

The Other Side (Dedalus European Classics)

Alfred Kubin (1877-1959) was one of the major graphic artists of the 20th century who was widely known for his illustrations of writers of the fantastic such as Balzac, E. I. A. Hoffmann, Gustav Meyrink and Edgar Allan Poe. In his combination of the darkly decadent, the fantastic and the grotesque, in his evocations of dream and nightmare, his creation of an atmosphere of mystery and fear he resembles Mervyn Peake. *The Other Side* tells of a dream kingdom which becomes a nightmare, of a journey to Pearl, a mysterious city created deep in Asia, which is also a journey to the depths of the subconscious. Or as Kubin himself called it, 'a sort of Baedeker for those lands which are half known to us'.

This new translation by Brendan King is the first for nearly fifty years. Capturing the lively linguistic inventiveness of the original, it also includes an introduction and comprehensive notes. First published in 1876, *Marthe* was an important landmark in J.-K. Huysmans's literary career and propelled him into the growing ranks of the Naturalist movement, then beginning to take shape under Zola's direction. *Marthe* was one of the first French novels to tackle head-on the subject of prostitution, a theme that was to become a central preoccupation in the work of many novelists, painters and poets. Set in and around the demi-monde of the Parisian music hall, it centres on a would-be actress, Marthe, who works in one of the lowest dives in Paris, and tells the story of her brief and ultimately doomed relationship with Leo, a romantic searching for something to take the place of his lost illusions.

The latest volume in the Dedalus European fantasy series, this anthology of short stories includes a wide range of texts covering the period from nineteenth century until today. The richness and diversity of the stories reflects the long tradition of fantasy in Finnish literature, ranging from the classics to experimental literature, from satire to horror. This is the first collection of Finnish short stories of its kind and almost all are translated into English for the first time.

First published on the eve of the First World War, Keyserling's masterpiece offers a vivid portrait of a society on the verge of dissolution. A group of German aristocrats gathers at a seaside village on the Baltic Sea for a summer holiday in the early years of the twentieth century. The characters represent a cross-section of the upper classes of imperial Germany: a philandering baron, his jealous wife, a gallant cavalry officer, the elderly widow of a general, a cynical government official, a lady's companion. Their lives, even on holiday, are regulated by rigid

protocol and archaic codes of honour. But their quiet, disciplined world is thrown into disarray by the unexpected presence of Doralice, a young countess who has rebelled against social constraints by escaping from an arranged marriage and running away with a bourgeois artist.

Ulysses

Walpurgisnacht

Alves & Co. and Other Stories

The Dedalus Book of Estonian Women's Literature

Fontoon is an archetypal Dedalus novel: absurdly funny, erudite, grotesquely surreal, and totally unique. At the edge of the city, Admiral Fontoon tends the lighthouse at Wossafocken Point and dreams of being a famous poet. His odds are poor, as he spends far more time lost in thoughts about exactly how big Jupiter must be than writing actual poetry. He is also constantly undermined by the Fontoon Wrecking Company a secret organisation dedicated entirely to his personal humiliation. Nevertheless his dream comes true when a top spotter of poetic dispositions helps him to become an enormously influential media person. Fontoon's inspiring words begin to solve the world's biggest problems, until his weirdest and most disgusting personal idiosyncrasy is publicly exposed."

This volume is a perfect companion for both the Meyrink scholar and the first-time Meyrink reader, containing as it does the whole gamut of Meyrink's writing from his love of the bizarre, the grotesque and the macabre to the spine-chilling occult tales and his quest to know what is on the 'Other Side of the Mirror'.

Gustav Meyrink has left behind a unique body of work, which can be sampled and enjoyed in The Dedalus Meyrink Reader. The Dedalus Meyrink Reader has excerpts from all the translated books and a whole section of hitherto untranslated material including the stories from the collection Fledermause and autobiographical articles.

This fourth volume in the Dedalus European Fantasy series offers a rich feast of bewitched houses, roads that lead nowhere, hanged men who descend from the scaffold in order to help the living, churches buried beneath the sea, and cannibalism. In addition to the well-known masters Eca de Queiroz and Mario de SaCarneiro, contributors include Jose Rodrigues Migueis, Domingo Monteiro, Failho de Almeida, Jose Regio, David Mourao-Ferreira, Alvaro do Carvalhal, Ferreira de Castro, and Almada Negreiros, most appearing for the first time in English translation.

"One night at the theatre, Vitor da Silva, a young law graduate, sees a strikingly beautiful woman: Genoveva de Molineux. She claims to have been born in Madeira and to have lived for many years in Paris. The truth about her past gradually begins to surface, as does the terrible secret that lies behind the overwhelming mutual attraction between her and Vitor"--Back cover.

The Black Feast

The Second Dedalus Book of Decadence
A Portrait of the Artist as a Young Man
The White Dominican
A History of the Occult

The Dedalus Book of Dutch Fantasy is the most ambitious and wide-ranging anthology of Dutch fiction ever to appear in English, and reads like the Who's Who of Dutch Literature, with stories by the undisputed contemporary masters such as Gerard Reve and Harry Mulisch, and classic authors such as Couperus, Van Schendel and Vestdijk, as well as many of the rising stars of the younger generation; Frans Kellendonk, A.F.TH. Van Der Heijden and P.F. Thomese. The stereotype of the Dutch that most immediately springs to mind is that of a clean, orderly, and down-to-earth people. Richard Huijing reveals the other side of this society; that of a dark netherworld of the macabre, the weird, the perverted, the violent and the fancifully impossible conjured up by a host of the finest writers in the Dutch language of the last hundred years.

The Other Side
Dedalus Limited

*The Other Side tells of a dream kingdom which becomes a nightmare, of a journey to Pearl, a mysterious city created deep in Asia, which is also a journey to the depths of the subconscious, or as Kubin himself called it, 'a sort of Baedeker for those lands which are half known to us'. Written in 1908, and more or less half way between Meyrink and Kafka, it was greeted with wild enthusiasm by the artists and writers of the Expressionist generation. 'Expressionist illustrator Kubin wrote this fascinating curio, his only literary work in 1908. A town named Pearl, assembled and presided over by the aptly named Patera, is the setting for his hallucinatory vision of a society founded on instinct over reason. Culminating apocalyptically - plagues of insects, mountains of corpses and orgies in the street - it is worth reading for its dizzying surrealism alone. Though ostensibly a gothic macabre fantasy, it is tempting to read *The Other Side* as a satire on the reactionary, idealist utopianism evident in German thought in the early twentieth century, highly prescient in its gloom, given later developments. The language often suggests Nietzsche. The inevitable collapse of Patera's creation is lent added horror by hindsight. Kubin's depiction of absurd bureaucracy is strongly reminiscent of Kafka's *The Trial*, and his flawed utopia, situated next to a settlement of supposed savages, brings to mind Huxley's *Brave New World*; it precedes both novels, and this superb new translation could demonstrate its influence on subsequent modern literature.' Kieron Pim in *Time Out* It will appeal to fans of Mervyn Peake and readers who like the darkly decadent, the fantastic and the grotesque in their reading.*

*"Dedalus should be treasured: a small independent publisher that regularly produces works of European genius at which the behemoths wouldn't sniff. If the corporations did care to look at this new work, they would find, on the surface, a precursor to W G Sebald, a Symbolist vision of the city that lays the way for Aragon and Joyce, and a macabre story of obsessive love and transfiguring horror that is midway between Robert Browning and Tod Browning. Bruges, "an amalgam of greyish drowsiness", is the setting and spur; Hugues is a widower who finds a dancer nearly identical to his lost love. "Nearly" is here the operative word. This is a little masterpiece, from a brave publisher. If only Scotland could boast the same." S.B.Kelly in *Scotland on Sunday**

The Other Side

The Last of the Vostyachs

The Interpreter

The Dedalus Book of Dutch Fantasy

The Golem

Of the volumes available to the English public, *The Green Face*, first published in 1916, is the most enjoyable. In an Amsterdam that very much resembles the Prague of *The Golem*, a stranger, Hauberisser, enters by chance a magician's shop. The name on the shop, he believes, is Chidher Green; inside, among several strange customers, he hears an old man, who says his name is Green, explain that, like the Wandering Jew, he has

been on earth 'ever since the moon has been circling the heaven.' When Hauberisser catches sight of the old man's face, it makes him sick with horror. The face haunts him. The rest of the novel chronicles Hauberisser's quest for the elusive and horrible old man." Alberto Manguel in The Observer This translation of The Green Face evokes a brooding, pre-first world war Amsterdam of ghettos, refugees and religious cults. The novel can be read on many levels, something which no doubt contributed to its longevity. Eric Hidrew in The Leeds Guide Gustav Meyrink's most mystical novel yet. First published in 1916 to critical and commercial acclaim, the book is set in the near future of post-war Amsterdam, and is an elating vision of apocalypse. A trait of Meyrink's novels, particularly The Green Face, is its depth of meanings, which go beyond one single interpretation. It deals with love, a galaxy of grotesque characters, but it has other hidden significances, like the mystic conception of life. Full of symbols and parables, it's a very complex novel that is difficult to understand, but certainly worth the trouble. DT in Buzz Magazine

Walpurgisnacht uses Prague as the setting for a clash between German officialdom immured in the ancient castle above the Moldau, and a Czech revolution seething in the city below. History, myth and political reality merge in an apocalyptic climax as the rebels, urged on by a drum covered in human skin, storm the castle to crown a poor violinist "Emperor of the World" in St. Vitus' Cathedral.

Serafino is a typical Pirandellian anti-hero, a spectator rather than a participant in the tragi-comedy of human existence. Indeed he has the perfect job for it, that of a film cameraman. Serafino is an observer, an impersonal tool of a new industry based on make-believe. All he has to do is turn the handle of his camera and watch. He has no part in what is going on and is so removed from life that the mauling of an actor by a tiger cannot deflect him from filming the action. The Notebooks of Serafino Gubbio is set in Rome circa 1915, partly on a film set, partly in the city. 'Pirandello's critique of industrial-technological advance and the human toll such work takes was not entirely novel, even in his time, but is still powerful and well-presented. As far as his analysis of the film-industry goes, it's remarkable for its times -- and not without relevance even today. The Notebooks of Serafino Gubbio is a slightly strangely-woven story, meandering in its reflection and action at times, but all the more striking in those blows it does deliver -- against dehumanizing industrial advances, and the loss of the human element. It has one hell of a conclusion, too. All in all, it's still well worth reading.' M.A. Orthofer in The Complete Review 'Though Pirandello first published this book on the heels of the Edwardian era, it remains curiously relevant to the modern-day reader -- who, like Gubbio, will likely be familiar with the numbness of discerning the world through a lens or a screen.' Naomi Griffiths in Buzz Magazine

A black feast with offerings from the major practitioners and their precursors in France and England.

Shoot!

Alfred Kubin

The Green Face

Samalio Pardulus

The Rehearsals

Thomas Hardy (2nd June 1840 – 11th January 1928) was an English novelist and poet. He was influenced by Romanticism and it has been reflected in his novels and poetry. He was criticised by the Victorian society on the issue of the declining status of rural people in Britain. He was basically a poet. Initially he started writing poems. But he gained fame after his novels, such as *Far from the Madding Crowd*, *The Mayor of Casterbridge*, *Tess of the d'Urbervilles* and *Jude the Obscure*. Two of his

novels, Tess of the d'Urbervilles and Far from the Madding Crowd, were listed in top 50 on the BBC survey- The Big Read. The story of Tess of the d'Urbervilles revolves around a 16 year old very simple girl, named Tess Durbeyfield, who is the eldest daughter of John and Joan Durbeyfield. Since the family suffers acute financial crisis, so they approach the d'Urbervilles family who are holding huge land and having lot of money. There Tess meets Alec d'Urberville, who finds himself attracted to Tess. When Tess started working as a caretaker of Alec's blind mother's poultry farm, Alec gets an opportunity to rape her. After that there are many ups and down in Tess's life. She meets Mr. Crick for another job. She also meets one more fellow Angel Clare, who is a travelling farmer's apprentice. They marry each other. But after knowing her story, again there is a turn in Tess's life. How she manages all such situation, how she meets all the financial aspects, lot of things happen with Tess. Even Alec and Angel both start searching for Tess. So, the story has become very interesting, full of climax. How Tess meets Alec or Angel? Whether she gets involved with any of these two again? There are so many presumptions. Readers will surely enjoy the story, full of suspense and never expected ups & downs in the life of all the characters. At last, how Angel helps Tess and her family is the climax. Go ahead and must grab the book. A must read book for self development and how to be a good leader.

Eca de Queiroz began his career as a self-declared realist, but as his writing evolved, his novels and stories became a potent blend of realism and fantasy. In this volume, comprising one short novel and six short stories, the reader is introduced to a dazzling variety of worlds and characters - a deceived husband who finds that jealousy is not the answer, a lovelorn Greek poet-turned-waiter working in a Charing Cross hotel, a saintly young woman soured by love, a follower of St Francis who learns that an entire life of virtue can be besmirched by one cruel act, Adam in Paradise pondering the pros and cons of dominion over the earth, Jesus healing a child, and a loyal nursemaid forced to make a terrible choice.

"Of the volumes available to the English public, The Green Face, first published in 1916, is the most enjoyable. In an Amsterdam that very much resembles the Prague of The Golem, a stranger, Hauberisser, enters by chance a magician's shop. The name on the shop, he believes, is Chidher Green; inside, among several strange customers, he hears an old man, who says his name is Green, explain that, like the Wandering Jew, he has been on earth 'ever since the moon has been circling the heaven.' When Hauberisser catches sight of the old man's face, it makes him sick with horror. The face haunts him. The rest of the novel chronicles Hauberisser's quest for the elusive and horrible old man." Alberto Manguel in The Observer

"A superbly atmospheric story set in the old Prague ghetto featuring The Golem, a kind of rabbinical Frankenstein's monster, which manifests itself every 33 years in a room without a door. Stranger still, it seems to have the same face as the narrator. Made into a film in 1920, this extraordinary book combines uncanny psychology of doppelganger stories with expressionism and more than a little melodrama...

Meyrink's old Prague - like Dicken's London - is one of the great creations of City writing, an eerie, claustrophobic and fantastical underworld where anything can happen." -- Phil Baker in The Sunday Times

Sapho

The Dedalus Meyrink Reader

The Woman and the Priest

A Dark Muse

THE CIPHER

"Encountering the enigmatic dandy Count Vittorio Altacarrara in a Parisian eatery, the narrator finds himself invited to a "Hashish Club," where in the dim light of red-filtered candles, a roomful of "recumbent wanderers" explores the abyss of the unconscious....A forgotten yet important chapter in the lineage of German fantastic and decadent literature, this translation of Hashish is illustrated throughout with drawings by the author's brother-in-law, Alfred Kubin, from the book's second, 1913 German edition."--Back cover.

Alfred Kubin (1877-1959) created drawings that plumb the depths of the shadow world of the human subconscious, with its unguarded impulses and fears. Though a contemporary and fellow countryman of artist Gustav Klimt and designer Josef Hoffmann, Kubin eschewed the decorative impulses found in their work. Instead, inspired by the art of Francisco Goya, Felicien Rops, Max Klinger, James Ensor, and Edvard Munch, he produced dark, hallucinatory visions of violence and eroticism. This publication accompanies the exhibition Alfred Kubin - Drawings 1897-1909, Much features more than 100 works on paper by the artist. On view at the Neue Galerie from September 25, 2008, through January 26, 2009, this is the first major Kubin exhibition ever held in the United States, and it focuses on his early, often nightmarish drawings, watercolors, and lithographs. The exhibition is organized by Annegret Hoberg, curator of the Stadtische Galerie in Lenbachhaus, Munich. Essays examine the artist's early career; his status as a literary figure; and his development of a form of Modernism that ran counter to prevailing trends. The more than 100 illustrations reveal an artist who was able to articulate our darkest nightmares with frightening clarity.

Alphonse Daudet (1840-1897) was a French novelist. His works include "Lettres de Mon Moulin" (1866), "Tartarin de Tarascon" (1872), and "The Nabob."

"Meyrink's short stories epitomized the non-plus-ultra of all modern writing. Their magnificent color, their spine-chilling and bizarre inventiveness, their aggression, their succinctness of style, their overwhelming originality of ideas which is so evident in every sentence and phrase that there seem to be no lacunae: all this captivated me, and seemed to me to provide the proper antidote to all the adjectival prose and shallow, false romanticism of the

immediate preceding generation." Max Brod. "Gustav Meyrink's stories recall Gogol in their black, humorous vigor." The European

Hashish

The Tragedy of the Street of Flowers

Drawings 1897-1909

The Dedalus Book of Portuguese Fantasy

The Notebooks of Serafino Gubbio

The occult was a crucial influence on the Renaissance, and it obsessed the popular thinkers of the day. But with the Age of Reason, occultism was sidelined; only charlatans found any use for it. Occult ideas did not disappear, however, but rather went underground. It developed into a fruitful source of inspiration for many important artists. Works of brilliance, sometimes even of genius, were produced under its influence. In *A Dark Muse*, Lachman discusses the Enlightenment obsession with occult politics, the Romantic explosion, the futuristic occultism of the fin de siècle, and the deep occult roots of the modernist movement. Some of the writers and thinkers featured in this hidden history of western thought and sensibility are Emanuel Swedenborg, Charles Baudelaire, J. K. Huysmans, August Strindberg, William Blake, Goethe, Madame Blavatsky, H. G. Wells, Edgar Allan Poe, and Malcolm Lowry.

'...reading *The Dark Domain* by Stephan Grabinski is such a revelatory experience. Because here is a writer for whom supernatural horror is manifest precisely in modernity - in electricity, fire-stations, trains:the uncanny as the bad conscience of today. Sometimes Grabinski is known as the Polish Poe but this is misleading. Where Poe's horror is agonised, a kind of extended shriek, Grabinski's is cerebral, investigative. His protagonists are tortured and aghast, but not because they suffer at the caprice of Lovecraftian blind idiot gods: Grabinski's universe is strange and its principles are perhaps not what we expect, but they are principles - rules- and it is in their exploration that the mystery lies. This is horror as rigour.'China Mieville in *The Guardian*

In 1348, after a young girl left orphaned by the Black Death predicts a coming apocalypse, Thomas, a disgraced knight, finds himself in the middle of a second war on heaven as angels fight demon.

The second book to be translated into English from the acclaimed author of *New Finnish Grammar* *The Last of the Vostyachs* is the tale of a long-lost language and culture, forgotten but for a single man. He is the last of an ancient Siberian shamanic tribe, the Vostyachs, and the only person left on earth to know their language *New Finnish Grammar* was shortlisted for the Independent Foreign Fiction Award and The Best Translated Book Award Judith Landry was awarded the 2012 Oxford-Weidenfeld Translation Prize for her translation of *New Finnish Grammar* 'When I reviewed *New*

Finnish Grammar, I edged towards using the word "genius" to describe Marani, I'm doing so again now.' Guardian Winner of two literary prizes in Italy: The Premio Campiello and The Premio Stresa Disarmingly funny and unexpectedly devastating This book will leave you desperate to learn Vostyach—especially so that the word 'powakaluta', meaning 'something grey glimpsed vaguely running in the snow', won't disappear forever 'A riot of comic unpredictability.' Times Literary Supplement Marani's knowledge of European languages and cultures, both ancient and contemporary, is astounding and is injected into every page of The Last of the Vostyachs Author tour of Australian and New Zealand confirmed for May 2013

Waves

Bruges-la-Morte

The Dark Domain

Baltic Belles

Fontoon

This complex, ambitious novel, which centers on the life of the Elizabethan magus John Dee, intertwines past and present, dreams and visions, myth and reality into a world of the occult, culminating in the transmission of physical reality into a higher spiritual existence. John Dee, through this twentieth-century descendant, is led by the green Angel to the "Other Side of the Mirror." From the erotically alluring Assja (in all her incarnations), the pliant Jane, and the mischievous Queen Elizabeth I, to the earless charlatan Kelly, the grotesque Barlett Greene, and the sinister Emperor Rudolph II, John Dee heads a cast of characters that linger in the mind long after novel has been concluded.

The White Dominican is Meyrink's most esoteric novel, and draws on the wisdom of a number of mystical traditions, the most important of which is Tao. It is set in a mystical version of the Bavarian town of Wasserburg which sits on a promontory surrounded on three sides by the river Inn. The novel describes the spiritual journey of the simple hero, who, guided by a number of figures including his eccentric father, the spirit of of a distant ancestor, the protecting presence of his dead lover and the mysterious figure of the White Dominican, escapes the 'Medusa head' of the world to a transfiguration, through which he joins the 'living chain that stretches to infinity'.

'The Interpreter isn't merely the sequel to New Finnish Grammar and The Last of the Vostyachs: it is a singular and deeply felt thesis, a warped manifesto of sorts, derived from a career spent immersed in languages. For Marani is up to his old tricks. Like in its predecessors, the novel comes dripping in satire, but this time of a more avowedly self reflexive nature... A primordial, universal language is the trick, and it is this which, and it is this with which Marani's interpreter, the shape-shifter at the heart of this masked ball of a novel, purports to have 'infected' Felix. His 'incomprehensible blather' might in fact be 'the ancient language of Eden, the one in which the serpent spoke to Adam'. Marani's ideas are typically far-reaching and provocative.' Thea Lenarduzzi in The Times Literary Supplement 'This is more of a romp than the other two novels, more comedic, albeit a very dark kind of comedy; part investigation into the properties of language, part thriller. The only lead Bellamy has is a list of seemingly random cities: Vancouver, San Diego, Papeete, Vladivostok, Odessa ... At one point he is sent to a sinister therapeutic institution, where patients are taught languages unknown to them in order to address their problems (Bellamy is assigned Romanian. Each language has its own therapeutic effect, but "English is the language of cowards and queers," says an inmate angrily at one point, which is certainly a new way of looking

at it). When we find out what links the list of cities together we realise that we have, in a most enjoyable way, been subject to a kind of superior shaggy dog story. Marani understands the appeal of the idea of the primordial language, but knows well enough that it is a Snark, a chimera, which is why the novel ends the way it does, why it is deliberately not as haunting as Grammar and Vostyachs, and also why Marani says this is the last time he'll address the subject in fiction. It is excellently translated by Judith Landry, who I hope is not suffering like Marani's characters.' Nick Lezard's Choice in *The Guardian*

Grazia Deledda is one of the most important women writers of the twentieth century. Her depiction of the primitive and isolated communities of northern Sardinia in a perceptive, intense and individual style gained her the Nobel Prize for Literature in 1927. 'The interest in La Madre lies in the presentation of sheer instinctive life. The love of the priest for the woman is sheer instinctive passion, pure and undefiled by sentiment. The instinct of direct sex is so strong and so vivid, that only the bling instinct of mother obedience, the child instinct, can overcome it.' D. H. Lawrence 'Deledda's talent for capturing the internal torment of her characters, and the inspired use of the dual perspective of Paul and his titular mother, saw her win the 1927 Nobel Literature Prize, and ensures the novella remains a compelling and refreshing read today.'

Alex Payne in *Buzz Magazine*

The Story of a Whore

Between Two Fires

The Dedalus Book of Finnish Fantasy

The Angel of the West Window

The Opal, and Other Stories

Kathe Koja's classic, award-winning horror novel is finally available as an ebook. Nicholas, a would-be poet, and Nakota, his feral lover, discover a strange hole in the storage room floor down the hall - "Black. Pure black and the sense of pulsation, especially when you look at it too closely, the sense of something not living but alive." It begins with curiosity, a joke - the Funhole down the hall. But then the experiments begin. "Wouldn't it be wild to go down there?" says Nakota. Nicholas says "We're not." But they're not in control, not from the first moment, as those experiments lead to obsession, violence, and a very final transformation for everyone who gets too close to the Funhole. THE CIPHER was the winner of the 1991 Bram Stoker Award, and was recently named one of io9.com's Top 10 Debut Science Fiction Novels That Took the World By Storm. Long out-of-print and much sought-after, it is finally available as an ebook, with a new foreword by the author. "An ethereal rollercoaster ride from start to finish." - The Detroit Free Press "Combines intensely poetic language and lavish grotesqueries." - BoingBoing "Kathe Koja is a poet ... [T]he kind that prefers to read in seedy bars instead of universities, but a poet." - The New York Review of Science Fiction "Her 20-something characters are poverty-gagged 'artists' who exist in that demimonde of shitty jobs, squalid art galleries, and thrift stores; her settings are run-down studios, flat-beer bars, and dingy urban streets [a] long way from Castle Rock, Dunwich, or Stepford, that's for sure." - Too Much

Horror Fiction "This powerful first novel is as thought-provoking as it is horrifying." - Publishers Weekly "Unforgettable ... [THE CIPHER] takes you into the lives of the dark dreamers that crawl on the underbelly of art and culture. Seldom has language been so visceral and so right." - Locus "[THE CIPHER] is a book that makes you sit up, pay attention, and jettison your moldy preconceptions about the genre ... Utterly original ... [An} imaginative debut." - Fangoria "Not so much about the vast and wonderful strangeness of the universe as it is about the horrific and glorious potential of the human spirit." - Short Form

This anthology presents readers with a broad selection of fiction written between the late 19th century and today. The collection opens with the early realist Elisabeth Aspe, who described both village life and urban fear during the final decades of the 19th century. Early 20th-century works by female writers often discussed the young creative individual's encounters in the transformed urbanised world, some of the most outstanding examples of which are by the great Betti Alver. After World War II, Estonian writing bore the unmistakable signs of Soviet censorship. Nevertheless, Viivi Luik's momentous novel *The Seventh Spring of Peace* managed to avoid suppression, and the wonderfully unique Asta Põldmäe seized her opportunity to write. Very strong authors such as Eeva Park, Maarja Kangro and Maimu Berg flourished with the return of freedom of expression in the late 20th century, and continue to do so today. They represent the best of Estonian short-story writing, handling social topics very sharply and suggestively, and scrutinising the country's soul in a highly personal manner.

A complex and ambitious novel which centres on the life of the Elizabethan magus John Dee, in England, Poland and Prague, as it intertwines past and present, dreams and visions, myth and reality in a world of the occult, culminating in the transmutation of physical reality into a higher spiritual existence. John Dee, through his 20th century descendent, is led by the Green Angel to the Other Side of The Mirror.

In an isolated castle on the outskirts of a city in the Albanian mountains, the wildly ugly painter of blasphemies, Samalio Pardulus, executes works too monstrous to bear viewing, and espouses a philosophy that posits a grotesque world which reflects the ravings of a dead, grotesque god. Told through the horrified account of Messer Giacomo (a mediocre artist at once repulsed and fascinated by the events unfolding around him), Samalio Pardulus describes the simultaneous descent and ascent of the titular antihero into a passionate perversion of Catholicism in which love and madness

become one, as a dark, incestuous incubus settles into a doomed family. When it was first published in 1908, Otto Julius Bierbaum's gothic novella--the first of his *Sonderbare Geschichten* ("Weird Stories")--offered a Gnostic stepping-stone between German Romanticism and the nascent Expressionism that had not yet taken root. It presents the grotesque not just as a way of life, but as a godly path to a higher vision, even when it appears to be but a manifestation of evil. This first English edition includes the full set of illustrations by Alfred Kubin from the book's 1911 German edition. Otto Julius Bierbaum (1865-1910) was a German novelist, poet, journalist and editor. His 1897 novel *Stilpe* inspired the first cabaret venue in Berlin a few years later; his last novel, the 1909 *Yankeedoodlefahrt*, produced a German proverb still in use today: "Humor is when you laugh anyway."

La Madre

Marthe

Visions from the Other Side

Woman and Puppet, Etc