

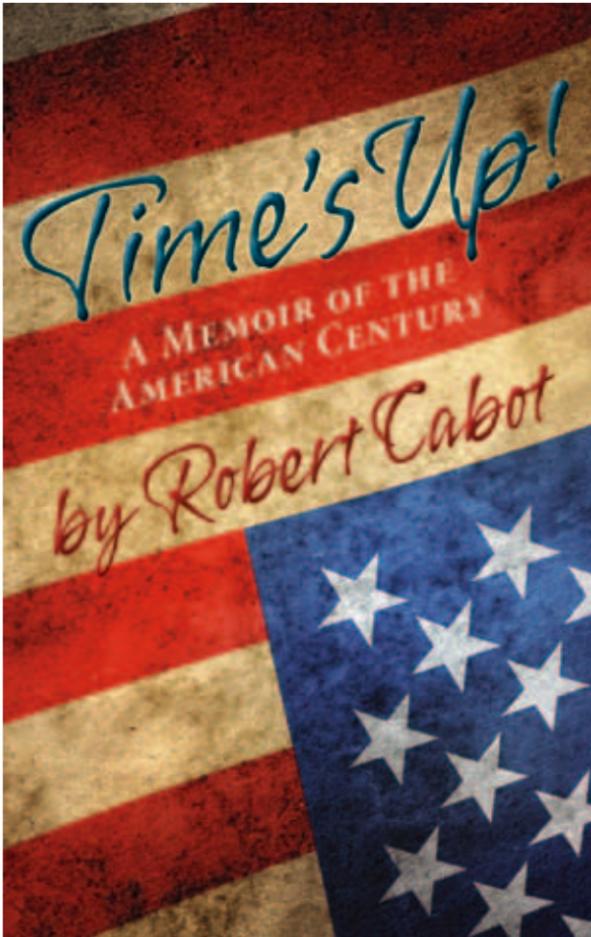
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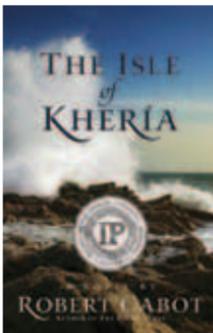
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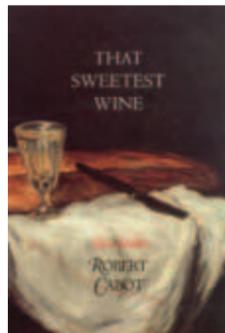
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Time's Up!

A Memoir of the American Century

by Robert Cabot

Preface by Robert W. Fuller

Blending history, essay, travelogue, and autobiography, *Time's Up!* is a personal and political saga: luminous, probing, and absorbing. At constant odds with his Boston Brahmin lineage and upbringing, novelist Robert Cabot confronts white privilege, rejects the conventional trappings of wealth and fame, and critiques our American heritage of colonialism, imperialist yearnings, and penchant for perpetual war. In alternating chapters we witness his life and the nation's, from the sepia-toned 'twenties through the color-drained Great Depression, from World War Two through the disquieting cold war, the rise of the counter-culture, and the decades after. In particular, he tells of his search across fifty years for a place in the world. "It was my century too," he writes. "I return to it, to my memories of my world and my life, the swirls of attitudes and events and people around a long, privileged, and wildly varied American life." Whether as a U.S. State Department official, co-founder of an intentional community, citizen-ambassador, philanthropist, conservationist, or self-exiled novelist, he recounts his adventures around the world—in Kabul, Kunjerab, Moscow, Andalucia, Peshawar, Chaing Mai, Algiers, L'Île Rousse, Naples, Tuscany, Bastia, Rome, Bésançon, Paris, Thailand, Cambodia, Ceylon, Taiwan, Laos, and many other places—and introduces us to a large and equally diverse cast of characters.

Time's Up! is a kaleidoscopic self-portrait, and a devastating examination of our nation in slow but almost certain decline. Cabot's expansive literary gifts are on full display, whether delivering vital strikes against American "exceptionalism," or gratefully embracing "whatever beauty and love life has given us."

"Robert Cabot not only fought in World War II, lived on the land communally in the West Coast counter-culture, and sailed across the Atlantic alone, he sailed through many of the historic moments of the twentieth century. And he has recorded them with a sharp eye. Seldom has anyone ventured so far from the world of Boston Brahmins in which he was born."

—Adam Hochschild, author of *Lessons from a Dark Time and Other Essays*

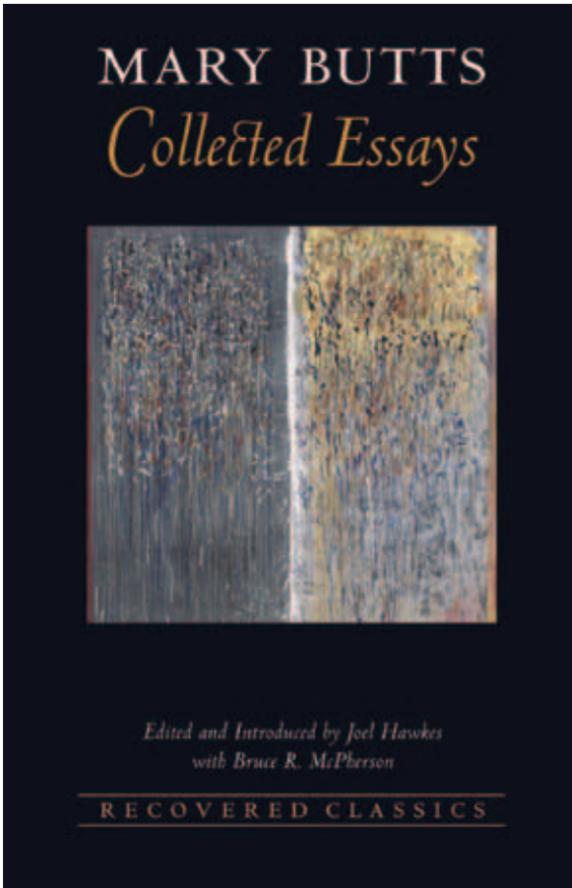
"*Time's Up!* is an irresistible read. Robert Cabot's penetrating insights and lyrical prose bring us along on his remarkable journey through America's century. I love the book—it's a fascinating history and an ode to the beauty of life."

—Nancy Horan, author of *Loving Frank*

Collected Essays by Mary Butts

Edited and Introduced by Joel Hawkes

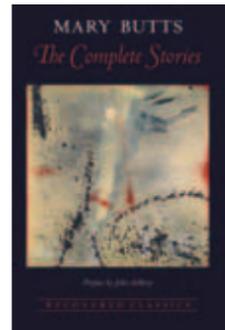
The thirteen essays and 117 literary reviews gathered in this book were written largely between 1932 and 1937, the most productive period of Mary Butts's foreshortened literary career: she died at 47. After spending most of the 'twenties on the Continent, she repatriated to London before settling with a new husband permanently in Sennen, a Cornish village close to Land's End. Famously impractical about money, she must have welcomed the editor Hugh Ross Williamson's invitation to review for *The Bookman* as a means to supplement her small allowance and book royalties. Considering her charming and personal reviews, such work would seem also to have given her pleasure; it is far sight from hackwork. Within a short time she was engaged to write reviews and essays for other prominent journals and newspapers — *The Sunday Times*, *The Daily Telegraph*, *The Spectator*, *The Manchester Guardian*, *The London Mercury*, *Time and Tide*, *Week-End Review*, *John O'London Weekly*, *The Adelphi*, *Everyman*, and even *Crime* — which she accomplished while somehow maintaining a steady production of stories, novels, and a memoir of her childhood, and all this despite marital strife, financial pressures, and worsening health. For the shorter pieces, as a reviewer for hire, it's doubtful she had much choice of books, but her keenest interests and areas of expertise, as well as friendships with contemporary authors, were probably known to her editors, who commissioned accordingly. The range, variety, and depth of subjects is little short of remarkable, from classical literature to popular fiction (historicals, mysteries, the uncanny), from history (French and English) to Eastern religion to the American Depression to gardening, and on and on. Moreover, "reviews" is a misnomer for most of Butts's shorter pieces, since her approach is conversational and opinionated, and sprinkled with interesting asides. Following her death a eulogistic note in *Time and Tide* read: "[though] her natural abundance sometimes made her a misleading guide to other people's intentions, the depth of her knowledge and the essential truth of her vision gave a special value to her judgements even when she appeared to be going off at an unlikely tangent. She touched nothing that she did not in some way enrich." In fact, her erudition can be formidable, her thought associations eclectic, her tone scholarly, elegant, jazzy or passionate. Moreover, her longer essays—concerning Aldous Huxley, Baron Corvo, supernatural fiction, among other subjects—are more like English gardens: structured and carefully tended, but allowing for wide spaces of intellectual play.



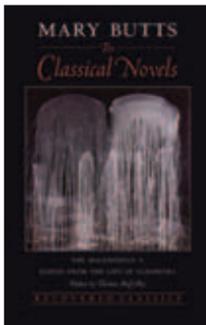
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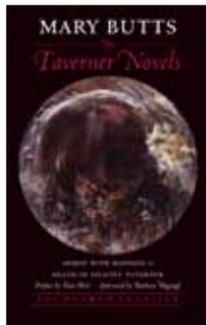
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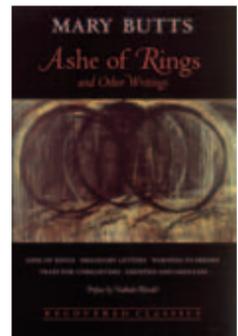
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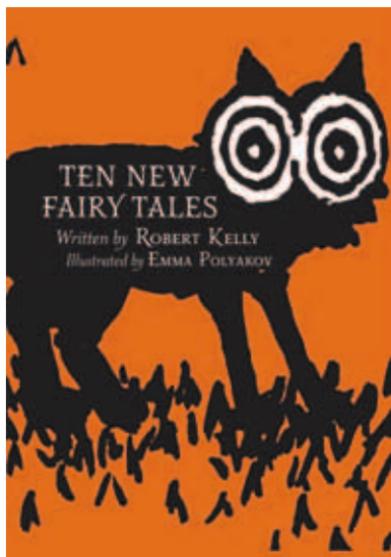
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Ten New Fairy Tales

by Robert Kelly

Illustrated by Emma Polyakov

Between Christmas Day and Childermas of 2016, the fabulist Robert Kelly wrote these ten delightful tales filled with wonder and enchantment, and with suitably beguiling entities as well:



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spectral foxes, a telepathic ape and antelope, shadows that speak, an odd djinn, a feline conductor, an umbrella-loving serpent, protean elves, and other visions of the ultimate reality just beyond sight. These tales possess such alluring titles as “The Fox and the Other Side,” “The Priest’s Peculiar Wife,” “The Boy in the Camel,” “The Leper’s Touch,” and “The Rainbow.” And each story is accompanied by an original pen-and-ink drawing by the artist-scholar Emma Polyakov.

This special first edition is limited to 225 numbered copies signed by author and artist.

“A story is the best gift we can give one another. A story can stay in mind or come to life again. When a story is simple enough it becomes a myth. Meanwhile I try to tell all the stories the mind tells me. And keep listening.” — Robert Kelly

In addition to many books in various genres, mostly poetry, ROBERT KELLY has published five collections of short fiction with McPherson & Company: *A Transparent Tree*, *Doctor of Silence*, *Cat Scratch Fever*, *Queen of Terrors*, and *The Logic of the World*. He teaches in the Written Arts Program at Bard College. His two most recent books are long poems, *Calls* and *The Caprices*.

EMMA O’DONNELL POLYAKOV studied art at Bard College, and currently teaches and writes about religion. She is Assistant Professor of Religious and Theological Studies at Merrimack College, and the author of *Remembering the Future: The Experience of Time in Jewish and Christian Liturgy*.

How to Imagine

A Narrative on Art and Agriculture

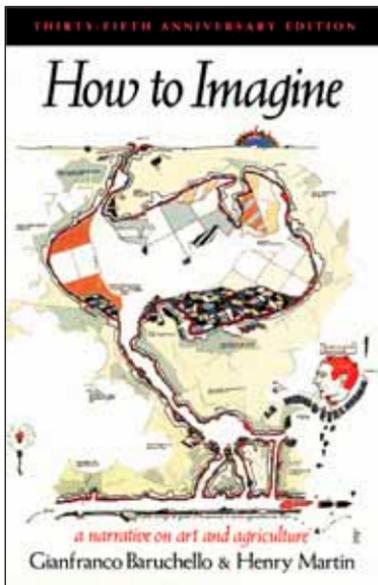
by Gianfranco Baruchello & Henry Martin

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 Bartheleme

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“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*



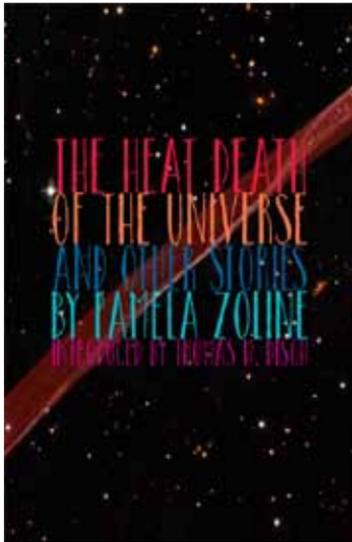
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The Heat Death of the Universe

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 continues to occupy a special position.



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In these three novellas and two short stories we are 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 **30th 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*

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.

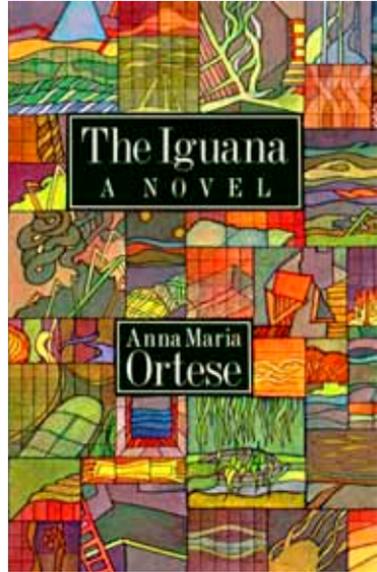
“The reptilian servant is only the first in a series of fantastic touches that transform the narrative into a satiric fable dense with the echoes of Shakespeare’s ‘Tempest’ and Kafka’s ‘Metamorphosis.’...*The Iguana* is a superb performance.”—*New York Times Book Review*

“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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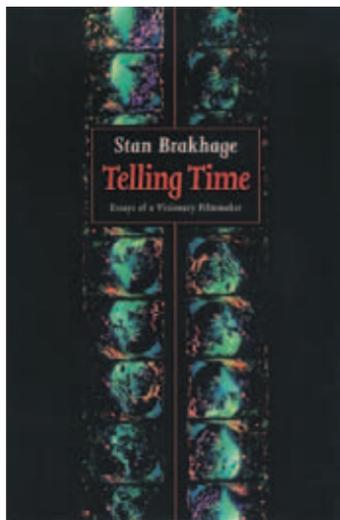
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Telling Time

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



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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 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*

The Other Planet

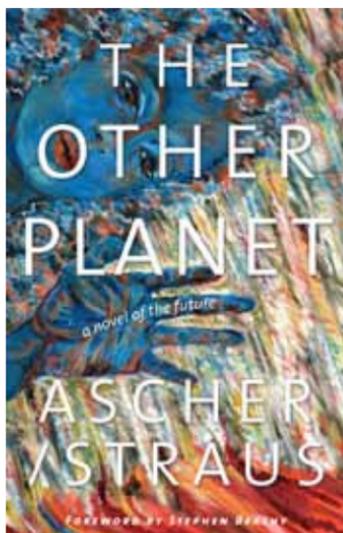
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by Ascher/Straus

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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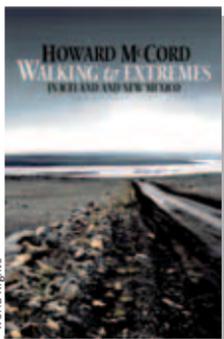
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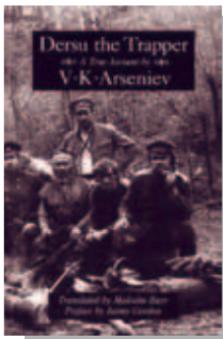
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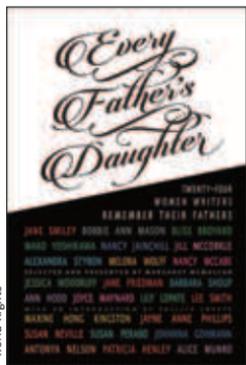
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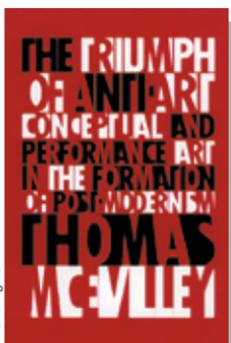
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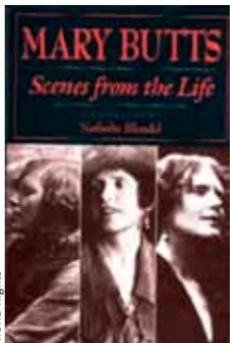
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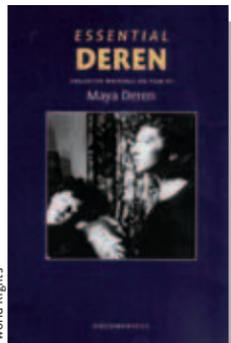
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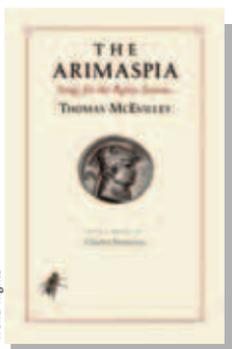
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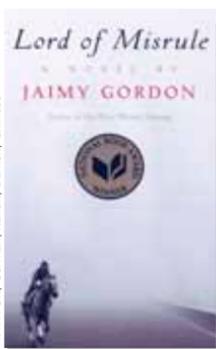
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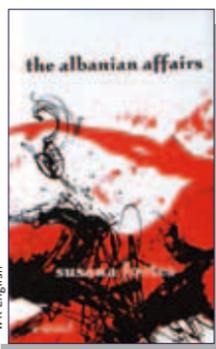
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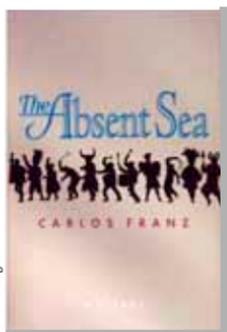
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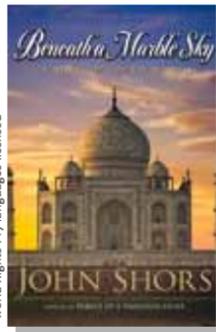
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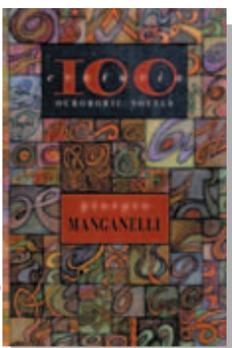
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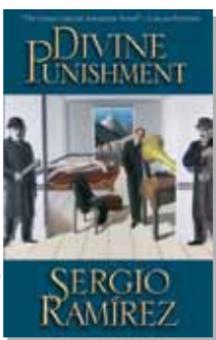
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