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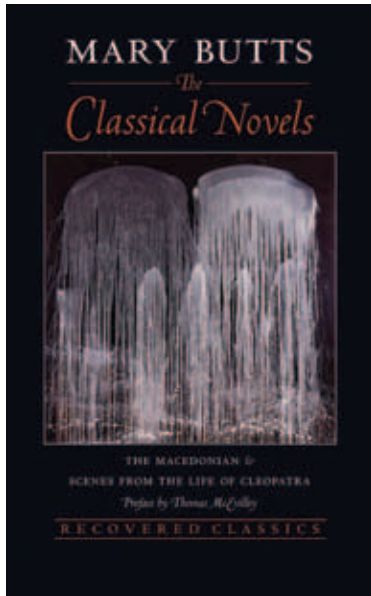
*Great Books for Great Readers™*

## The Classical Novels

by Mary Butts

Preface by Thomas McEvilley

These two historical novels, published in her lifetime to considerable acclaim, are well-suited for one volume: there is a perfect segue from Alexander the Great's death and legacy to the rise



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250 years later of the strong, intelligent, and capable Queen Cleopatra. Butts' style is fluid, the writing is crisp and colloquial, and the scenes she composes are dramatic. In addition to two complete novels, this volume includes three related short stories.

"In a series of ten scenes Miss Mary Butts has studied the personality of Alexander the Great, and more particularly his tendency to think himself a god or God... Miss Butts frankly disclaims the purpose of saying much about the public side of his activity, concentrating her attention on his inner life... This is Butts' suggested justification of Alexander: of his belief in his own divinity, without which he could not have attempted an aim which requires and perhaps is not unworthy of a god... [*The Macedonian* is] a remarkable book." — *Times Literary Supplement*

"Cleopatra, as a thoroughly intelligent head of state, a warm and witty woman, mistress, muse, and mother of Caesar, a divinity in her own right (fully legalized in Egyptian law) and an incomparable companion, is here viewed in depth by one of the most expert writers of our century — a compassionate evocation and a brilliant revival." — Virgil Thomson

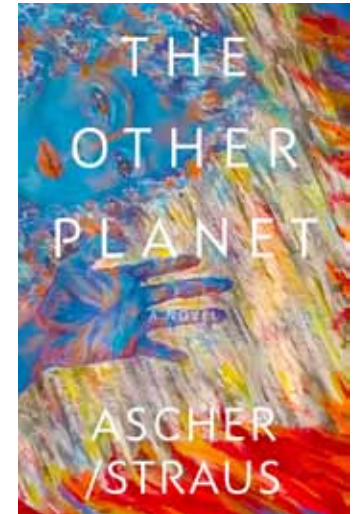
## The Other Planet

A Novel by Ascher/Straus

Foreword by Stephen Beachey

Thirty years ago this surreal, speculative novel predicted the Internet, our addiction to celebrity, and the obsession with living in the FUTURE (if there is one). A new generation of readers awaits.

"*The Other Planet* is one of the indispensable novels of the twentieth century, a complex and unsentimental examination of the tensions created by rapid social and technological change. Carefully constructed possibilities may be gleefully abandoned or lives that seem coherent in their design may be suddenly eclipsed by larger forces. Something sinister is still happening at the edges of perception, something both desirable and terrifying. In *The Other Planet*, the most common name given to that thing that inspires both longing and dread is 'the future.' ... This is fiction driven by ideas, ideas about the future, the self, and the relentlessness of the everyday. These ideas are often manifest in conversations, and so every idea is refuted, complicated, taken to its absurd extreme, or mutated in an unintended direction so that we are constantly reminded of the unavoidable self-referentiality of our own ideas, the degree to which they are trapped in a corner: the corner of our bodies, our histories, the pictures of reality we most like to look at, the stories we put ourselves to sleep with at night." — FROM THE FOREWORD BY STEPHEN BEACHEY



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"A pretty definitive statement about the post-Modern experience . . . The future is sparked by a mysterious stranger, Humberto Vilanesco. Rich, foreign, partly messianic and partly Mephistophelian, he's a combination of the Aga Khan, Howard Hughes and *The Man Who Fell to Earth*. . . . This is a mysterious, absorbing, sexy and troubling reflection on these weird times, and it should be read." — John Strausbaugh, *City Paper*

"Full of surreal dreams and brief, startlingly erotic episodes. . . . The book is best at ordinary life, with a nod to William Carlos Williams in its surprising, saturated colors and sudden, sensuous cravings." — *Publishers Weekly*

## Telling Time

*Essays of a Visionary Filmmaker*

by Stan Brakhage

Throughout a career spanning half a century, Stan Brakhage—the foremost experimental filmmaker in America, and perhaps the world—wrote controversial essays on the art of film and its intersections with poetry, music, dance, and painting. Published in small circulation literary and arts journals, they were gathered later into such books as *Metaphors on Vision* and *Film at Wit's End*. Beginning in 1989, and for a decade thereafter, Brakhage wrote the essays in *Telling Time* as an occasional column for *Musicworks*, a Toronto quarterly. Ostensibly about the relation of



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film to music, they soon enlarged to explore primary concerns beyond film, including Brakhage's aesthetic theories based on the phenomenology of human cognition. In these essays he is as brilliant discussing Gertrude Stein or romantic love as he is on child psychology, astronomy, and physiology, all the while teasing out vital correspondences between the arts, and upending conventional ideas of how we perceive. Above all, he shares his theories and discoveries in the spirit of establishing a groundwork for many varieties of human liberation. His prose is filled with flashes of insight, elaborated metaphors, playful elisions, shorthand puns and neologisms, personal digressions, surprising epiphanies, leaps of faith, and affronts to authority. He appeals to the imagination, and invites us to a more profound and personal experience of art.

"The twenty-six pieces collected [here] establish Brakhage's place among the most elastic minds of his generation. ...*Telling Time* is an elegant, thoroughly engaging, timely and wide-ranging work... [it] is an essential book for anyone interested in Brakhage, theories of visual perception, the relationship of film to music, and the beats in-between."—Brett Kashmere, *Canadian Journal of Film Studies*

## How to Imagine

*A Narrative on Art and Agriculture*

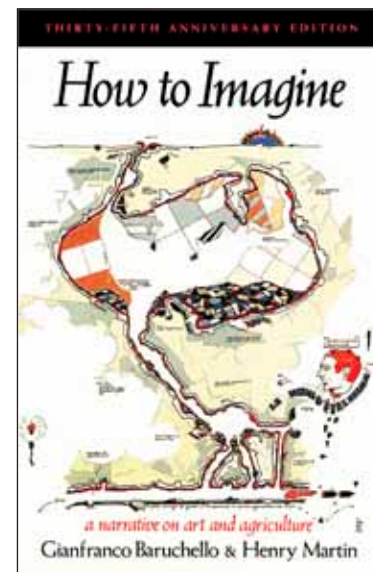
by Gianfranco Baruchello & Henry Martin

Taking the farm he operates outside Rome as his starting point, Gianfranco Baruchello — one of the outstanding poly-artists to emerge from Italy in the 1960s — explores the spaces and forces that surround and nurture imagination and perception. *How to Imagine* began as a series of conversations between the authors, which accounts for its captivating and personal tone, fired by the wit of a natural raconteur and filled with lively and unexpected revelations. We are delighted and honored to re-present this wonderful book with a **35th Anniversary Edition**.

"If you can imagine Marcel Duchamp as a farmer, you'll begin to catch the flavor of this wry, idiosyncratic work, in which the day-to-day concerns of husbandry are wonderfully intertwined with a series of intense, insightful meditations on the possibilities of art." — Donald Barthleme

"Baruchello's spirited monologue starts from earth and extends into politics, Duchamp, the soul, Christo, bees, feminism, lettuce and death... He is not only an original and intuitive thinker but funny and charming.... Faced with a cow, or an enormous swarm of bees, Mr. Baruchello *talks*. Magnificently." — Donald Hall, *New York Times Book Review*

"This is a very good book...it is a book on how to take a farm and strip away all the imaginary concepts our culture has laid on it and see what it really is. It never gets second-hand and it never gets artistically false."— Robert Pirsig, author of *Zen and the Art of Motorcycle Maintenance*



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## The Heat Death of the Universe And Other Stories, by Pamela Zoline

Introduced by Thomas M. Disch

Every so often a first book captures the attention of a broad spectrum of readers, draws extraordinary praise from critics, and catapults the author overnight into an established presence. That happened with this book in 1988, and has continued to happen ever since.



In these three novellas and two short stories we're taken from the ontological recesses of Sarah Boyle's kitchen into an encyclopaedic cure for insomnia, and then find recounted what must surely be the most catastrophic (and hilarious) genealogy in modern fiction. Along the way, as the cultural detritus of Western Civ seeps in between the quotidian cracks, Zoline never loses sight of life's personal dimensions. So we are delighted to present a **Thirtieth Anniversary paperback edition.**

"Nuclear war, obesity, failed marriages, kidnapped children — threats of destruction haunt Ms. Zoline's imagination. She attacks those fears in fiction that revitalizes the labels 'post-modern' and 'feminist,' by lacing her work with a healthy dose of fantasy that links her to Angela Carter, her nearest literary sibling." — *New York Times Book Review*

"The work of a seasoned writer who makes us see the world in a brand new way." — *Philadelphia Inquirer*

"Such are the marvelous qualities of her writing that a number of literary fads could come and go, but *The Heat Death of the Universe* would live on." — *LOCUS*

"Weird, challenging, distinctive, jolting: a polymathic product of fine writing, mordant commentary, and subtle thinking." — *Kirkus Reviews*

"Her stories are vastly different, yet imagery and detailed approach tie them together as if with colored threads." — *Library Journal*

"Very strange and very enjoyable." — *Booklist*

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## The Iguana A Novel by Anna Maria Ortese

Translated by Henry Martin

In this magical novel a count from Milan stumbles upon a desolate community of lost noblemen on an uncharted island off the coast of Portugal. When he discovers, to his astonishment, that their ill-treated servant is in fact a maiden iguana, and then proceeds to fall in love with her, the reader is given a fantastic tale of tragic love and delusion that ranks among the most affecting in contemporary literature.

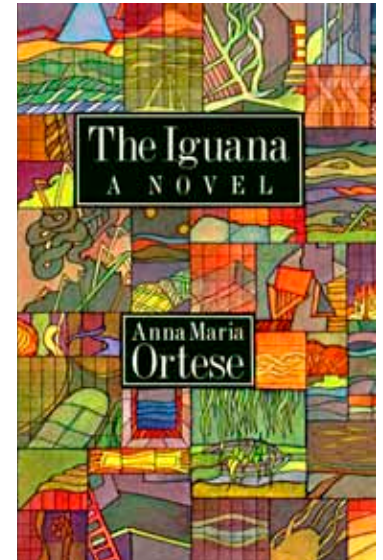
"The reptilian servant is only the first in a series of fantastic touches that transform the narrative into a satiric fable dense with the echoes of Shakespeare's 'Tempest' and Kafka's 'Metamorphosis.'...*The Iguana* is a superb performance." — *New York Times Book Review*

"Anna Maria Ortese has called up the myths of the tortured aristocrat; the abused brute; the false innocent who cannot admit his desires; the blameless sinner caught helplessly in her sins; and, above all, the myth of the human soul." — *The Nation*

"*The Iguana* is a novelistic fable invented with surprise after surprise on page after page, a calmly reasoned nightmare. ...It has its own logic and respects its own archetype — the wrinkled little bright green beast marked by fate and faithful to those who despise and abuse her. She is the archetype that excites our sense of anguish." — Alfredo Giuliani, *La Repubblica* (Milan)

"The translator captures well Ortese's fascinating voice..." — *ALA Choice*

"Even when Ortese measured herself against the novel — and she has done so stupendously — she remains a writer of tales; and her most illuminated tale remains *The Iguana*, for which human language has but a single adequate term: the book is a masterpiece." — Dario Bellezza



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## Two Novels by Eugene Mirabelli

“FOR ANYONE WHO loves the work of James Salter or William Trevor, Eugene Mirabelli is another writer to treasure, and *Renato After Alba* is one of the best books I’ve read in ages—a beautiful, profound and exhilarating novel about what sustains us in the face of inevitable loss.”

—Elizabeth Hand, author of *Hard Light* and *Generation Loss*

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### Renato, the Painter



“A lively comic romp through the early high promise of the painter Renato, and his late-life desperation over the art world’s non-recognition of his work. Age bends and fate twists the artist, but he carries on with his ‘perishable art and human love’—the indefatigable artist as his own work of art.”

—William Kennedy, author of *Ironwood*

“This splendidly layered comic novel dramatizes perhaps more effectively than any other fiction I have read the tribulations and joys experienced by a serious artist—in this case, an Italian-American painter...as he loves and works and battles his way through his 70th year.” —Lawrence Kinsman, *Mercury Reviews*

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### Renato After Alba

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Ten years later, when Alba, his wife of fifty years, dies without warning, Renato has been reduced to a darkened existence — broken belief, crazy hope, desperate philosophy. Artist that he is, he assembles a collage of scenes of his life with and without Alba, as well as his eccentric Sicilian-American family, and well-meaning friends. As he rails metaphysically at life, the deepest sorrow is not merely outrageous, heart-rending, and tragic, but for someone so introspectively human, it becomes oddly comic and touching. And miraculously beautiful.



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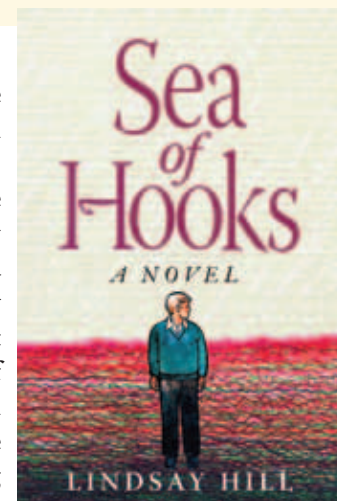
## Sea of Hooks A Novel by Lindsay Hill

“A terrifyingly beautiful novel . . . I can’t think of the last time a book wrapped itself around me with such instant intensity, pulling me into another space, another life, one so steeped in pain from the first paragraph—yet I couldn’t put it down. ...Christopher, the protagonist, is as unique . . . and as endearing as the autistic protagonist of the same name in Mark Haddon’s *The Curious Incident of the Dog in the Night-Time*.” — *The Oregonian*

WINNER: 2016 Dactyl Literary Fiction Award WINNER: 2015 IPPY for Literary Fiction WINNER: 2014 PEN USA Fiction Award FINALIST: 2014 Oregon Book Award FINALIST: 2014 Chautauqua Prize Publishers Weekly Top 5 Fiction Title 2013 New York Magazine Top 10 Book 2013

★ “But it is Hill’s language that dominates this story, which is told in fractured bits, not unlike the messengers. Christopher’s meditations on death, memory, the relations of bones to the self, not to mention rain and snow and fog and the cosmos, are mystical, highly poetic and musically rendered—an almost impossibly sustained performance from beginning to end. Nearly every paragraph astonishes, every moment rich with magic and daring. Reminiscent of Robert Pirsig and Herman Hesse in its concern with authenticity, *Sea of Hooks* also has the unbearable anguish of Kafka’s diaries—making for an unforgettable trip.” — *Publishers Weekly*

“Brilliant. . . . A novel so audacious, so intricately constructed, that it was a reading experience unlike any I’ve ever had.... It’s a novel that proves that the complexities of one young man’s daily life, his preoccupations and his nightmares, and above all, his compassion, can be extraordinarily fascinating, suspenseful, and revelatory.” — *Rosemary and Reading Glasses*



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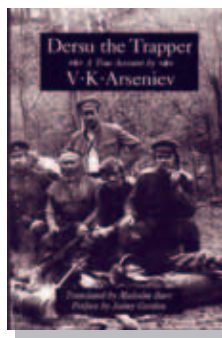
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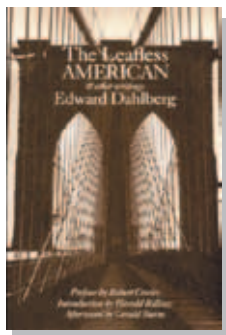
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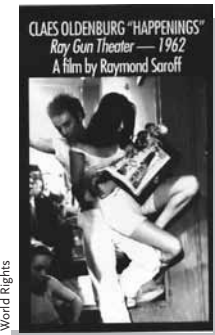


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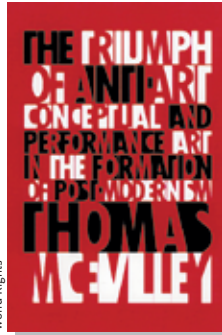


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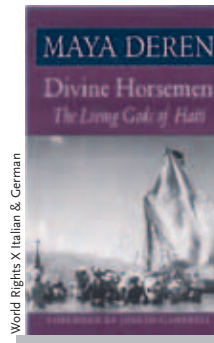
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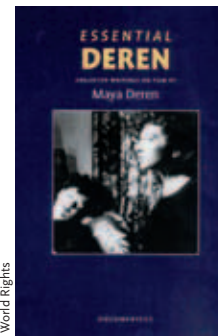
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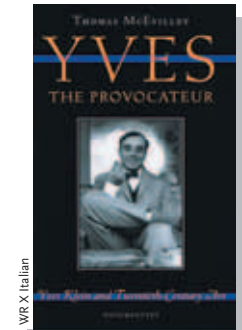
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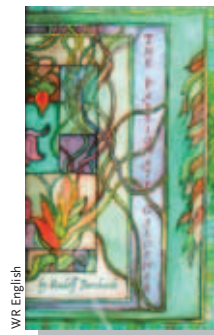
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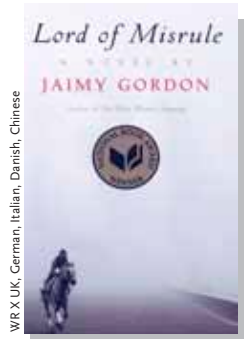
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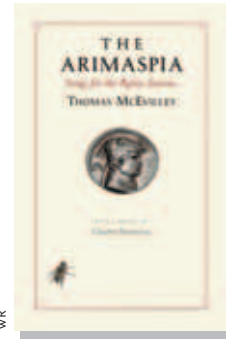
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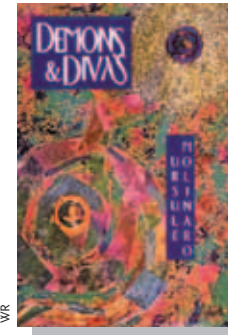
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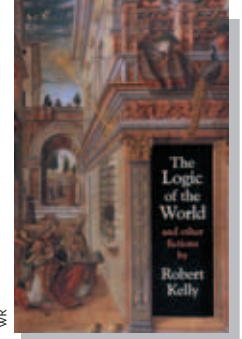
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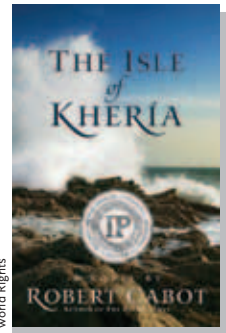
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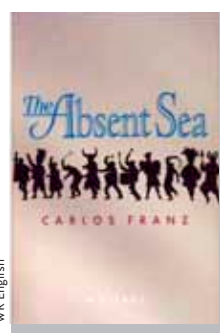
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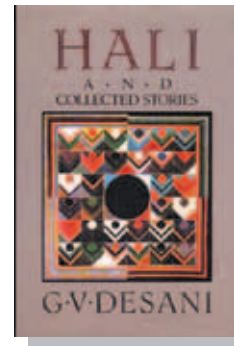
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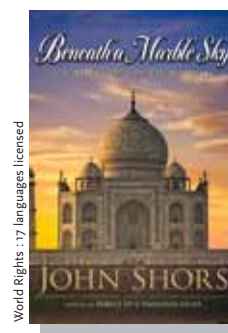
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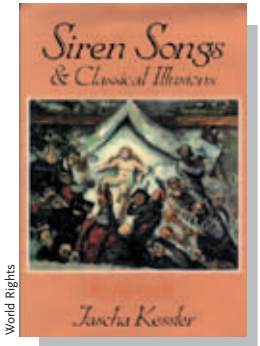
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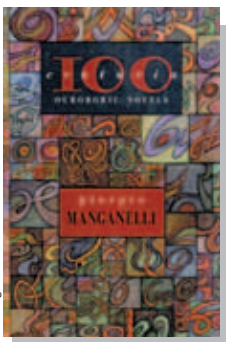
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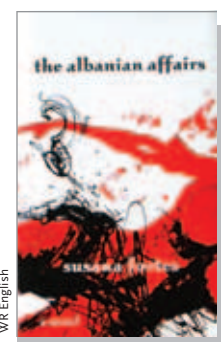
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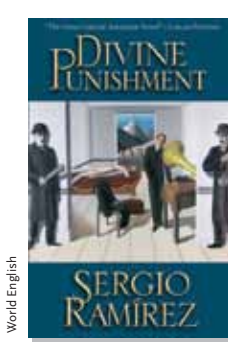


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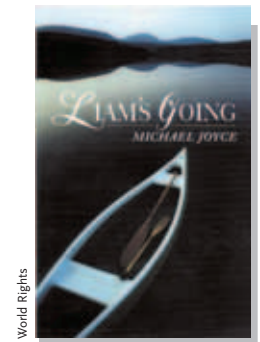
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