

Pond Claire Louise Bennett

An outrageously funny novel of adventure, sex, corruption, and crime from one of the greatest British authors of the twentieth century. Michael Cullen is proud to be a bastard. His first memories are of the war, when his mother welcomed every soldier in Britain into her house, and young Michael hid beneath her bed to let the rocking of the springs lull him to sleep. By the time he 's eighteen, he 's got a pregnant girlfriend, and is staring down a long life of working-class respectability that simply makes him sick. So Michael says goodbye to his girlfriend and his home in Nottingham, and hits the road for London, where he will make his fortune—or die trying. From the nightclubs of Soho to the depths of London 's underworld, Michael can 't help but get into trouble. But whether he 's chauffeuring a vicious gangster or smuggling gold bullion across the channel, he never stops having a wonderful time. Indeed, Michael is something else entirely: a happy bastard with nothing to lose. A rollicking picaresque novel by the legendary author of such classics of kitchen sink realism as *The Loneliness of the Long-Distance Runner* and *Saturday Night and Sunday Morning*, *A Start in Life* is one of the funniest British novels of the twentieth century. *A Start in Life* is the 1st book in the Michael Cullen Novels, but you may enjoy reading the series in any order. “ *A Start in Life* is, for my money, the best novel that Sillitoe has yet written. ” —New Statesman “ The kind of hilarious nonsense that keeps you riveted to deck-chair or arm-chair, depending on the season. ” —The Daily Telegraph Praise for Alan Sillitoe “ The master of British verbal architecture. ” —Rolling Stone Alan Sillitoe (1928–2010) was a British novelist, poet, essayist, and playwright, known for his honest, humorous, and acerbic accounts of working-class life. Sillitoe

served four years in the Royal Air Force and lived for six years in France and Spain, before returning to England. His first novel, *Saturday Night and Sunday Morning*, was published in 1958 and was followed by a collection of short stories, *The Loneliness of the Long-Distance Runner*, which won the Hawthornden Prize for Literature. With over fifty volumes to his name, Sillitoe was elected a Fellow of the Royal Society of Literature in 1997.

A stunning exploration of characters shaped by the forces of history, the debut work of fiction by a National Book Foundation "5 Under 35" Honoree. Moving from modern-day Jerusalem to McCarthy-era Los Angeles to communist Prague and back again, *The UnAmericans* is a stunning exploration of characters shaped by the forces of history. Molly Antopol's critically acclaimed debut will long be remembered for its "poise and gravity" (New York Times), each story "so full of heartache and humor, love and life...[it's] as though we're absorbing a novel's worth of insight" (Jesmyn Ward, Salon).

Like Franz Kafka's *The Trial* for the post-truth era, at once "surreal, polemical, and fun" (The Telegraph). Sterling Beckenbauer is plunged into a terrifying and nonsensical world one morning when they are attacked, then unfairly arrested, in their neighborhood in London. With the help of their friends, Sterling hosts a trial of their own in order to exonerate themselves and to hold the powers that be to account. *Sterling Karat Gold*, in the words of Kamila Shamsie, is "a madly brilliant and deeply sane novel that reveals surrealism as possibly the most effective way of talking about the political moment we find ourselves in." In it, Isabel Waidner concocts a world replete with bullfighters, high fashion, DIY theater, the Beach Boys, and time-traveling spaceships. The acclaimed winner of the 2021 Goldsmiths Prize for fiction that breaks the mold and extends the

possibilities of the form, this novel explores the phantasmagoric nature of contemporary life, especially for nonbinary migrants, and daringly revises how solidarity and justice might be sought and won. Sterling Karat Gold couldn't be a better North American introduction to a writer with an irresistible style and unforgettable vision.

This book channels the rage, filth, anguish, and the bust-a-gut hilarity of pre-gentrified New York. The New York of Lynne Tillman's hilarious, audacious fourth novel is a boiling point of urban decay. The East Village streets are overrun with crooked cops, drug addicts, pimps, and prostitutes.

Garbage piles up along the sidewalks amid the blaring soundtrack of car stereos. Confrontations are supercharged by the summer heat wave. This merciless noise has left Elizabeth Hall an insomniac. Junkies roam her building and overturn trashcans, but the landlord refuses to help clean or repair the decrepit conditions. Live-in boyfriend Roy is good-natured but too avoidant to soothe the sores of city life.

Though Elizabeth fights for sanity in this apathetic metropolis, violent fantasies threaten to push her over the edge. In vivid detail, she begins to imagine murders: those of the "morons" she despises, and, most obsessively, her own. Frightening, hilarious, and wholly addictive, *No Lease on Life* is an avant-garde sucker-punch, a plea for humanity propelled by dark wit and unflinching honesty. Tillman's spare prose, frank, poignant and always illuminating, captures all the raving absurdity of a very bad day in America's toughest, hottest melting pot.

Groundskeeping

Optic Nerve

River

Fish Out of Water

Adapted for the Stage

A mind-blowing adventure into a literary fourth dimension: part noir, part London snapshot, all unsettlingly amazing Hawthorn and his partner, Child, are called to the scene of a mysterious shooting in North London. The only witness is unreliable, the clues are scarce, and the victim, a young man who lives nearby, swears he was shot by a ghost car. While Hawthorn battles with fatigue and strange dreams, the crime and the narrative slip from his grasp and the stories of other Londoners take over: a young pickpocket on the run from his boss; an editor in possession of a disturbing manuscript; a teenage girl who spends her days at the Tate Modern; a pack of wolves; and a madman who has been infected by the former Prime Minister Tony Blair. Haunting these disparate lives is the shadowy figure of Mishazzo, an elusive crime magnate who may be running the city, or may not exist at all.

A Brazilian master novelist in English at last For André, a young man growing up on a farm in Brazil, life consists of "the earth, the wheat, the bread,

our table, and our family." He loves the land, fears his austere, pious father, who preaches from the head of the table as if from a pulpit, and loathes himself as he begins to harbor shameful feelings for his sister Ana. Lyrical and sensual, written with biblical intensity, this classic Brazilian coming-of-age novel follows André's tormented path. He falls into the comforting embrace of liquor as—in his psychological and sexual awakening—he must choose between body and soul, obligation and freedom. On a series of solitary walks around London, a woman recalls the rivers she's encountered in prose reminiscent of Sebald.

Rich and diverse narratives of Indigenous Toronto, past and present Beneath many major North American cities rests a deep foundation of Indigenous history that has been colonized, paved over, and, too often, silenced. Few of its current inhabitants know that Toronto has seen twelve thousand years of uninterrupted Indigenous presence and nationhood in this region, along with a vibrant

culture and history that thrives to this day. With contributions by Indigenous Elders, scholars, journalists, artists, and historians, this unique anthology explores the poles of cultural continuity and settler colonialism that have come to define Toronto as a significant cultural hub and intersection that was also known as a Meeting Place long before European settlers arrived. "This book is a reflection of endurance and a helpful corrective to settler fantasies. It tells a more balanced account of our communities, then and now. It offers the space for us to reclaim our ancestors' language and legacy, rewriting ourselves back into a landscape from which non Indigenous historians have worked hard to erase us. But we are there in the skyline and throughout the GTA, along the coast and in all directions." -- from the introduction by Hayden King

Cold New Climate
Show Them a Good Time
The Wall
Checkout 19
Dusty Pink

SHORTLISTED FOR THE 2018 MAN BOOKER PRIZE An eerie, watery reimagining of the Oedipus myth set on the canals of Oxford, from the author of *Fen* The dictionary doesn't contain every word. Gretel, a lexicographer by trade, knows this better than most. She grew up on a houseboat with her mother, wandering the canals of Oxford and speaking a private language of their own invention. Her mother disappeared when Gretel was a teen, abandoning her to foster care, and Gretel has tried to move on, spending her days updating dictionary entries. One phone call from her mother is all it takes for the past to come rushing back. To find her, Gretel will have to recover buried memories of her final, fateful winter on the canals. A runaway boy had found community and shelter with them, and all three were haunted by their past and stalked by an ominous creature lurking in the canal: the bonak. Everything and nothing at once, the bonak was Gretel's name for the thing she feared most. And now that she's searching for her mother, she'll have to face it. In this electrifying reinterpretation of a classical myth, Daisy Johnson explores questions of fate and free will, gender fluidity, and fractured family relationships. *Everything Under*—a debut novel whose surreal, watery landscape will resonate with fans of *Fen*—is a daring, moving story that will leave you unsettled and unstrung.

A National Book Foundation 5 Under 35 Honoree
Whiting Award Winner PEN/Hemingway Award Finalist
Lambda Literary Award Finalist Longlisted for the
PEN/Robert W. Bingham Prize for Debut Fiction & The
Story Prize "Core captures a precious slice of what it
is to be human. . . . She reaches moments of

extraordinary grace.” —The New York Times Book Review “Pick up this book and prepare to face sublime recognition.” —Rookie “Full of dazzling insight and empathy.” —Refinery 29 Refreshing, witty, and absolutely close to the heart, Core’s twenty stories, set in and around New York City, have an other-worldly quality along with a deep seriousness—even a moral seriousness. What we know of identity is smashed and in its place, true individuals emerge, each bristling with a unique sexuality, a belief-system all their own. Reminiscent of Jane Bowles, William Burroughs, and Colette, her writing glows with an authenticity that is intoxicating and rare.

From an award-winning young author, a novel following a feisty heroine's quest to reclaim her past through the power of literature--even as she navigates the murkier mysteries of love. Zebra is the last in a line of anarchists, atheists, and autodidacts. When war came, her family didn't fight; they took refuge in books. Now alone and in exile, Zebra leaves New York for Barcelona, retracing the journey she and her father made from Iran to the United States years ago. Books are Zebra's only companions--until she meets Ludo. Their connection is magnetic; their time together fraught. Zebra overwhelms him with her complex literary theories, her concern with death, and her obsession with history. He thinks she's unhinged; she thinks he's pedantic. Neither are wrong; neither can let the other go. They push and pull their way across the Mediterranean, wondering with each turn if their love, or lust, can free Zebra from her past. An adventure tale, a love story, and a paean to the power of language and literature starring a heroine as

quirky as Don Quixote, as introspective as Virginia Woolf, as whip-smart as Miranda July, and as spirited as Frances Ha, Call Me Zebra will establish Van der Vliet Oloomi as an author "on the verge of developing a whole new literature movement" (Bustle).

A love letter to Paris and a meditation on how it has changed in two decades, evolving from the twentieth century into the twenty-first, from analog to digital. Your telephone is precious. It may be envied. We recommend vigilance when using it in public. --Paris bus public notice

In fall 2014 Lauren Elkin began keeping a diary of her bus commutes in the Notes app on her iPhone 5c, writing down the interesting things and people she saw in a Perecquian homage to Bus Lines 91 and 92, which she took from her apartment in the 5th Arrondissement to her teaching job in the 7th. Reading the notice, she decided to be vigilant when using her phone: she would carry out a public transport vigil, using it to take in the world around her and notice all the things she would miss if she continued using it the way she had been, the way everyone does--to surf the web, check social media, maintain her daily sense of self through digital interaction. Her goal became to observe the world through the screen of her phone, rather than using her phone to distract from the world. During the course of that academic year, the Charlie Hebdo attacks occurred and Elkin had an ectopic pregnancy, requiring emergency surgery. At that point, her diary of dailiness became a study of the counterpoint between the everyday and the Event, mediated through early twenty-first century technology, and observed from the height of a bus seat. No. 91/92 is a love letter to Paris, and a meditation on how it has

changed in the two decades the author has lived there, evolving from the twentieth century into the twenty-first, from analog to digital.

Fiction

Ancient Tillage

A Cup of Rage

Pond

When Watched

"I can allow myself to write the truth; all the people for whom I have lied throughout my life are dead..." writes the heroine of Marlen Haushofer's *The Wall*, a quite ordinary, unnamed middle-aged woman who awakens to find she is the last living human being. Surmising her solitude is the result of a too successful military experiment, she begins the terrifying work of not only survival, but self-renewal. *The Wall* is at once a simple and moving talk - of potatoes and beans, of hoping for a calf, of counting matches, of forgetting the taste of sugar and the use of one's name - and a disturbing meditation on 20th century history.

"*Show Them a Good Time* is a master class in the short story-bold, irreverent and agonizingly funny." Sally Rooney, Author of *Normal People* and *Conversations with Friends* Named A Most Anticipated Novel of 2020 by Entertainment Weekly * Marie Claire * Wall Street Journal * The A.V. Club * The Millions * Time * Parade * The Chicago Review of Books * LitHub A blisteringly original and wickedly funny collection of stories about the strange worlds that women inhabit and the parts that they must play. A sense of otherworldly menace is at work in the fiction of Nicole Flattery, but the threats are all too familiar. *SHOW THEM A GOOD TIME* tells the stories of women slotted away into restrictive roles: the celebrity's girlfriend, the widower's second wife, the lecherous professor's student, the corporate employee. And yet, the genius of Flattery's

characters is to blithely demolish the boundaries of these limited and limiting social types with immense complexity and caustic intelligence. Nicole Flattery's women are too ferociously mordant, too painfully funny to remain in their places. In this fiercely original and blazingly brilliant debut, Flattery likewise deconstructs the conventions of genre to serve up strange realities: In *Not the End Yet*, Flattery probes the hilarious and wrenching ambivalence of Internet dating as the apocalypse nears; in *Sweet Talk*, the mysterious disappearance of a number of local women sets the scene for a young girl to confront the dangerous uncertainties of her own sexuality; in this collection's center piece, *Abortion, A Love Story*, two college students in a dystopian campus reconfigure the perilous stories of their bodies in a fraught academic culture to offer a subversive, alarming, and wickedly funny play that takes over their own offstage lives. And yet, however surreal or richly imagined the setting, Flattery always shows us these strange worlds from startlingly unexpected angles, through an unforgettable cast of brutally honest, darkly hilarious women and girls. Like the stories of Mary Gaitskill, Miranda July, Lorrie Moore, Joy Williams, and Ottessa Moshfegh, *SHOW THEM A GOOD TIME* is the work of a profoundly resonant and revelatory literary voice - at once spiky, humane, achingly hilarious-- that is sure to echo through the literary culture for decades to come.

FINALIST FOR THE CENTER FOR FICTION'S FIRST

NOVEL PRIZE "Cain's small but mighty novel reads like a ghost story and packs the punch of a feminist classic."

—The New York Times Book Review A haunted feminist fable, *Amina Cain's Indelicacy* is the story of a woman

navigating between gender and class roles to empower herself and fulfill her dreams. In "a strangely ageless world

somewhere between Emily Dickinson and David Lynch"

(Blake Butler), a cleaning woman at a museum of art nurtures aspirations to do more than simply dust the paintings around her. She dreams of having the liberty to explore them in writing, and so must find a way to win herself the time and security to use her mind. She escapes her lot by marrying a rich man, but having gained a husband, a house, high society, and a maid, she finds that her new life of privilege is no less constrained. Not only has she taken up different forms of time-consuming labor—social and erotic—but she is now, however passively, forcing other women to clean up after her. Perhaps another and more drastic solution is necessary? Reminiscent of a lost Victorian classic in miniature, yet taking equal inspiration from such modern authors as Jean Rhys, Octavia Butler, Clarice Lispector, and Jean Genet, Amina Cain's *Indelicacy* is at once a ghost story without a ghost, a fable without a moral, and a down-to-earth investigation of the barriers faced by women in both life and literature. It is a novel about seeing, class, desire, anxiety, pleasure, friendship, and the battle to find one's true calling.

A novel in essays that locates a “romance” within the mesh of electronic communication. So I didn't call you: instead I posted a new avatar of myself without my habitual dark glasses. I have learned: an image, any image, is a blind. All avatars give different information, illusions of contact called Telepresence, none of them the real thing. You texted me, 3 am, from some station ... As though it made any difference. But it did. —from *Break.up* In this “novel in essays,” Joanna Walsh simultaneously flees and pursues an ambiguous partner in an affair conducted mostly online. Traversing Europe, she awaits emails and texts and PMs, awash in her dreams, offering succinct meditations on connection and communication. If Marguerite Duras

situated the telephone as the twentieth century's preferred hopeless form of connection, Walsh pinpoints the nodal points of a "romance" within today's mesh of electronic communication. As Deborah Levy observed recently, "Joanna Walsh is fast becoming one of our most important writers." Her 2015 book *Hotel*, an investigation of transience conducted through hotel reviews, was described by *The Paris Review* as "a slim, sharp meditation on hotels and desires. [Walsh is] funny throughout, even as she documents the dissolution of her marriage and the peculiar brand of alienation on offer in lavish places." Praise for Joanna Walsh "Walsh's writing has intellectual rigor and bags of formal bravery." —*The Financial Times* "Hotel feels like something you want to endlessly quote: sharp, knowing, casually erudite ... there is power and an affecting gravitas in what Walsh does with detail." —*Sydney Review of Books* "Walsh is a sublimely elegant writer ... artful and intelligent." —*The New Statesman*
White on White

The UnAmericans: Stories

To Know My Crime

Stories that Carry This Place

A Novel in Essays

A TODAY SHOW #ReadWithJenna BOOK CLUB PICK

• An indelible love story about two very different people navigating the entanglements of class and identity and coming of age in an America coming apart at the seams—this is "an extraordinary debut about the ties that bind families together and tear them apart across generations" (Ann Patchett, best-selling author of *The Dutch House*). In the run-up

to the 2016 election, Owen Callahan, an aspiring writer, moves back to Kentucky to live with his Trump-supporting uncle and grandfather. Eager to clean up his act after wasting time and potential in his early twenties, he takes a job as a groundskeeper at a small local college, in exchange for which he is permitted to take a writing course. Here he meets Alma Hazdic, a writer in residence who seems to have everything that Owen lacks—a prestigious position, an Ivy League education, success as a writer. They begin a secret relationship, and as they grow closer, Alma—who comes from a liberal family of Bosnian immigrants—struggles to understand Owen's fraught relationship with family and home. Exquisitely written; expertly crafted; dazzling in its precision, restraint, and depth of feeling, *Groundskeeping* is a novel of haunting power and grace from a prodigiously gifted young writer.

A mind-expanding, cheerfully dystopian new novel by Yoko Tawada, winner of the National Book Award Welcome to the not-too-distant future: Japan, having vanished from the face of the earth, is now remembered as "the land of sushi." Hiruko, its former citizen and a climate refugee herself, has a job teaching immigrant

children in Denmark with her invented language Panska (Pan-Scandinavian): "homemade language. no country to stay in. three countries I experienced. insufficient space in brain. so made new language. homemade language." As she searches for anyone who can still speak her mother tongue, Hiruko soon makes new friends. Her troupe travels to France, encountering an umami cooking competition; a dead whale; an ultra-nationalist named Breivik; unrequited love; Kakuzo robots; red herrings; uranium; an Andalusian matador. Episodic and mesmerizing scenes flash vividly along, and soon they're all next off to Stockholm. With its intrepid band of companions, *Scattered All Over the Earth* (the first novel of a trilogy) may bring to mind *Alice's Adventures in Wonderland* or a surreal *Wind in the Willows*, but really is just another sui generis Yoko Tawada masterwork. *The Robber*, Robert Walser's last novel, tells the story of a dreamer on a journey of self-discovery. It is a hybrid of love story, tragedy, and farce, with a protagonist who sweet-talks teaspoons, flirts with important politicians, plays maidservant to young boys, and uses a passerby's mouth as an ashtray. Walser's novel spoofs the stiff-upper-lipped

European petit bourgeois and its nervous reactions to whatever threatens the stability of its worldview.

Winner of numerous literary awards including the Baileys Women's Prize for Fiction, the Geoffrey Faber Memorial Prize and the Goldsmiths Prize, Eimear McBride's debut novel *A Girl is a Half-formed Thing* plunges us into the psyche of a girl with breathtaking fury and intimacy. 'Eimear McBride is a writer of remarkable power and originality.' *Times Literary Supplement* 'An instant classic.' *Guardian* Adapted for the stage by Annie Ryan for *The Corn Exchange*, Eimear McBride's *A Girl is a Half-formed Thing* premiered at the *Dublin Theatre Festival 2014*.

'Unflinching... magnificent... The narrative transposes effortlessly to the stage, as if this is where it belongs.'

Guardian 'One of the best stage adaptations of a novel you're likely to see.' *Sunday Times*

Journal of a Solitude

Stories

Private Novelist

Indigenous Toronto

Drifts

“ Bennett writes like no one else. She is a rare talent, and *Checkout 19* is a masterful novel. ” –Karl Ove Knausgaard
Named a most anticipated book of 2022 by *Vulture*,

Glamour, Bustle, and Lit Hub From the author of the “dazzling. . . and daring” Pond (O magazine), the adventures of a young woman discovering her own genius, through the people she meets—and dreams up—along the way. In a working-class town in a county west of London, a schoolgirl scribbles stories in the back pages of her exercise book, intoxicated by the first sparks of her imagination. As she grows, everything and everyone she encounters become fuel for a burning talent. The large Russian man in the ancient maroon car who careens around the grocery store where she works as a checkout clerk, and slips her a copy of *Beyond Good and Evil*. The growing heaps of other books in which she loses—and finds—herself. Even the derailing of a friendship, in a devastating violation. The thrill of learning to conjure characters and scenarios in her head is matched by the exhilaration of forging her own way in the world, the two kinds of ingenuity kindling to a brilliant conflagration. Exceeding the extraordinary promise of Bennett’s mold-shattering debut, *Checkout 19* is a radical affirmation of the power of the imagination and the magic escape those who master it open to us all.

An electrifying novel about illness, displacement, and what holds us together, by the author of *Seeing Red* Ella is an astrophysicist struggling with her doctoral thesis in the “country of the present” but she is from the “country of the past,” a place burdened in her memory by both personal and political tragedies. Her partner, El, is a forensic scientist who analyzes the bones of victims of state violence and is recovering from an explosion at a work site that almost killed him. Consumed by writer’s block, Ella finds herself wishing that she would become ill, which would provide time for writing and perhaps an excuse for her lack of progress. Then she begins to experience mysterious symptoms that doctors find undiagnosable. As Ella’s

anxiety grows, the past begins to exert a strong gravitational pull, and other members of her family come into focus: the widowed Father, the Stepmother, the Twins, and the Firstborn. Each of them has their own experience of illness and violence, and eventually the systems that both hold them together and atomize them are exposed. Lina Meruane's *Nervous System* is an extraordinary clinical biography of a family, full of affection and resentment, dark humor and buried secrets, in which illness describes the traumas that can be visited not just upon the body, but on families and on the history of the countries—present and past—that we live in.

A "marvelous" (Lauren Groff) and "gentle, mysterious and profound" (Marina Abramović) novel about a woman who has come undone. A student moves to the city to research Gothic nudes, renting an apartment from a painter, Agnes, who lives in another town with her husband. One day, Agnes arrives in the city and settles into the upstairs studio. In their meetings on the stairs, in the studio, at the corner café, the kitchen at dawn, Agnes tells stories of her youth, her family, her marriage, and ideas for her art - which is always just about to be created. As the months pass, it becomes clear that Agnes might not have a place to return to. The student is increasingly aware of Agnes's disintegration. Her stories are frenetic; her art scattered and unfinished, white paint on a white canvas. What emerges is the menacing sense that every life is always at the edge of disaster, no matter its seeming stability. Alongside the research into human figures, the student is learning, from a cool distance, about the narrow divide between happiness and resentment, creativity and madness, contentment and chaos. *White on White* is a sharp exploration of empathy and cruelty, and the stunning discovery of what it means to be truly vulnerable, and laid bare.

A cult classic in France, the first translation of a novel that captures a subjective stroll through an underground, glamorous Paris finally there are the rolling stones who call for all these at the same time among them and around them: the policeman, the cross-dresser, the dancer, Frankenstein, the dandy, the robot —from *Dusty Pink* Written with the hope of achieving a “dreary distant banality,” Jean-Jacques Schuhl's first novel is a subjective stroll through an underground, glamorous Paris, a city that slips into the background but never disappears, hovering on the verge of its own suppression. An elegiac and luminous cut-up, *Dusty Pink* brings together race wire results, editions of *France-Soir*, the lyrics to well-known British songs, scripts from famous old films, pharmaceutical leaflets, fashion ads, and strips and scraps of culture in which the avant-garde and academicism blur in an overview of the cultural scene. This world of atmospheres, portraits, and dazzling associations of ideas creates a plane of shimmering surfaces. Published in French in 1972, Jean-Jacques Schuhl's *Dusty Pink* became a cult classic. This is its first translation.

little scratch

Grove

OK, Mr. Field

A novel

Break.up

Wittgenstein's *Mistress* is a novel unlike anything David Markson or anyone else has ever written before. It is the story of a woman who is convinced and, astonishingly, will ultimately convince the reader as well that she is the only person left on earth. Presumably she is mad. And yet so appealing is her character, and so witty and seductive her narrative voice, that we will follow her

hypnotically as she unloads the intellectual baggage of a lifetime in a series of irreverent meditations on everything and everybody from Brahms to sex to Heidegger to Helen of Troy. And as she contemplates aspects of the troubled past which have brought her to her present state--obviously a metaphor for ultimate loneliness--so too will her drama become one of the few certifiably original fictions of our time. "The novel I liked best this year," said the Washington Times upon the book's publication; "one dizzying, delightful, funny passage after another . . . Wittgenstein's Mistress gives proof positive that the experimental novel can produce high, pure works of imagination." From the brilliant and incisive author of *Mislad*—"a writer of extraordinary talent and range" (Jonathan Franzen) whose "capacity for inventions is immense" (BookForum)—comes a new collection of her earliest work: two wildly funny novellas (*Sailing Towards the Sunset* by Avner Shats and *European Story* for Avner Shats) available in one compact volume. Years ago, Nell Zink resolved to write a book for her friend, the Israeli novelist Avner Shats, that would mirror his remarkable style. Unable to read his Hebrew, she was forced to start from scratch. Now, this tongue-in-cheek homage is available to Nell's growing readership for the first time, accompanied by a second dazzling and imaginative work that breathes—at Shats's request—the perfumed air of the Old Europe

and stars a figure very much like Shats. Sailing Towards the Sunset by Avner Shats is Zink's faux-translation of Shats's 1998 novel Lashut El Hashkia ("Sailing Towards the Sunset"). It flows with a narrative spin only the singular Zink could pull off—including both authentic and fictional versions of characters from Shats's life and work such as the author herself. A fast-moving portrait of expat artists, authors, and academics on fellowships at the Villa Romana in Florence, European Story for Avner Shats centers on a trio of three indelible characters: an Israeli writer vaguely reminiscent of Shats, a German specialist in ancient lint, and a beautiful and fraudulent Russian performance artist. Demonstrating the hallmarks of Zink's unique talent, Private Novelist is an intimate look into this acclaimed novelist's early work that will please her coterie of admirers and further burnish her lustrous reputation.

"A sharp, funny, and eccentric debut ... Pond makes the case for Bennett as an innovative writer of real talent. ... [It]reminds us that small things have great depths."—New York Times Book Review "Dazzling...exquisitely written and daring ." —O, the Oprah Magazine Immediately upon its publication in Ireland, Claire-Louise Bennett's debut began to attract attention well beyond the expectations of the tiny Irish press that published it. A deceptively slender volume, it captures with utterly mesmerizing

virtuosity the interior reality of its unnamed protagonist, a young woman living a singular and mostly solitary existence on the outskirts of a small coastal village. Sidestepping the usual conventions of narrative, it focuses on the details of her daily experience—from the best way to eat porridge or bananas to an encounter with cows—rendered sometimes in story-length, story-like stretches of narrative, sometimes in fragments no longer than a page, but always suffused with the hypersaturated, almost synesthetic intensity of the physical world that we remember from childhood. The effect is of character refracted and ventriloquized by environment, catching as it bounces her longings, frustrations, and disappointments—the ending of an affair, or the ambivalent beginning with a new lover. As the narrator's persona emerges in all its eccentricity, sometimes painfully and often hilariously, we cannot help but see mirrored there our own fraught desires and limitations, and our own fugitive desire, despite everything, to be known. Shimmering and unusual, *Pond* demands to be devoured in a single sitting that will linger long after the last page.

"In this delightful autofiction?the first book by Gainza, an Argentine art critic, to appear in English?a woman delivers pithy assessments of world-class painters along with glimpses of her life, braiding the two into an illuminating whole." ?The New York

Times Book Review, Notable Book of the Year and Editors' Choice The narrator of *Optic Nerve* is an Argentinian woman whose obsession is art. The story of her life is the story of the paintings, and painters, who matter to her. Her intimate, digressive voice guides us through a gallery of moments that have touched her. In these pages, El Greco visits the Sistine Chapel and is appalled by Michelangelo's bodies. The mystery of Rothko's refusal to finish murals for the Seagram Building in New York is blended with the story of a hospital in which a prostitute walks the halls while the narrator's husband receives chemotherapy. Alfred de Dreux visits Ge?ricault's workshop; Gustave Courbet's devilish seascapes incite viewers "to have sex, or to eat an apple"; Picasso organizes a cruel banquet in Rousseau's honor . . . All of these fascinating episodes in art history interact with the narrator's life in Buenos Aires?her family and work; her loves and losses; her infatuations and disappointments. The effect is of a character refracted by environment, composed by the canvases she studies. Seductive and capricious, *Optic Nerve* marks the English-language debut of a major Argentinian writer. It is a book that captures, like no other, the mysterious connections between a work of art and the person who perceives it.

Indelicacy

A Novel

Wittgenstein's Mistress

A Girl is a Half-Formed Thing
Scattered All Over the Earth

"Pond's real achievement, in making us look for the 'real' narrator - and narrative - is to make us see everything around us and the things we often overlook, including and especially ourselves. Great literature doesn't point out where to look but how to see everything in a new light, as though we have made the discovery ourselves in a kind of imaginary derive." The Australian Bennett's debut is a slim volume that eschews traditional narrative conventions. It may be read as 20 mostly interlinked stories or as a novella fractured into twenty parts. It is narrated by a nameless woman living in a small cottage in rural Ireland. Its sections vary in length, with some as short as a few sentences, and each offers the reader insight into the quiet domestic existence of Bennett's narrator. Instead of relating a straightforward narrative she progresses via digression: celebrating the arrangement of fruits and vegetables in bowls on the window-sill, lamenting the broken knobs on her kitchen's mini-stove, pondering the deeper meaning of a novel about the last woman on Earth, recalling past sexual misadventures and experiments in gardening plots. The reader inhabits the narrator's consciousness, gradually creating a picture of a young woman of uncommon intelligence who has left the world of jobs and adult responsibility in the hope of recovering some more enchanting

relation of self to world. The result is a series of tableaux - funny, acute, melancholy, misanthropic - whose charm and beauty lays in their oblique angle of approach. MORE PRAISE FOR POND "Claire-Louise Bennett's remarkable debut is dense with the sensuous texture of life... Pond is unlike anything else in contemporary fiction, delving beneath the surfaces that hold most novels together." The Sydney Morning Herald "Of course it doesn't actually matter what this gorgeous little book is. It's beautiful, that's all. Bennett has a thrilling way with sentences and thoughts" The Saturday Paper "One of the most striking aspects of this extraordinary book is how well we get to know the narrator - whose brain and body we inhabit - yet how little we know about her" The Guardian "An astounding debut" Qantas Magazine

A mesmerizing debut novel about a concert pianist who fears he is losing his mind Mr. Field wants a new life, a life cleansed of the old one's disappointments. A concert pianist on the London scene, his career is upended when the train he is travelling on crashes into the wall at the end of a tunnel. The accident splinters his left wrist, jeopardizing his musical ambitions. On a whim, he uses his compensation pay-out to buy a house he has seen only once in a newspaper photograph, a replica of Le Corbusier's Villa Savoye on a stretch of coast outside Cape Town. Together with his wife, Mim, Mr. Field

sets out in the hope that the house will make him happier, or at least less unhappy. But as time passes, the house—which Le Corbusier designed as "a machine for living"—begins to have a disturbing effect on Mr. Field. Its narrow windows educate him in the pleasures of frustrated desire. Its sequence of spaces, which seem to lead toward and away from their destinations at once, mirror his sense of being increasingly cut off from the world and from other people. When his wife inexplicably leaves him, Mr. Field can barely summon the will to search for her. Alone in the decaying house, he finds himself unglued from reality and possessed by a longing for a perverse kind of intimacy. OK, Mr. Field is a strange and beguiling novel that dwells in the silences between words, in the gaps in conversation, and in the unbridgeable distance between any two people. Through her restless intelligence and precise, musical prose, Katharine Kilalea confidently guides us into new fictional territory.

A small, furious masterpiece of dominance and submission. A pair of lovers—a young female journalist and an older man who owns an isolated farm in Brazil—spend the night together. The next day they proceed to destroy each other. Amid vitriolic insults and scorching cruelty, their sexual adventure turns into a savage power game between two warring egos. This intense, erotic masterpiece—written by one of Brazil's most highly regarded modernists—explores

alienation, arrogance, machismo meltdown, the desire to dominate, and the wish to be dominated.

The poet and author's "beautiful . . . wise and warm" journal of time spent in her New Hampshire home alone with her garden, her books, the seasons, and herself (Eugenia Thornton, Cleveland Plain Dealer).

"Loneliness is the poverty of self; solitude is richness of self." -May Sarton

May Sarton's parrot chatters away as Sarton looks out the window at the rain and contemplates returning to her "real" life—not friends, not even love, but writing. In her bravest and most revealing memoir, Sarton casts her keenly observant eye on both the interior and exterior worlds. She shares insights about everyday life in the quiet New Hampshire village of Nelson, the desire for friends, and need for solitude—both an exhilarating and terrifying state. She likens writing to "cracking open the inner world again," which sometimes plunges her into depression. She confesses her fears, her disappointments, her unresolved angers. Sarton's garden is her great, abiding joy, sustaining her through seasons of psychic and emotional pain.

Journal of a Solitude is a moving and profound meditation on creativity, oneness with nature, and the courage it takes to be alone. Both uplifting and cathartic, it sweeps us along on Sarton's pilgrimage inward. This ebook features an extended biography of May Sarton.

No Lease on Life

The Robber

Darker with the Lights On

Call Me Zebra

No. 91/92

"Extraordinary"--THE NEW YORKER In the formally innovative tradition of Grief Is the Thing with Feathers and Ducks, Newburyport comes a dazzlingly original, shot-in-the-arm of a debut that reveals a young woman's every thought over the course of one deceptively ordinary day. She wakes up, goes to work. Watches the clock and checks her phone. But underneath this monotony there's something else going on: something under her skin. Relayed in interweaving columns that chart the feedback loop of memory, the senses, and modern distractions with wit and precision, our narrator becomes increasingly anxious as the day moves on: Is she overusing the heart emoji? Isn't drinking eight glasses of water a day supposed to fix everything? Why is the etiquette of the women's bathroom so fraught? How does she define rape? And why can't she stop scratching? Fiercely moving and slyly profound, little scratch is a defiantly playful look at how our minds function in--and survive--the darkest moments.

How far would you go, for the ones you love? From award-winning writer Fiona Capp comes a novel about blackmail, risk, corruption and consequences - think Ian McEwan meets Peter Temple - set in the millionaire's playground of Portsea. This is modern Melbourne literary noir

at its finest. Having lost all his family's money in ill-advised investments during the GFC, Ned is reduced to squatting in a boatshed in wealthy Portsea. He is avoiding the world, particularly his sister, Angela, who after an accident, is now a paraplegic, confined to a wheelchair, and completely dependent on both her carer, Mai, and Ned - not to mention the income from their family investments. But one day, Ned overhears a conversation between a millionaire property developer and a politician, and realizes that this might be his opportunity to restore their fortunes ... if he has the nerve. A nail-biting and compelling story of risk, blackmail and the corrosive nature of guilt - and how we all have to live with the consequences of our actions. 'Utterly compelling' The Australian 'This is crime fiction for grown-ups: taut, stylish and deftly executed - and exciting on every page, as all good novels should be' John Banville 'An open, beautifully paced novel, so full of thought-provoking insights into the human condition and nuanced characters ... a joy to read' Adelaide Advertiser 'A beautiful, masterful novel' Australian Financial Review 'Part noir thriller (think Raymond Chandler postglobal financial crisis) and part tragic family story ... the heart of the story lies in its complex treatment of moral choice and moral hazard, and it's the tale of risk, blackmail and guilt that carries it. Each character in this carefully crafted work has been so well fleshed out that our interest in and sympathy for their fates is fully engaged. It's a thoroughly rewarding novel,

which asks tough questions about choice and consequence.'* Bookseller + Publisher Praise for Fiona Capp's *Gotland*: 'A subtle grace' Sydney Morning Herald 'A mature, intelligent, perceptive book' Caroline Baum 'Although *Gotland* is a physically small novel, it is enormous in its scope and complexity' Meredith Jaffe, *The Hoopla* 'Statelily, thoughtful, slow-burner of a novel' Geordie Williamson, *The Australian

***"A lyrical, fragmentary, and heartfelt story about the beauty and difficulty of artistic isolation."* —Kirkus Reviews (starred review)**
Named a Best Book of the Year by The Paris Review, Elle, Harper's Bazaar, Esquire, Vulture, and Refinery29 "Reading all *Zambreno* feels like the jolt one gets from a surprise cut or burn in the kitchen, that sudden recognition that you're in a body and the body can be hurt."* —Alicia Kennedy, *Refinery29
Haunting and compulsively readable, *Drifts* is an intimate portrait of reading, writing, and creative obsession. At work on a novel that is overdue, spending long days walking neighborhood streets with her restless terrier, corresponding ardently with fellow writers, the narrator grows obsessed with the challenge of writing the present tense, of capturing time itself. Entranced by the work of Rainer Maria Rilke, Albrecht Dürer, Chantal Akerman, and others, she photographs the residents and strays of her neighborhood, haunts bookstores and galleries, and records her thoughts in a yellow notebook that soon subsumes her work on the novel. As

winter closes in, a series of disturbances—the appearances and disappearances of enigmatic figures, the burglary of her apartment—leaves her distracted and uncertain . . . until an intense and tender disruption changes everything. A story of artistic ambition, personal crisis, and the possibilities and failures of literature, Drifts is the work of an exhilarating and vital writer.

Sterling Karat Gold

Nervous System

Everything Under

Hawthorn & Child

A Diary of a Year on the Bus