
- Fiction
- \$14.95, paperback (Can. \$18.50)
- Territory W
- 978-1-56478-612-8
- 272 pages, 6 x 9
- CQ: 36
- Pub date: November 2010
- Catalan Literature Series
- **First U.S. Edition**

Llorenç Villalonga was born in Palma de Majorca in Spain in 1897 and died in 1980. Fluent in Spanish and Catalan, he wrote fifteen novels, five books of short stories, and five volumes of drama, in addition to over five hundred articles for newspapers and magazines. *The Dolls' Room* is widely considered to be his greatest work, and a masterpiece of post-war Catalan fiction. His narrative preoccupation with his personal and ancestral past has been compared to that of Marcel Proust and Giuseppe di Lampedusa.

Deborah Bonner received her BA degree from Cornell University and since then has worked as a translator in Catalan, Spanish, and English in Barcelona and New York.

Keizo Hino

# Island of Dreams

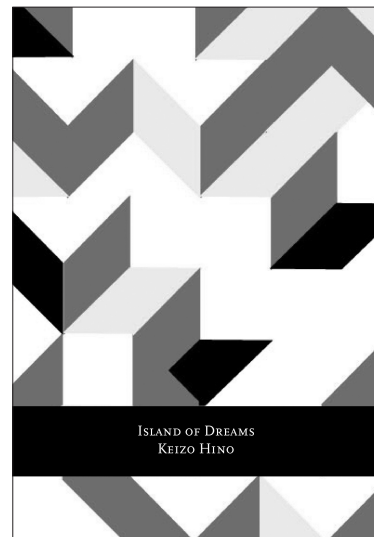
For the first time in English, Hino's novels have been compared to the work of J. G. Ballard ...

Though it has a lovely name, the real "Island of Dreams" is actually a hunk of reclaimed land in Tokyo Bay where the city dumps its garbage ... and yet, Shozo Saka, a middle-aged widower, does indeed find the place beautiful: gravitating more and more, since the death of his wife, toward the Island's massive piles of trash. One day, however, his refuge is invaded by Yoko, a mysterious woman in black, who visits the Island on her motorcycle for no other reason than to treat it as her own private obstacle course. Soon Yoko has lured Saka away from his garbage-paradise, leading him back into a Tokyo far less benign than the things it's thrown away. Acclaimed on its first publication, *Island of Dreams* is a sinister satire on urban decay.

## Praise for *Island of Dreams*

"In this novel, the metropolis of Tokyo is a **living creature**. Within its inner workings, skyscrapers and massive overpasses alike are born and grow, continually breathing, panting, trembling, maturing, and developing cracks." —Masashi Miura

"A novel [...] that forces us to contemplate the **dark side** of our cities."  
—*Das Neue Buch*



- Translated by Charles de Wolf
- Fiction
- \$13.95, paperback (Can. \$17.50)
- Territory W
- 978-1-56478-603-6
- 200 pages, 5.5 x 8
- CQ: 36
- Pub date: December 2010
- Japanese Literature Series
- **First Edition**



Keizo Hino (1929–2002) was born in Tokyo and accompanied his parents to Korea while the country was under Japanese

control. After his return to Japan, he worked as a foreign correspondent for *Yomiuri Shimbun*, a Japanese newspaper. He later wrote several novels, his work being compared to that of J. G. Ballard.

Charles de Wolf is a professor at Keio University. His translations include Ryunosuke Akutagawa's *Mandarins* for Archipelago Press.

Eloy Urroz

# Friction

A dazzling literary card game: an investigation into how and why we fall into or out of love—with a person or a book . . .

The “friction” of the title—one letter away from “fiction”—is what’s generated when reality and the imagination begin to rub against one another, and Eloy Urroz always makes sure that these two worlds are brought into uncomfortable proximity. This playful novel, told in the second person, is the story of an escalating series of comic events at a university, touched off when Matilde, “your” young wife, becomes determined to unravel the mystery surrounding the disappearance of a renowned politician. While she’s conducting a series of interviews with the vanished man’s lecherous son, a professor is watching, dazed, as his second marriage and academic career both collapse around him . . . and an army of fictional and historical characters begin to materialize in a certain imaginary Baja California town.

## Praise for Urroz’s *The Obstacles*

“It is more than a Borgesian chasm; it is a hurricane. A perfect narrative artifact.” —Jean-Claude Philippot

“A literary experiment that **fascinates** thanks to its precise and direct prose; an intense action, and a precious textual mirage at each page.” —Mempo Giardinelli

“*The Obstacles* is a **hymn of grace** to the works of the great novelists of Hispanic literature.” —Susan Schaffer

Also available: Urroz’s novel *The Obstacles* (\$13.95, p; 978-1-56478-427-8).



- Translated by Ezra E. Fitz
- Fiction
- \$16.95, paperback (Can. \$21.00)
- Territory W
- 978-1-56478-549-7
- 520 pages, 6 x 9
- CQ: 10
- Pub date: December 2010
- Country of Origin: Mexico
- **First Edition**



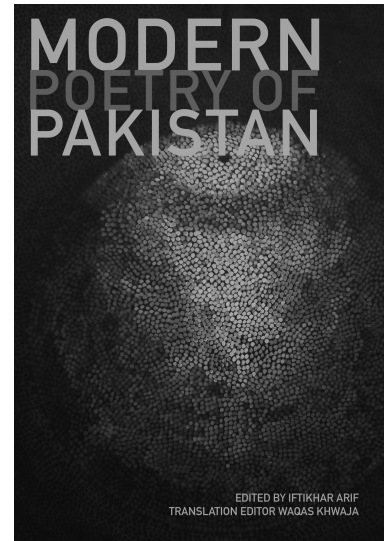
Eloy Urroz is the author of more than a dozen books of poetry, literary criticism, and prose. He was one of the authors of the “Crack Manifesto,”

a statement by five Mexican writers dedicated to breaking with the pervading Latin American literary tradition. He is a professor at The Citadel, in South Carolina. *The Obstacles*, his first novel to be translated into English, was published by Dalkey Archive Press in 2006.

Ezra E. Fitz has translated Latin American novels such as Eloy Urroz’s *The Obstacles* and Alberto Fuguet’s *The Movies of My Life*.

Iftikhar Arif, ed.

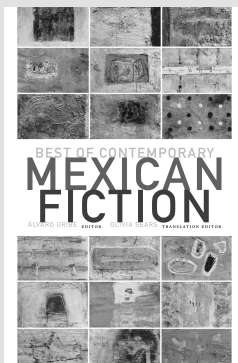
# Modern Poetry of Pakistan



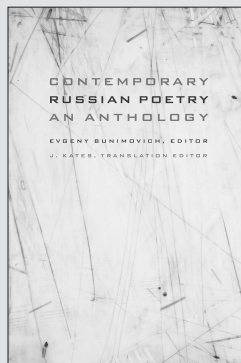
The first anthology of its kind to appear in English, *Modern Poetry of Pakistan* brings together not one but many poetic traditions indigenous to Pakistan, with 142 poems translated from seven major languages, six of them regional (Baluchi, Kashmiri, Panjabi, Pashto, Seraiki, and Sindhi) and one national (Urdu). Collecting the work of forty-two poets and fifteen translators, this book reveals a society riven by ethnic, class, and political differences—but also a beautiful and truly national literature, with work both classical and modern, belonging to the same culture and sharing many of the same concerns and perceptions.

- Translation editor, Waqas Khwaja
- Poetry
- \$16.95, paperback (Can. \$21.00)
- Territory W
- 978-1-56478-605-0
- 352 pages, 6 x 9
- CQ: 10
- Pub date: January 2011
- Country of Origin: Pakistan
- **First Edition**

## Other international anthologies available:



978-1-56478-514-5  
\$15.95



978-1-56478-486-5  
\$14.95

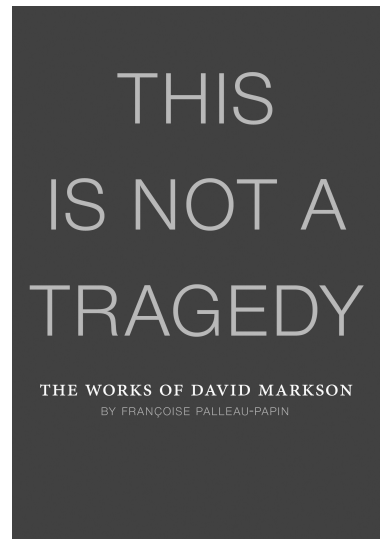
Iftikhar Arif is an Urdu poet and scholar. He is currently the Chairman of Pakistan's National Language Authority and has received the Presidential Pride of Performance award. His poetry has been translated into several languages, including English in the collection *Written in a Season of Fear*.

Waqas Khwaja is an Associate Professor of English at Agnes Scott College. He has published three collections of poetry, a travelogue, and has edited several anthologies of Pakistani literature.

Françoise Palleau-Papin

# This Is Not a Tragedy

*The Works of David Markson*



The very first book-length study to focus on this seminal American author, *This Is Not a Tragedy* examines David Markson's entire body of work, ranging from his early tongue-in-cheek Western and crime novels to contemporary classics such as *Wittgenstein's Mistress* and *Reader's Block*. Having begun in parody, Markson's writing soon began to fragment, its pieces adding up to a peculiar sort of self-portrait—doubtful and unsteady—and in the process achieving nothing less than a redefinition of the novel form. Written on the verge of silence, David Markson's fiction represents an intimate, unsettling, and unique voice in the cacophony of modern letters, and *This Is Not a Tragedy* charts Markson's attempts to find, in art and language, the solace denied us by life.

## From *This Is Not a Tragedy*

"How much of myself is in there? It's all me. Especially in *Reader's Block*, all that personal stuff re: Reader and/or Protagonist, ex-wife, ex-galfriends, children, lack of money, isolation, messed-up life, and/or some items dictated by novelistic necessity—and of course there is necessary invention there also, e.g., a house at a cemetery—but even little items like a couple of yellow stones from Masada or a reproduction of Giotto's Dante—I plucked up whatever was ready at hand. Is that laziness, or is it what they speak of as using what one knows? Take your pick." —David Markson to Françoise Palleau-Papin

- Translated by the Author
- Literary Criticism
- \$49.95<sup>#</sup>, paperback (Can.\$62.50)
- Territory W
- 978-1-56478-607-4
- 360 pages, 5.5 x 8
- CQ: 10
- Pub date: January 2011
- Dalkey Archive Scholarly Series
- **First Edition**
- # – Agency Plan

Françoise Palleau-Papin teaches American Literature at the University of Paris III (Sorbonne Nouvelle). She has published articles on Stephen Wright, William Vollmann, and others.



Joseph McElroy

# Night Soul and Other Stories

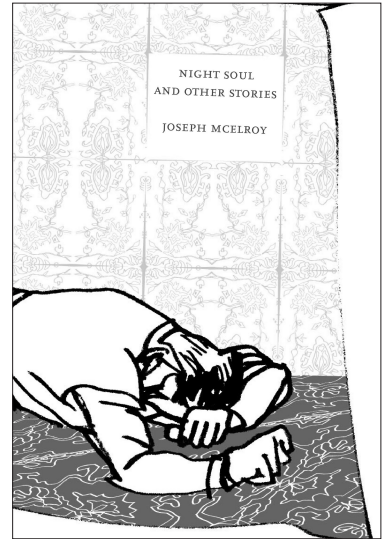
New stories from a master of American fiction ...

Best known for his complex and beautiful novels—regularly compared to those of Thomas Pynchon, William Gaddis, and Don DeLillo—Joseph McElroy is equally at home in the short story, having written numerous pieces over the course of his career that now, collected at last, serve as an ideal introduction to one of the most important contemporary American authors. Combining elements of classic McElroy with tantalizing stories pointing the way ahead (the spare and dangerous “No Man’s Land,” the lush and mischievous “The Campaign Trail”), *Night Soul and Other Stories* presents a wide range of work from a monumental artist.

## Praise for Joseph McElroy

“McElroy uses writing as a physicist might use an accelerator, to put us in touch with truths that, like atoms, are **beyond the scope of everyday perception.**” —*Los Angeles Times*

“McElroy’s novels combine to be one of the most **significant** accomplishments in contemporary fiction.” —*Chicago Tribune*



- Fiction
- \$14.95, paperback (Can. \$18.50)
- Territory W
- 978-1-56478-602-9
- 296 pages, 5.5 x 8
- CQ: 36
- Pub date: January 2011
- Country of Origin: U.S.
- **First Edition**



Joseph McElroy was born in Brooklyn, New York in 1930. He is the author

of nine novels and has written dozens of stories, essays, and reviews. He has received the Award in Literature from the American Academy of Arts and Letters and fellowships from the Guggenheim, Rockefeller, and Ingram Merrill Foundations, as well as the National Endowment for the Arts.

Ignácio de Loyola Brandão

# The Good-Bye Angel

An apocalyptic noir from the author of *Anonymous Celebrity* and *Zero* ...

There are no heroes in Ignácio de Loyola Brandão's world, only victims: not only of violence, but of deceit, desire, and fear. In *The Good-Bye Angel*, Brandão returns to his great subject: the tyranny of the community versus the individual, the city versus its inhabitants. Large enough to develop its own mythology, yet small enough to be provincial and petty, the city of Arealva (standing in for Brazil, and the world at large) is itself a character in Brandão's latest novel, toying with and finally consuming its citizens with the innocent cruelty of a cat with its prey—it's nothing personal, but it needs the meat. A cross between a film noir and a Greek tragedy, with more than its share of sex and drugs (though no rock 'n' roll), *The Good-Bye Angel* begins with a murder and ends in a panorama of ambition, obsession, libido, hypocrisy, and loneliness.

## Praise for the novels of Ignácio de Loyola Brandão

"Mr. Brandão demonstrates both **daring** and an **admirable** facility in writing serious fiction in the form of the *folhetim*, the pulp serials that are popular for their slangy tone." —*New York Times*

"A **wild, surreal novel**, vulgar, funny, self-conscious, painful. It is done in short takes, each with a headline; a kitchen sink kind of book, envisioning the hideous nature of life under a repressive regime of the 1960s." —E. L. Doctorow

"Ignácio de Loyola Brandão [is] a writer I've **admired** ever since I lugged his novel *Zero* around Brazil 20 years ago." —NPR's "Fresh Air"

Also available: Brandão's *Anonymous Celebrity* (\$15.95, p; 978-1-56478-432-2), *Teeth Under the Sun* (\$13.95, p; 978-1-56478-438-4), and *Zero* (\$13.95, p; 978-1-56478-331-8).



• Translated by Clifford E. Landers

- Fiction
- \$14.95, paperback (Can. \$18.50)
- Territory W
- 978-1-56478-594-7
- 320 pages, 5.5 x 8
- CQ: 10

• Pub date: January 2011

- Country of Origin: Brazil
- **First Edition**



Ignácio de Loyola Brandão began his career writing

film reviews and went on to work for one of the principal newspapers in São Paulo. Initially banned in Brazil, his novel *Zero* went on to win the prestigious Brasilia Prize and become a controversial bestseller. Brandão is the author of more than a half-dozen works of fiction.

Clifford E. Landers has translated works from Brazilian Portuguese by such authors as Jorge Amado, João Ubaldo Ribiero, and Osman Lins. His *Literary Translation: A Practical Guide* was published by Multilingual Matters Ltd. in 2001.

Yoram Kaniuk

# Life on Sandpaper

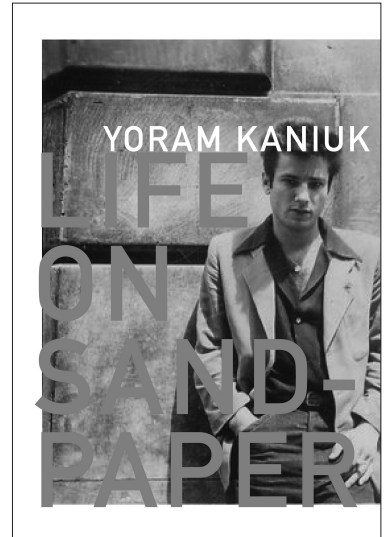
Susan Sontag writes: "Of the novelists I have discovered in translation . . . the three for whom I have the greatest admiration are Gabriel García Márquez, Peter Handke, and Yoram Kaniuk."

A whirlwind of art, music, and lust, *Life on Sandpaper* is Yoram Kaniuk's overwhelming autobiographical novel detailing his years as a young painter in the New York of the '50s. Wounded and alienated, a war veteran at the age of nineteen, Kaniuk arrives in Greenwich Village at its peak period of artistic creativity, and finds his way among such giants as Charlie Parker, Billie Holiday, Willem de Kooning, and Frank Sinatra. In terse prose, inspired by the associative and breathless drive of bebop, Kaniuk's memories race between the ecstatic devotion of his beloved Harlem jazz clubs, through the ideological spats of the dying Yiddish world of the Lower East Side, to the volcanic gush of passion, pain, art, dance, alcohol, and drugs that was Greenwich Village. Kaniuk's stories roll and tumble here with hypnotic urgency, as if this were his last opportunity to remember, and tell, before all is obliterated.

## Praise for Yoram Kaniuk

"I am convinced that he is one of the **masters of contemporary fiction**. There is his inordinate technical skill, fecundity of incident and character, and **overall intensity**." —*Chicago Tribune*

"The problems posed by Yoram Kaniuk go to the heart of modern man's deepest longings and emotional needs. His keen vision is unhesitatingly centered on what history may regard as the most characteristic experience of our unfortunate age, and this is true of few writers today. He is an **enormous talent**, both as an artificer of plot and as a virtuoso of language." —*Saturday Review*



- Translated by Anthony Berris
- Fiction
- \$15.95, paperback (Can. \$20.00)
- Territory W
- 978-1-56478-613-5
- 400 pages, 5.5 x 8
- CQ: 10
- Pub date: February 2011
- Hebrew Literature Series
- **First Edition**



Yoram Kaniuk was born in Tel Aviv in 1930. A novelist,

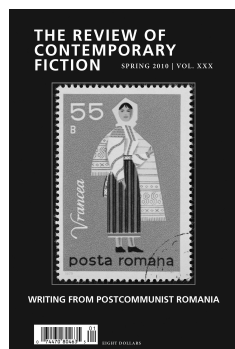
painter, and journalist, Kaniuk has published more than thirty books of fiction and cultural commentary, including the novel *The Last Jew*, which appeared in English translation in 2006. A feature film based on his novel *Adam Resurrected* was recently released to great critical acclaim.

Anthony Berris was born in the UK and has lived in Israel for most of his life, working as a teacher and freelance translator.

# 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 popular attention continue to be written about and discussed.

## Available Now



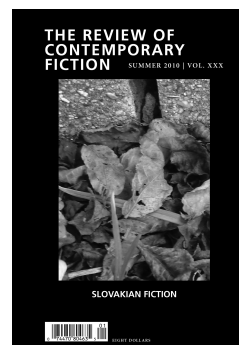
- Fiction
- \$8.00, paperback (Can. \$10.00)
- Territory W
- 978-1-56478-608-1
- 288 pages, 6 x 9
- CQ: 36

A collection of short stories and essays by some of the greatest contemporary Romanian writers—and featuring such acclaimed authors as Andrei Codrescu and Dumitru Tsepeneag—this special issue of the *Review of Contemporary Fiction* focuses on the realities of living and writing in Romania under communism, and then the often painful, often peculiarly comic transition to a different way of life after the fall of Ceausescu.

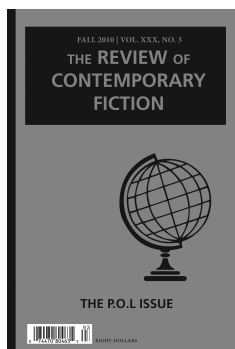
This issue of the *Review of Contemporary Fiction* presents new Slovak fiction in translation, congregating such significant writers as Dušan Dušek, Braňo Hochel, Michal Hvorecký, Ján Johanides, Daniela Kapitáňová, Monika Kompaníková, and Dušan Šimko, among others—most of whom have never before been translated into English—to form a literary portrait of contemporary Slovak identity, framed by traditionalism and yet striving to engage the modern world with a voice all its own.

- Fiction
- \$8.00, paperback (Can. \$10.00)
- Territory W
- 978-1-56478-614-2
- 256 pages, 6 x 9
- CQ: 36

## August 2010

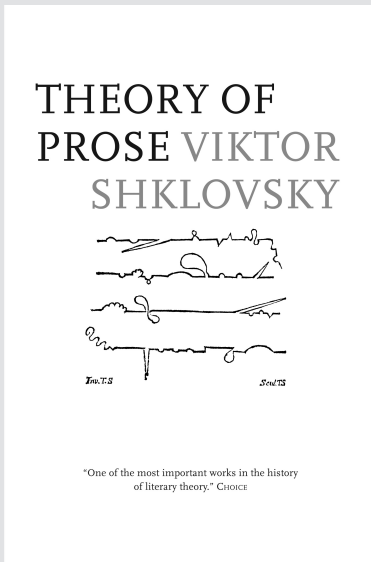


## November 2010



- Fiction
- \$8.00, paperback (Can. \$10.00)
- Territory W
- 978-1-56478-615-9
- 256 pages, 6 x 9
- CQ: 36

Editions P.O.L is perhaps the most innovative and important French publisher today, welcoming richly challenging and experimental literature into its fold to appear side by side with books belonging squarely in the mainstream. This issue of the *Review of Contemporary Fiction* pays tribute to this remarkable publisher with essays, images, and excerpts from previously untranslated works, and an interview with founder and director Paul Otchakovsky-Laurens.



*Theory of Prose*  
Viktor Shklovsky

*Theory of Prose* is one of the twentieth century's most important works of literary theory. It not only anticipates structuralism and poststructuralism, but poses questions about the nature of fiction that are as provocative today as they were in the 1920s. Arguing that writers structure their materials according to artistic principles rather than from attempts to imitate "reality," Shklovsky uses the works of Cervantes, Tolstoy, Sterne, Dickens, and others to give us a new way of thinking about fiction and the world.

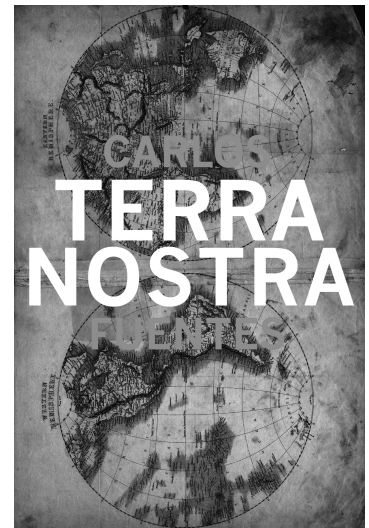
"A rambling, digressive stylist, Shklovsky throws off brilliant aperçus on every page. . . . Like an architect's blueprint, it lays bare the joists and studs that hold up the house of fiction."  
—Michael Dirda, *Washington Post Book World*

- Literary Theory • \$14.95, paperback (Can. \$18.50)
- 978-0-916583-64-4 • 240 pages, 6 x 9
- Territory W
- CQ: 40

*Terra Nostra*  
Carlos Fuentes

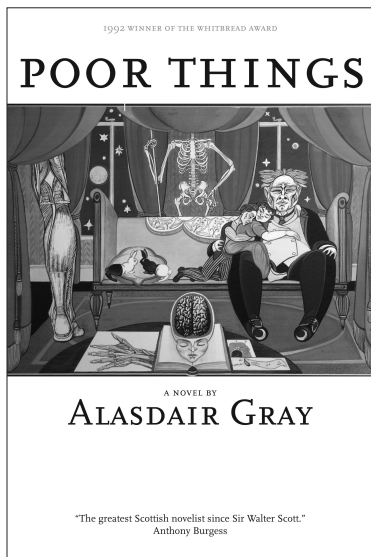
One of the great masterpieces of modern Latin American fiction, *Terra Nostra* is concerned with nothing less than the history of Spain and South America; with the Indian gods and with Christianity; with the birth, the passion, and the death of civilizations. Fuentes skillfully blends a wide range of literary forms, stories within stories, Mexican and Spanish myths, and famous literary characters in this novel, which is both a historical epic and an apocalyptic vision of modern times. *Terra Nostra* is that most ambitious and rare of creations—a total work of art.

"*Terra Nostra* is the spreading out of the novel, the exploration of its possibilities, the voyage to the edge of what only a novelist can see and say." —Milan Kundera



- Fiction • \$18.95, paperback (Can. \$23.50)
- 978-1-56478-287-8 • 816 pages, 6 x 9
- Territory A
- CQ: 16

## Available Again



### *Poor Things* Alasdair Gray

One of Alasdair Gray's most brilliant creations, *Poor Things* is a postmodern revision of *Frankenstein* that replaces the traditional monster with Bella Baxter—a beautiful young erotomaniac brought back to life with the brain of an infant. Godwin Baxter's scientific ambition to create the perfect companion is realized when he finds the drowned body of Bella, but his dream is thwarted by Dr. Archibald McCandless's jealous love for Baxter's creation. The hilarious tale of love and scandal that ensues would be "the whole story" in the hands of a lesser author (which in fact it is, for this account is actually written by Dr. McCandless). For Gray, though, this is only *half* the story, after which Bella (a.k.a. Victoria McCandless) has her own say in the matter.

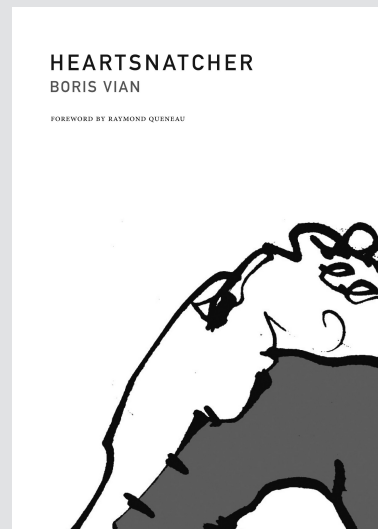
Satirizing the classic Victorian novel, *Poor Things* is a hilarious political allegory and a thought-provoking duel between the desires of men and the independence of women, from one of Scotland's most accomplished authors.

- Fiction • \$14.95, paperback (Can. \$18.50)
- 978-1-56478-307-3 • 352 pages, 6 x 9
- Territory X
- CQ: 28

### *Heartsnatcher* Boris Vian

Set in a bizarre and slightly sinister town where the elderly are auctioned off at an Old Folks Fair, the townspeople assail the priest in hopes of making it rain, and the official town scapegoat bears the shame of the citizens by fishing junk out of the river with his teeth, *Heartsnatcher* is Boris Vian's most playful and most serious work.

"To Americans, Boris Vian has long been one of the hidden glories of French Literature." —Jim Krusoe



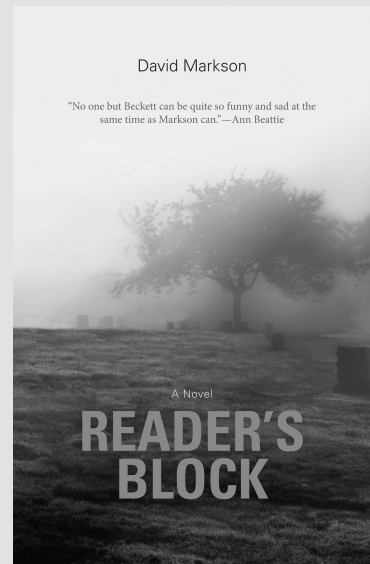
- Fiction • \$14.95, paperback (Can. \$18.50)
- 978-1-56478-299-1 • 264 pages, 5.5 x 8
- Territory Y
- CQ: 40



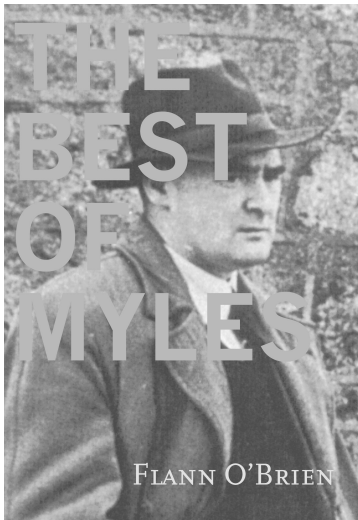
*Reader's Block*  
David Markson

In this spellbinding, utterly unconventional fiction, an aging author who is identified only as Reader contemplates the writing of a novel. As he does, other matters insistently crowd his mind—literary and cultural anecdotes, endless quotations attributed and not, scholarly curiosities—the residue of a lifetime's reading which is apparently all he has to show for his decades on earth. Out of these unlikely yet incontestably fascinating materials—including innumerable details about the madness and calamity in many artists' and writers' lives, the eternal critical affronts, the startling bigotry, the countless suicides—David Markson creates a novel of extraordinary intellectual suggestiveness. But while shoring up Reader's ruins with such fragments, Markson also manages to electrify his novel with an almost unbearable emotional impact.

"Hypnotic ... a profoundly rewarding read." —Kurt Vonnegut



- Fiction • \$13.95, paperback (Can. \$17.50)
- 978-1-56478-132-1 • 200 pages, 5.5 x 8.5
- Territory W
- CQ: 56



*The Best of Myles*  
Flann O'Brien

*The Best of Myles* brings together some of the funniest pieces from Flann O'Brien's newspaper column "Cruiskeen Lawn," written over a nearly thirty-year period. Covering such subjects as plumbers, the justice system, and numerous improbable inventions, these short works by O'Brien (whose real name was Brian O'Nolan, though his newspaper pseudonym was Myles na Gopaleen) are replete with zany humor and biting satire directed at the Irish and their preoccupations. Most of all, however, *The Best of Myles* displays O'Brien's unique mastery of language and style.

"Brilliant, morosely inventive comic turns devoted to O'Brien's favourite topics: the literary life, the Gaelic Revival, civil service bureaucracy, booze and its discontents." —*Observer*

- Nonfiction • \$15.95, paperback (Can. \$20.00)
- 978-1-56478-215-1 • 408 pages, 5.5 x 8.5
- Territory B
- CQ: 10

## Available Again



### *The Notebooks of Malte Laurids Brigge* Rainer Maria Rilke

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: 40

### *Eros the Bittersweet* Anne Carson

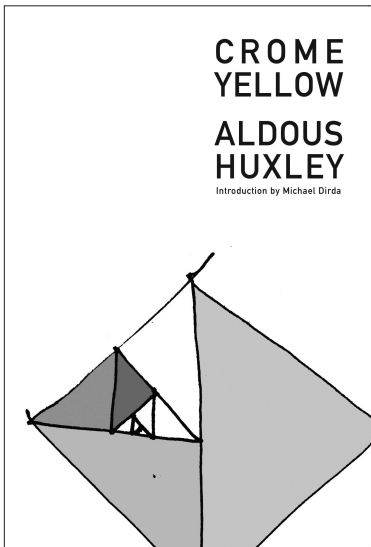
A book about romantic love, *Eros* is Anne Carson's exploration of the concept of "eros" in both classical philosophy and literature. Beginning with, "It was Sappho who first called eros 'bittersweet.' No one who has been in love disputes her," Carson examines her subject from numerous points of view, 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 W
- CQ: 60



*Crome Yellow*  
Aldous Huxley

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.”

- Fiction • \$13.95, paperback (Can. \$17.50)
- 978-1-56478-304-2 • 152 pages, 5.5 x 8.5
- Territory W
- CQ: 40

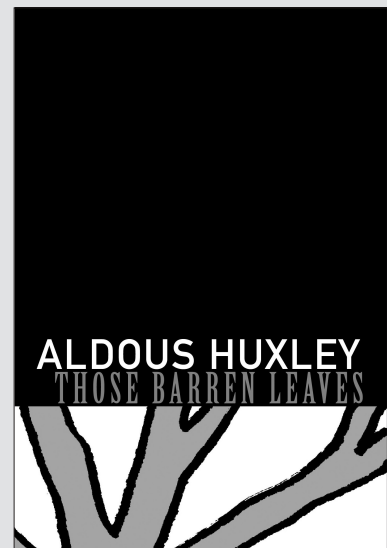
“Mr. Huxley's personages are drawn with an extreme verve of crispness; in fact the merit of his comedy is that it becomes always more amusing as it grows.” —*Times Literary Supplement*

*Those Barren Leaves*  
Aldous Huxley

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.



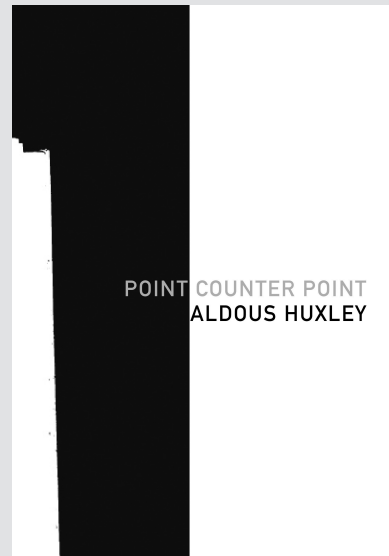
- Fiction • \$14.95, paperback (Can. \$18.50)
- 978-1-56478-169-7 • 320 pages, 5.5 x 8.5
- Territory A
- CQ: 36

## Available Again

### *Point Counter Point* Aldous Huxley

*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 Murry, 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: 40

### The Third Policeman - a novel by - Flann O'Brien



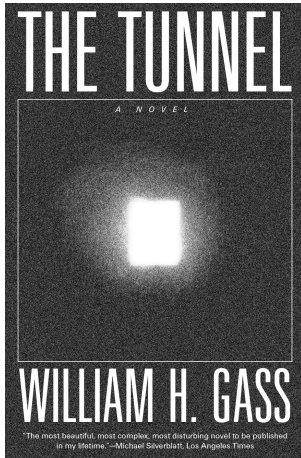
### *The Third Policeman* Flann O'Brien

*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.

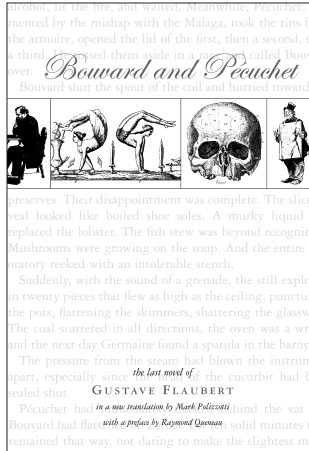
"Nothing less than dazzling ... maddening and dizzying ... heady and exhilarating ... it is literally funny as hell." —*Time*

- Fiction • \$13.95, paperback (Can. \$17.50)
- 978-1-56478-214-4 • 212 pages, 5.5 x 8
- Territory B
- CQ: 44

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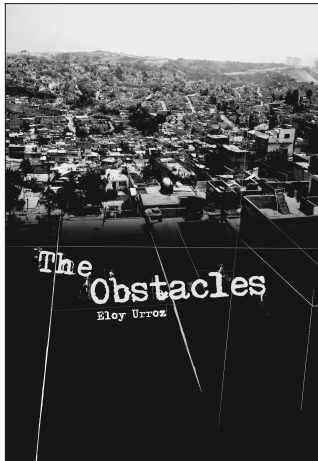
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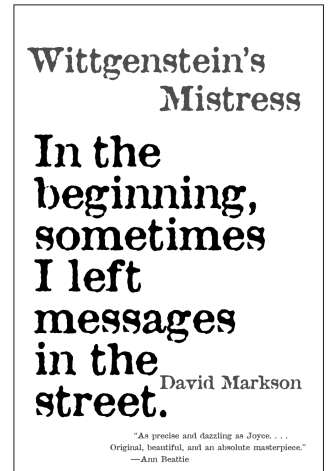
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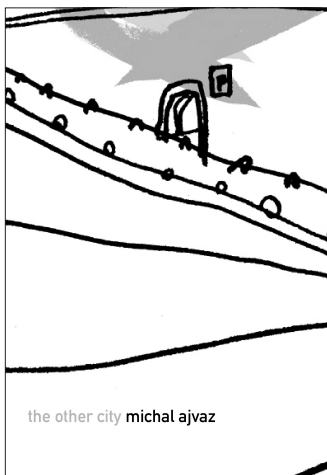
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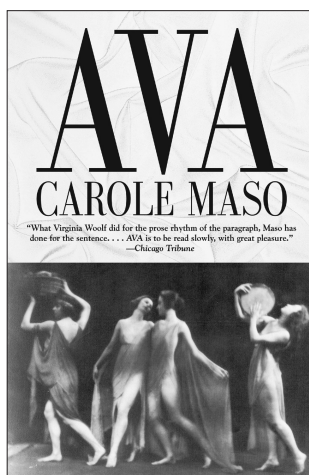
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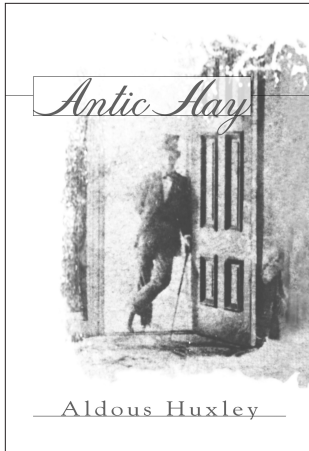
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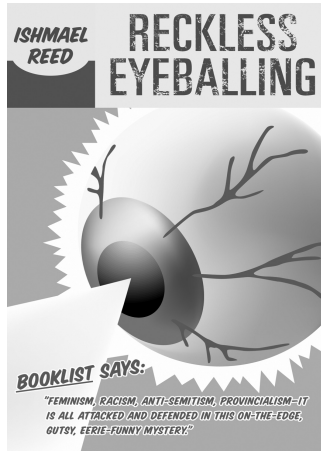
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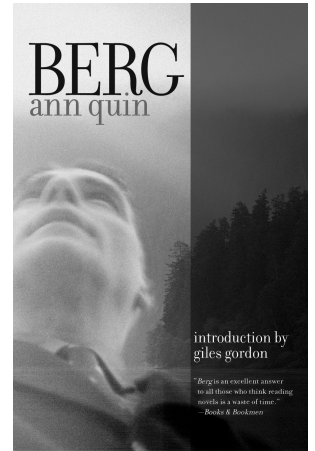
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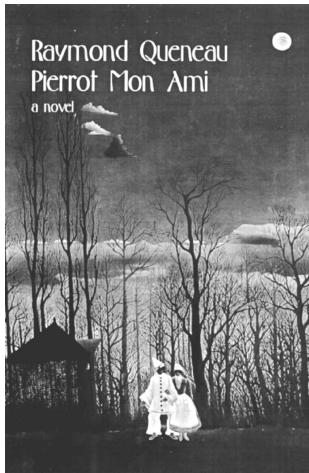
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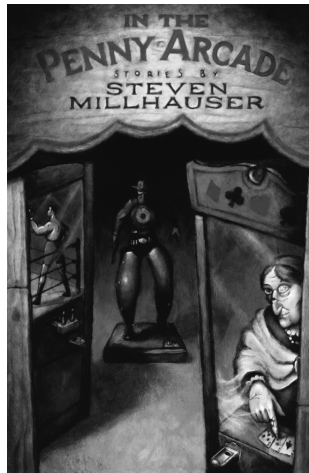
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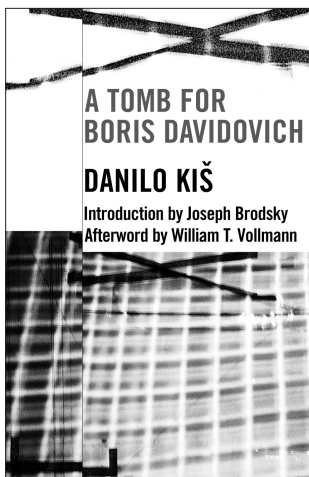
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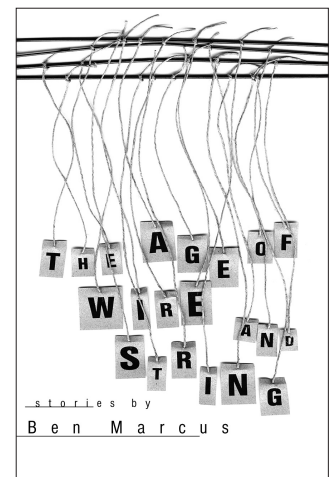
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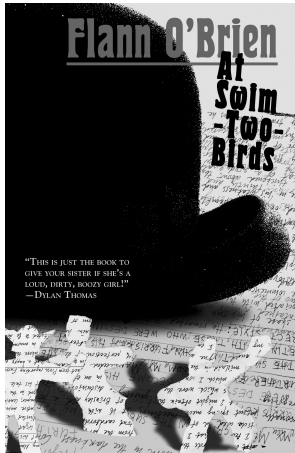
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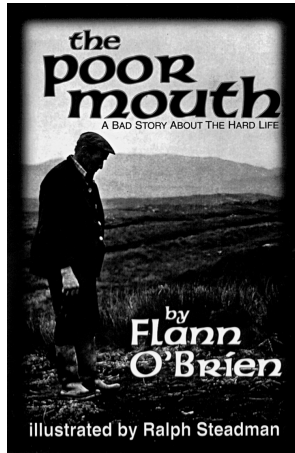
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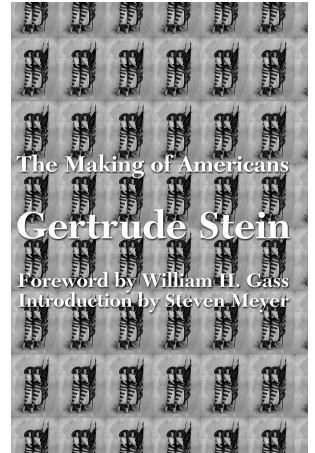
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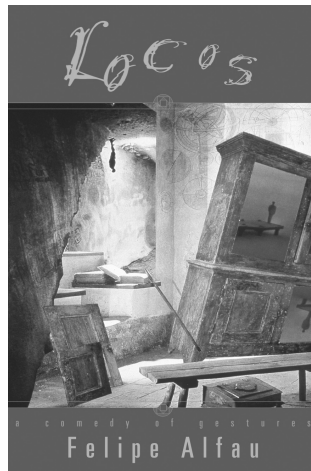
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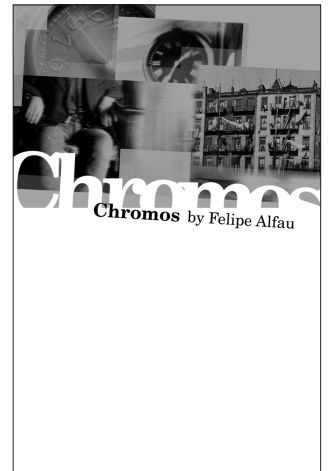
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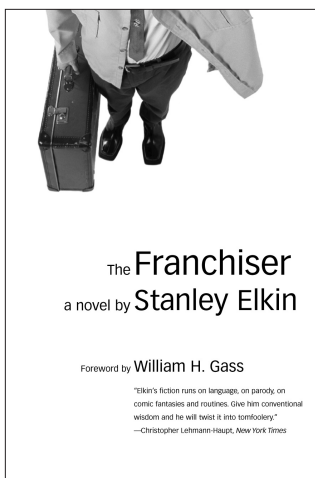
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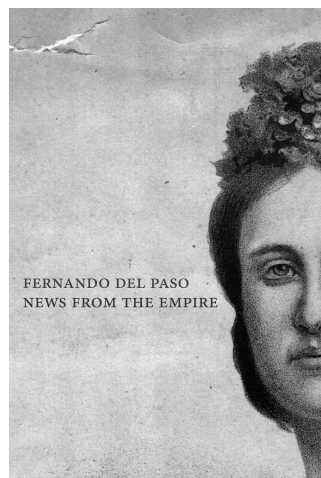
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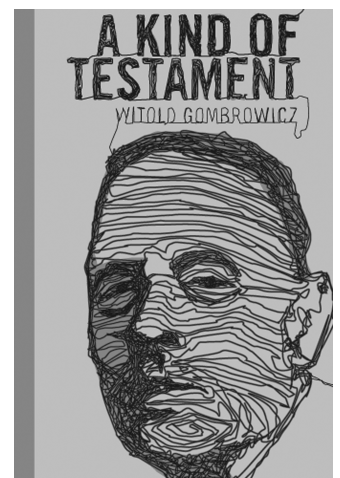
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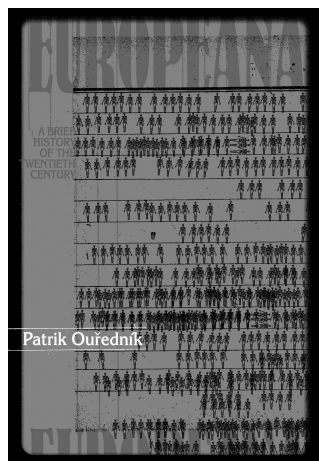


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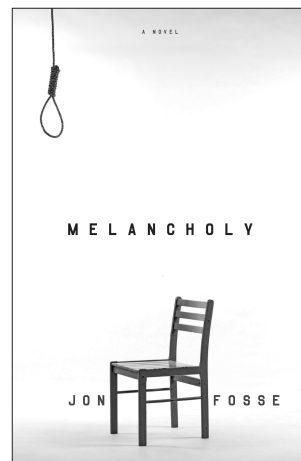
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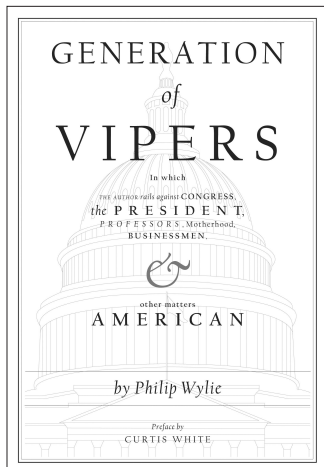
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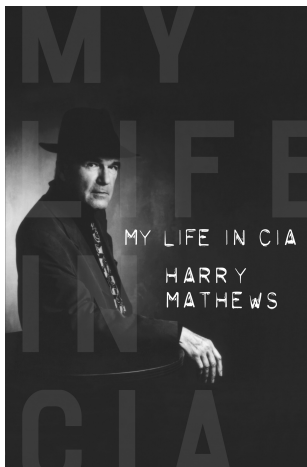
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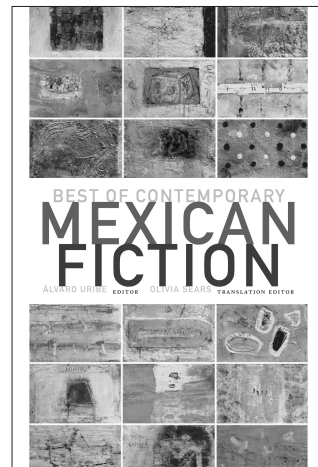
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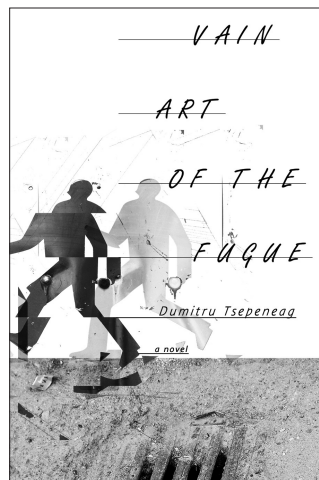
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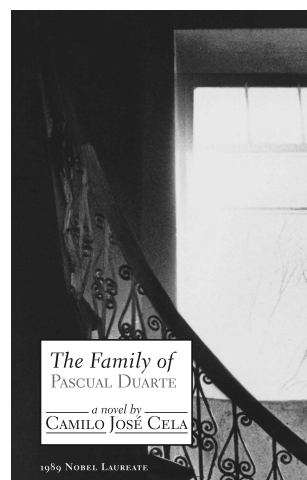
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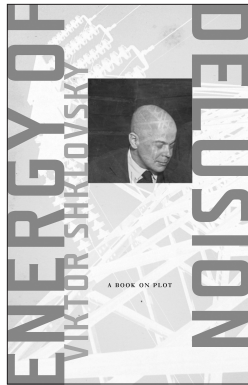
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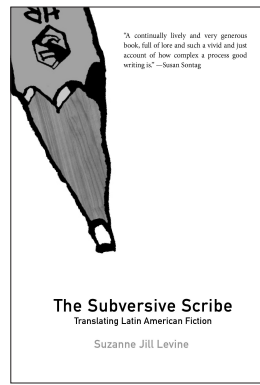
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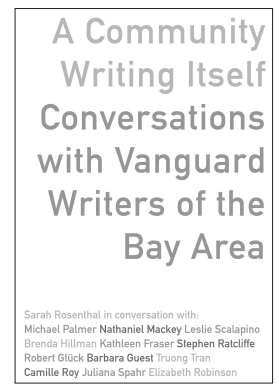
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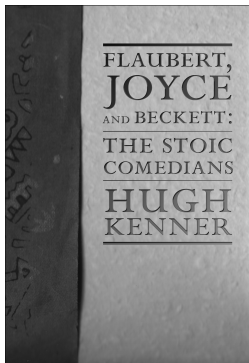
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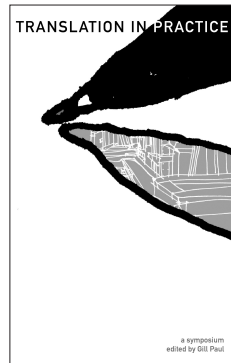
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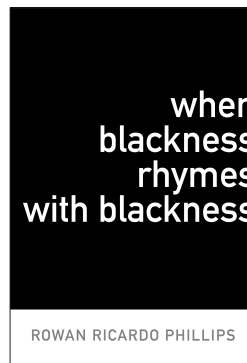
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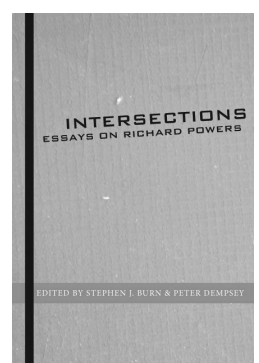
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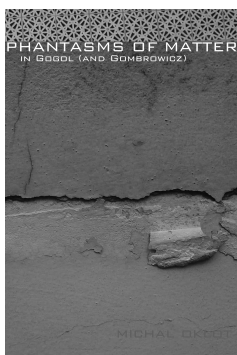
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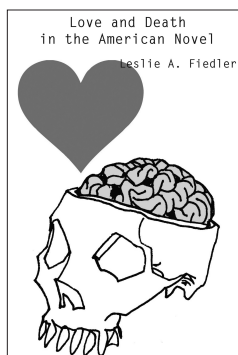
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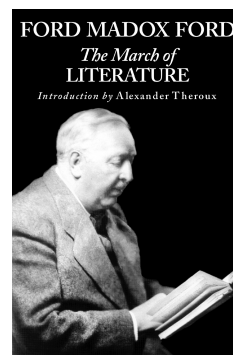
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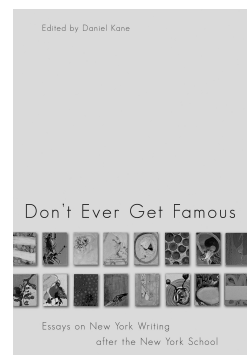
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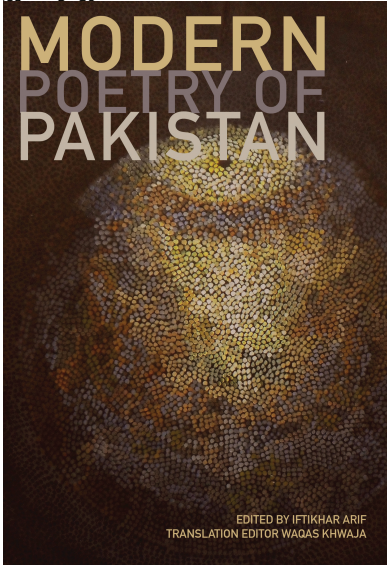


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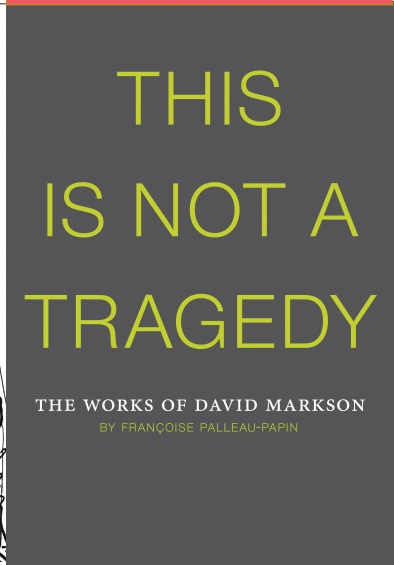


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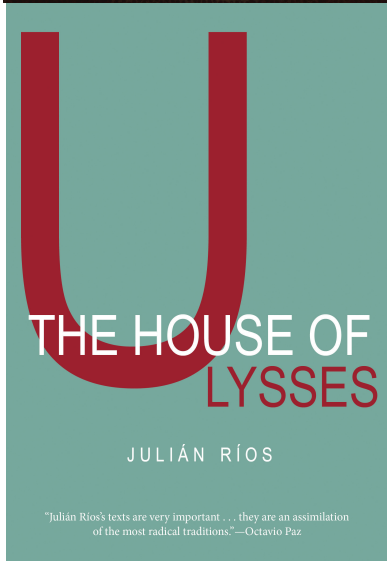


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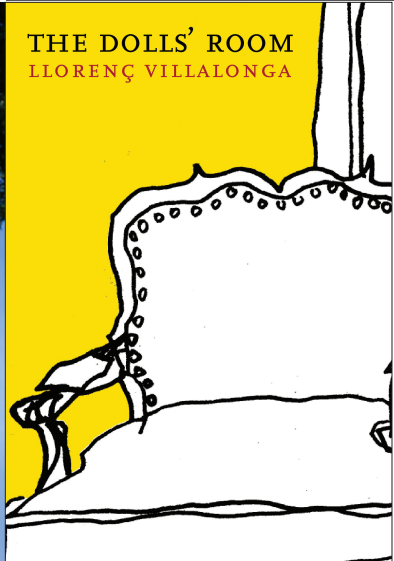
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