

## Almost No Memory Lydia Davis

Samuel Johnson Is Indignant Many Voices of Lydia Davis The Most of It Madame Bovary When the Emperor Was Divine Dear Dead Person Fight No More: Stories Essays New American Stories Varieties of Disturbance The Lost Books of the Odyssey The Governesses The Memory of Lemon Headless A Separation Death Sentence Two American Scenes Almost No Memory Death Sentence The Sorrows of an American The Cows And the Ass Saw the Angel Fine, Fine, Fine, Fine, Fine Break It Down Xy Sketches for a Life of Wassily Proust, Blanchot and a Woman in Red Everything Here Is the Best Thing Ever A Manual for Cleaning Women Novel 11 Story and Other Stories The Collected Stories of Lydia Davis Nine Princes in Amber Lost in the City Can't and Won't The End of the Story The Collected Stories of Diane Williams Serious Noticing The Rendezvous The Thirteenth Woman and Other Stories

### Samuel Johnson Is Indignant

The End of the Story is an energetic, candid, and funny novel about an enduring obsession and a woman's attempt to control it by the telling of the story of it. With ruthless honesty, artful analysis, and crystalline depictions of human and natural landscapes, Lydia Davis's novel offers a compelling illumination of the dilemmas of loss and the process of remembering.

## **Many Voices of Lydia Davis**

The definitive collection of literary essays by The New Yorker's award-winning longtime book critic Ever since the publication of his first essay collection, *The Broken Estate*, in 1999, James Wood has been widely regarded as a leading literary critic of the English-speaking world. His essays on canonical writers (Gustav Flaubert, Herman Melville), recent legends (Don DeLillo, Marilynne Robinson) and significant contemporaries (Zadie Smith, Elena Ferrante) have established a standard for informed and incisive appreciation, composed in a distinctive literary style all their own. Together, Wood's essays, and his bestselling *How Fiction Works*, share an abiding preoccupation with how fiction tells its own truths, and with the vocation of the writer in a world haunted by the absence of God. In *Serious Noticing*, Wood collects his best essays from two decades of his career, supplementing earlier work with autobiographical reflections from his book *The Nearest Thing to Life* and recent essays from *The New Yorker* on young writers of extraordinary promise. The result is an essential guide to literature in the new millennium.

## **The Most of It**

WINNER OF THE SWEDISH ACADEMY'S NORDIC PRIZE  
2017 'He's a kind of surrealist writer I think that's serious literature' Haruki Murakami 'An utterly hypnotic and utterly humane writer' James Wood  
'Without question Norway's bravest, most intelligent

novelist' Per Petterson 'Dag Solstad serves up another helping of his wan and wise almost-comedy' Geoff Dyer 'He doesn't write to please other people. Do exactly what you want, that's my idea the drama exists in his voice' Lydia Davis Bjørn Hansen, a respectable town treasurer, has just turned fifty and is horrified by the thought that chance has ruled his life. Eighteen years ago he left his wife and their two-year-old son for his mistress, who persuaded him to start afresh in a small, provincial town and to dabble in amateur dramatics. But as time passes, this relationship begins to wilt and die as well. After four years of living comfortably alone, Bjørn starts entertaining a dangerous course of action that will change his life beyond recognition. This urge to gamble with his comfortable existence becomes irresistible, taking Bjørn to Vilnius, Lithuania, with Dr Schiøtz his fellow conspirator, where he cannot tell whether he's tangled up in a game or an absurd new reality.

### **Madame Bovary**

Lydia Davis's collection *Almost No Memory* is richly inventive array of playful philosophical investigations, involuted domestic disputes, and fables of the dark fantastic. With wittily restrained intensity, she again portrays the contemplative self caught in the paradoxical world. In 'Pastor Elaine's Newsletter,' a harried mother studies a Bible passage; in 'Foucault and Pencil,' a troubled analyst on her way home from a session attempts to distract herself with a difficult French text; in 'Glenn Gould,' a former pianist tries to

justify her dependence on a certain television show. The stories in *Almost No Memory* reveal an empathic, sometimes shattering understanding of human relations, as Davis, in a spare but resonant prose all her own, explores the limits of identity, of logic, and of the known and the knowable.

### **When the Emperor Was Divine**

A powerful nineteenth-century French classic depicting the moral degeneration of a weak-willed woman

### **Dear Dead Person**

### **Fight No More: Stories**

Awakening in an Earth hospital unable to remember who he is or where he came from, Corwin is amazed to learn that he is one of the sons of Oberon, King of Amber, and is the rightful successor to the crown in a parallel world. Reissue.

### **Essays**

The debut novel from the PEN/Faulkner Award Winning Author of *The Buddha in the Attic* On a sunny day in Berkeley, California, in 1942, a woman sees a sign in a post office window, returns to her home, and matter-of-factly begins to pack her family's possessions. Like thousands of other Japanese Americans they have been reclassified, virtually

overnight, as enemy aliens and are about to be uprooted from their home and sent to a dusty internment camp in the Utah desert. In this lean and devastatingly evocative first novel, Julie Otsuka tells their story from five flawlessly realized points of view and conveys the exact emotional texture of their experience: the thin-walled barracks and barbed-wire fences, the omnipresent fear and loneliness, the unheralded feats of heroism. When the Emperor Was Divine is a work of enormous power that makes a shameful episode of our history as immediate as today's headlines.

## **New American Stories**

### **Varieties of Disturbance**

A NEW YORK TIMES NOTABLE BOOK Named a best book of the year by the New York Times, NPR, Huffington Post, The A.V. Club, The San Francisco Chronicle, The Guardian, Refinery29, Town & Country, Harper's Bazaar, NYLON, BookRiot. "Kitamura's prose gallops, combining Elena Ferrante-style intricacies with the tensions of a top-notch whodunit." --Elle This is her story. About the end of her marriage. About what happened when Christopher went missing and she went to find him. These are her secrets, this is what happened A young woman has agreed with her faithless husband: it's time for them to separate. For the moment it's a private matter, a secret between the two of them. As she begins her new life, she gets word that Christopher has gone missing in a remote

region in the rugged south of Greece; she reluctantly agrees to go look for him, still keeping their split to herself. In her heart, she's not even sure if she wants to find him. As her search comes to a shocking breaking point, she discovers she understands less than she thought she did about her relationship and the man she used to love. A searing, suspenseful story of intimacy and infidelity, *A Separation* lays bare what divides us from the inner lives of others. With exquisitely cool precision, Katie Kitamura propels us into the experience of a woman on edge, with a fiercely mesmerizing story to tell.

### **The Lost Books of the Odyssey**

Following her acclaimed translation of *Swann's Way*, Lydia Davis offers a partial alphabet of Proust translation problems – and their solutions. She muses on the near-impossibility of summarizing works by Maurice Blanchot, and ends with a group of short narratives that explore the space between dream and waking reality. This cahier is a wondrous adventure into the perils and delights of translating, of reading—and of dreaming.

### **The Governesses**

The author of *The Cake Therapist* returns with another sweet and emotional tale featuring Neely, the baker with a knack for finding exactly the right flavor for any occasion. A crisp tang of citrus that is at once poignant and familiar, sharpening the senses and opening the mind to possibilities once known and long forgotten.

Claire “Neely” Davis is no ordinary pastry chef. Her flavor combinations aren’t just a product of a well-honed palate: she can “taste” people’s emotions, sensing the ingredients that will touch her customers’ souls. Her gift has never failed her—until she meets a free-spirited bride-to-be and her overbearing society mother. The two are unable to agree on a single wedding detail, and their bickering leaves Neely’s intuition frustratingly silent—right when she needs it most. Between trying to navigate a divorce, explore a new relationship, and handle the reappearance of her long-absent father, Neely is struggling to make sense of her own conflicting emotions, much less those of her hard-to-please bride. But as she embarks on a flavorful quest to craft the perfect wedding celebration, she’ll uncover a family history that sheds light on both the missing ingredients and her own problems—and illustrates how the sweet and sour in life often combine to make the most delicious memories From the Trade Paperback edition.

### **The Memory of Lemon**

Lydia Davis has been called "one of the quiet giants in the world of American fiction" (Los Angeles Times), "an American virtuoso of the short story form" (Salon), an innovator who attempts "to remake the model of the modern short story" (The New York Times Book Review). Her admirers include Grace Paley, Jonathan Franzen, and Zadie Smith; as Time magazine observed, her stories are "moving . . . and somehow inevitable, as if she has written what we were all on the verge of thinking." In Varieties of

Disturbance, her fourth collection, Davis extends her reach as never before in stories that take every form from sociological studies to concise poems. Her subjects include the five senses, fourth-graders, good taste, and tropical storms. She offers a reinterpretation of insomnia and re-creates the ordeals of Kafka in the kitchen. She questions the lengths to which one should go to save the life of a caterpillar, proposes a clear account of the sexual act, rides the bus, probes the limits of marital fidelity, and unlocks the secret to a long and happy life. No two of these fictions are alike. And yet in each, Davis rearranges our view of the world by looking beyond our preconceptions to a bizarre truth, a source of delight and surprise. *Varieties of Disturbance* is a 2007 National Book Award Finalist for Fiction.

### **Headless**

### **A Separation**

“Original and arresting....[Jones’s] stories will touch chords of empathy and recognition in all readers.”  
—Washington Post “These 14 stories of African-American life...affirm humanity as only good literature can.” —Los Angeles Times A magnificent collection of short fiction focusing on the lives of African-American men and women in Washington, D.C., *Lost in the City* is the book that first brought author Edward P. Jones to national attention. Winner of the Pulitzer Prize, the National Book Critics Circle Award, and numerous other honors for his novel *The Known World*, Jones

made his literary debut with these powerful tales of ordinary people who live in the shadows in this metropolis of great monuments and rich history. *Lost in the City* received the Pen/Hemingway Award for Best First Fiction and was a National Book Award Finalist. This beautiful 20th Anniversary Edition features a new introduction by the author, and is a wonderful companion piece to Jones's masterful novel and his second acclaimed collection of stories, *All Aunt Hagar's Children*.

### **Death Sentence**

"[Mary] Ruefle . . . brings us an often unnerving, but always fresh and exhilarating view of our common experience of the world."—Charles Simic Fans of Lydia Davis and Miranda July will delight in this short prose from a beloved and cutting-edge poet. Here are thirty stories that deliver the soft touch and the sucker punch with stunning aplomb. Ducks, physicists, detectives, and *The New York Times* all make appearances. From "The Dart and the Drill": I do not believe that when my brother pierced my skull with a succession of darts thrown from across our paneled rec room on the night of November 18th in my sixth year on earth, he was trying to transcend the notions of time and space as contained and protected by the human skull. But who can fathom the complexities of the human brain? Ten years later—this would have been in 1967—the *New York Times* reported a twenty-four year old man, who held an honor degree in law, died in the process of using a dentist's drill on his own skull, positioned an inch

above his right ear, in an attempt to prove that time and space could be conquered . . . Mary Ruefle's poems and prose have appeared in Harper's Magazine, The Best American Poetry, and The Next American Essay. Her many awards include NEA and Guggenheim fellowships. She is a frequent visiting professor at the University of Iowa, and she lives and teaches in Vermont.

## **Two American Scenes**

A collection of short fiction that's "fearless, fun, and sometimes filthy" (Alice Sebold, bestselling author of *The Lovely Bones*). Called "wildly inventive, profane, and hilarious" by Bret Easton Ellis, these short stories from the author of the cult classic *Dear Dead Person* head in countless surprising directions—from a skiing Hitler on the bunny slope, to a man dealing with dubbing porn tapes and cleaning up an overflowing toilet, to the sex lives of bears. "Surprising, rollicking and clever, but not for the faint of heart . . . Truly original stories." —Publishers Weekly "[A] playful mélange of erotic black comedy and domestic pathos, dysfunctional families and all-too-functional men, dictators and lumberjacks. Weissman is an expert juggler of tone." —Los Angeles Times

## **Almost No Memory**

An anthology of top-selected short fiction by new and established American writers includes pieces by Deborah Eisenberg, Anthony Doerr and Charles Yu. Original.

## Death Sentence

The Sorrows of an American is a soaring feat of storytelling about the immigrant experience and the ghosts that haunt families from one generation to another. When Erik Davidsen and his sister, Inga, find a disturbing note from an unknown woman among their dead father's papers, they believe he may be implicated in a mysterious death. Siri Hustvedt's *The Sorrows of an American* tells the story of the Davidsen family as brother and sister uncover its secrets and unbandage its wounds in the year following their father's funeral. Returning to New York from Minnesota, the grieving siblings continue to pursue the mystery behind the note. While Erik's fascination with his new tenants and emotional vulnerability to his psychiatric patients threaten to overwhelm him, Inga is confronted by a hostile journalist who seems to know a secret connected to her dead husband, a famous novelist. As each new mystery unfolds, Erik begins to inhabit his emotionally hidden father's history and to glimpse how his impoverished childhood, the Depression, and the war shaped his relationship with his children, while Inga must confront the reality of her husband's double life. A novel about fathers and children, listening and deafness, recognition and blindness; the pain of speaking and the pain of keeping silent, the ambiguities of memory, loneliness, illness, and recovery. Siri Hustvedt's exquisitely moving prose reveals one family's hidden sorrows through an extraordinary mosaic of secrets and stories that reflect the fragmented nature of identity itself.

## **The Sorrows of an American**

With over three hundred new and previously published short stories as well as three novellas, *The Collected Stories of Diane Williams* brings together distilled works of "unsettling brilliance" (Vanity Fair) that have rewritten the rules of American short fiction. From Ben Marcus' introduction to *The Collected Stories of Diane Williams*: "Diane Williams has spent her long, prolific career concocting fictions of perfect strangeness, most of them no more than a page long. She's a hero of the form: the sudden fiction, the flash fiction, whatever it's being called these days. The stories are short. They defy logic. They thumb their nose at conventional sense, or even unconventional sense. But if sense is in short supply in these texts, that leaves more room for splendor and sorrow. These stories upend expectations and prize enigma and the uncanny above all else. The Williams epiphany should be patented, or bottled--on the other hand, it should also be regulated and maybe rationed, because it's severe. It's a rare feeling her stories trigger, but it's a keen and deep and welcome one, the sort of feeling that wakes us up to complication and beauty and dissonance and fragility."

## **The Cows**

The first in-depth analysis of Lydia Davis's translations and writing *The Many Voices of Lydia Davis* shows how translation, rewriting and intertextuality are central to the work of Lydia Davis, a major American writer,

translator and essayist. Winner of the Man Booker International Prize 2013, Davis writes innovative short stories that question the boundaries of the genre. She is also an important translator of French writers such as Maurice Blanchot, Michel Leiris, Marcel Proust and Gustave Flaubert. Translation and writing go hand-in-hand in Daviss work. Through a series of readings, this study investigates how Daviss translations and stories relate to each other, finding that they are inextricably interlinked. It explores how Davis uses translation - either as a compositional tool or a plot device - and other instances of rewriting in her stories, demonstrating that translation is central for understanding her prose. Understanding how Daviss work complicates divisions between translating and other forms of writing highlights the role of translation in literary production.

**Key Features**

The first monograph on this key contemporary writer that analyses texts from throughout her career

A series of analyses of Daviss major translations and how her work interacts with them

A rethinking of the role of translation in literary production and the boundaries between translating and writing

### **And the Ass Saw the Angel**

Outcast and mute, Euchrid Eucrow of Ukulore inhabits a nightmarish Southern valley of preachers, incest and ignorance. When the God-fearing folk of the town declare a foundling child to be chosen by the Almighty, Euchrid is disturbed. He sees her very differently, and his conviction, and increasing isolation and insanity, may have terrible

consequences for them both . . . Compelling and astonishing, Nick Cave's acclaimed first novel is a fantastic journey into a world of Gothic tragedy.

## **Fine, Fine, Fine, Fine, Fine**

Examining changing role models for masculine identity--from cowboy in the 1950s to Terminator in the 1990s, from flesh-and-blood man to machine--this book suggests that men need new role models and that sufficient room needs to be left for the expression of male vulnerability, a psychic space that would accept attitudes and behaviors traditionally labeled as "feminine." This new model, Badinter argues, may reduce the profound effects of homophobia and misogyny.

## **Break It Down**

The thirty-four stories in this seminal collection powerfully display what have become Lydia Davis's trademarks—dexterity, brevity, understatement, and surprise. Although the certainty of her prose suggests a world of almost clinical reason and clarity, her characters show us that life, thought, and language are full of disorder. Break It Down is Davis at her best. In the words of Jonathan Franzen, she is "a magician of self-consciousness."

## **Xy**

The sensational US debut of a major French writer—an intense, delicious meringue of a novella In

a large country house shut off from the world by a gated garden, three young governesses responsible for the education of a group of little boys are preparing a party. The governesses, however, seem to spend more time running around in a state of frenzied desire than attending to the children's education. One of their main activities is lying in wait for any passing stranger, and then throwing themselves on him like drunken Maenads. The rest of the time they drift about in a kind of sated, melancholy calm, spied upon by an old man in the house opposite, who watches their goings-on through a telescope. As they hang paper lanterns and prepare for the ball in their own honor, and in honor of the little boys rolling hoops on the lawn, much is mysterious: one reviewer wrote of the book's "deceptively simple words and phrasing, the transparency of which works like a mirror reflecting back on the reader." Written with the elegance of old French fables, the dark sensuality of Djuna Barnes and the subtle comedy of Robert Walser, this semi-deranged erotic fairy tale introduces American readers to the marvelous Anne Serre.

### **Sketches for a Life of Wassily**

"Two remarkable prose stylists — friends since high school — transform found material from the nineteenth century into mesmerizing poem-essays. It was given to me, in the nineteenth century, to spend a lifetime on his earth. Along with a few of the sorrows that are appointed unto men, I have had innumerable enjoyments; and the world has been to

me, even from childhood, a great museum.— Lydia Davis. Bad rapids. Bradley is knocked over the side; his foot catches under the seat and he is dragged, head under water. Camped on a sand beach, the wind blows a hurricane. Sand piles over us like a snowdrift.— Eliot Weinberger."--Publisher's website (viewed 11/29/2016).

### **Proust, Blanchot and a Woman in Red**

The story of a young Parisian woman, the daughter of a famous conductor and a high-fashion model, follows her struggle to survive the aftermath of her parents' turbulent divorce

### **Everything Here Is the Best Thing Ever**

From one of our most imaginative and inventive writers, a crystalline collection of perfectly modulated, sometimes harrowing and often hilarious investigations into the multifaceted ways in which human beings perceive each other and themselves. A couple suspects their friends think them boring; a woman resolves to see herself as nothing but then concludes she's set too high a goal; and a funeral home receives a letter rebuking it for linguistic errors. Lydia Davis once again proves in the words of the Los Angeles Times "one of the quiet giants in the world of American fiction."

### **A Manual for Cleaning Women**

Fiction. Translated from the French by Lydia Davis.

This long awaited reprint of a book about which John Hollander wrote: "A masterful version of one of the most remarkable novels in any language since World War II," is the story of the narrator's relations with two women, one terminally ill, the other found motionless by him in a darkened room after a bomb explosion has separated them. "Through more than 40 years, the French writer Maurice Blanchot has produced an astonishing body of fiction and criticism," writes Gilbert Sorrentino in the New York Review of Books, and John Updike in The New Yorker: "Blanchot's prose gives an impression, like Henry James, of carrying meanings so fragile they might crumble in transit."

### **Novel 11**

With her trademark precision, Davis turns her eye to three beloved cows, capturing them in celebratory, delighted detail.

### **Story and Other Stories**

"I have always had faith that the best writers will rise to the top, like cream, sooner or later, and will become exactly as well-known as they should be—their work talked about, quoted, taught, performed, filmed, set to music, anthologized. Perhaps, with the present collection, Lucia Berlin will begin to gain the attention she deserves." -Lydia Davis

**A MANUAL FOR CLEANING WOMEN** compiles the best work of the legendary short-story writer Lucia Berlin. With the grit of Raymond Carver, the humor of Grace Paley, and a blend of wit and melancholy all her own, Berlin crafts

miracles from the everyday, uncovering moments of grace in the Laundromats and halfway houses of the American Southwest, in the homes of the Bay Area upper class, among switchboard operators and struggling mothers, hitchhikers and bad Christians. Readers will revel in this remarkable collection from a master of the form and wonder how they'd ever overlooked her in the first place.

### **The Collected Stories of Lydia Davis**

Justin Taylor's crystalline, spare, and oddly moving prose cuts to the quick. His characters are guided by misapprehensions that bring them to hilarious but often tragic impasses with reality: a high school boy's desire to win over a crush leads him to experiment with black magic, a fast-food employee preoccupied by Abu Ghraib becomes obsessed with a coworker, a Tetris player attempts to beat his own record while his girlfriend sleeps and the world outside their window blazes to its end. Fearless and astute, funny and tragic, this collection heralds the arrival of a unique literary talent.

### **Nine Princes in Amber**

As the publishers say, these stories "make the Mendezes look like Ozzie and Harriet." A mother hires hit men to kill her husband's second wife to get back her child, a boy has sex with a naked woman in a painting, a serial killer keeps body parts for sexual stimulus.

## **Lost in the City**

Lydia Davis's writing is a masterclass in control: wry, lucid, penetrating, every word placed deliberately. Here she presents a dazzling collection of literary essays, each one as beautifully formed, thought-provoking, playful and illuminating as her critically acclaimed short fiction. Ranging across her many creative influences, including Thomas Pynchon, Michel Leiris, Maurice Blanchot, Lucia Berlin and Joan Mitchell, she returns again and again to her own writing process, joyfully interrogating the limits of literature and the ways in which we can challenge and reinvent it.

## **Can't and Won't**

Find out why fellow authors like Ali Smith, Dave Eggers and Jonathan Franzen love Lydia Davis's writing so much in this landmark collection of all of her stories to date from across three decades. And why James Wood described this book in the *New Yorker* as 'a body of work probably unique in American writing' and 'one of the great, strange American literary contributions'. 'Remarkable. Some of the most moving fiction - on death, marriage, children - of recent years. To read *The Collected Stories* is to be reminded of the grand, echoing mind-chambers created by Sebald or recent Coetzee. A writer of vast intelligence and originality.' *Independent on Sunday* 'What stories. Precise and piercing, extremely funny. Nearly all are unlike anything you've ever read.' *Metro* 'I loved these

stories. They are so well-written, with such clarity of thought and precision of language. Excellent.' William Leith, Evening Standard 'Remarkable. Some of the most moving fiction - on death, marriage, children - of recent years. To read Collected Stories is to be reminded of the grand, echoing mind-chambers created by Sebald or recent Coetzee. A writer of vast intelligence and originality.' Independent on Sunday 'A body of work probably unique in American writing, in its combination of lucidity, aphoristic brevity, formal originality, sly comedy, metaphysical bleakness, philosophical pressure and human wisdom.' New Yorker 'One of the most respected writers in America.' Financial Times 'Davis is a high priestess of the startling, telling detail. She can make the most ordinary things, such as couples talking, or someone watching television, bizarre, almost mythical. I felt I had encountered a most original and daring mind.' Colm Tóibín, Daily Telegraph

### **The End of the Story**

One of Elle's "Must-Read Titles for Your Book Club." Chosen by The Millions and Flavorwire as one of the most-anticipated books of 2016. The very short stories of Diane Williams have been aptly called "folk tales that hammer like a nail gun," and these 40 new ones are sharper than ever. They are unsettling, yes, frequently revelatory, and more often than not downright funny. Not a single moment here is what you might expect. While there is immense pleasure to be found in Williams's spot-on observations about how we behave in our highest and lowest moments,

the heart of the drama beats in the language of American short fiction's grand master, whose originality, precision, and power bring the familiar into startling and enchanted relief.

## **The Collected Stories of Diane Williams**

Twelve interlocking stories set in Los Angeles describe a broken family through the homes they inhabit. In her first story collection since *Love in Infant Monkeys*, which became a Pulitzer Prize finalist, Lydia Millet explores what it means to be home. Nina, a lonely real-estate broker estranged from her only relative, is at the center of a web of stories connecting fractured communities and families. She moves through the houses of L.A.'s wealthy elite and finds men and women both crass and tender, vicious and desperate. With wit and intellect, Millet offers profound insight into human behavior from the ordinary to the bizarre: strong-minded girls are beset by the helpless, myopic executives are tormented by their employees, and beastly men do beastly things. Fresh off the critical triumph of *Sweet Lamb of Heaven* (longlisted for the National Book Award), Millet is pioneering a new kind of satire—compassionate toward its victims and hilariously brutal in its depiction of modern American life.

## **Serious Noticing**

A BRILLIANT AND BEGUILING REIMAGINING OF ONE OF OUR GREATEST MYTHS BY A GIFTED YOUNG WRITER Zachary Mason's brilliant and beguiling debut

novel, *The Lost Books of the Odyssey*, reimagines Homer's classic story of the hero Odysseus and his long journey home after the fall of Troy. With brilliant prose, terrific imagination, and dazzling literary skill, Mason creates alternative episodes, fragments, and revisions of Homer's original that taken together open up this classic Greek myth to endless reverberating interpretations. *The Lost Books of the Odyssey* is punctuated with great wit, beauty, and playfulness; it is a daring literary page-turner that marks the emergence of an extraordinary new talent.

### **The Rendezvous**

In the sequel to *Death Wish*, Paul Benjamin continues his vigilante killing spree. Paul Benjamin was an ordinary New Yorker until a gang of drug addicts killed his wife and raped his daughter. When the police proved helpless, Benjamin bought a gun and found his own vengeance, methodically tracking the addicts and killing them one by one. Now he is in Chicago, and the cycle of violence is about to begin anew. On his first night in the city, he stumbles out of a bar in a bad part of town, pretending to be drunk. When two thugs set upon him, they find their quarry sober and armed. He kills them both, escaping before the police arrive. They will not be the last of Chicago's criminal class to suffer his wrath. Written by Garfield as "penance" for the success of the grisly film adaptation of *Death Wish*, this sequel shows that when a decent man relies on violence to settle scores, murder becomes addictive.

## **The Thirteenth Woman and Other Stories**

A new collection of short stories from the woman Rick Moody has called "the best prose stylist in America" Her stories may be literal one-liners: the entirety of "Bloomington" reads, "Now that I have been here for a little while, I can say with confidence that I have never been here before." Or they may be lengthier investigations of the havoc wreaked by the most mundane disruptions to routine: in "A Small Story About a Small Box of Chocolates," a professor receives a gift of thirty-two small chocolates and is paralyzed by the multitude of options she imagines for their consumption. The stories may appear in the form of letters of complaint; they may be extracted from Flaubert's correspondence; or they may be inspired by the author's own dreams, or the dreams of friends. What does not vary throughout *Can't and Won't*, Lydia Davis's fifth collection of stories, is the power of her finely honed prose. Davis is sharply observant; she is wry or witty or poignant. Above all, she is refreshing. Davis writes with bracing candor and sly humor about the quotidian, revealing the mysterious, the foreign, the alienating, and the pleasurable within the predictable patterns of daily life.

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