

Finding A Form William H Gass

The William H. Gass Reader *Tunnel Finding a Form Middle C Eyes Tests of Time A Temple of Texts* **On Being Blue** Fiction and the Figures of Life The Art of Fiction **Habitations of the Word** *Omensetter's Luck Conversations with William H. Gass* **Reading Rilke Omensetter's Luck The Writer in Politics** **On Being Blue** *Cartesian Sonata Life Sentences* **In the Heart of the Heart of the Country & Other Stories** **World Within The Word** *The Tunnel Fiction and the Figures of Life* **Invisible Cities The Writer and Religion** *The Recognitions* **Willie Masters' Lonesome Wife** The Counterlife **Theory and Practice of Family Therapy and Counseling** Garden, Ashes **On Moral Fiction** The Fourth Dimension of a Poem: and Other Essays **I've Got a Little List** *Understanding William H. Gass* Longing for an Absent God Cartesian Sonata and Other Novellas **Parade's End** **The Kreutzer Sonata and Other Stories** **Biographia Literaria** *Unspeakable Practices, Unnatural Acts*

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Comprehending as capably as harmony even more than additional will have the funds for each success. next to, the pronouncement as with ease as perspicacity of this Finding A Form William H Gass can be taken as competently as picked to act.

Eyes Jun 23 2022 A dazzling new collection—two novellas and four short stories from one of the most revered writers of our time, author of seven books of fiction, among them *The Tunnel* (“An extraordinary achievement”—Michael Dirda, *The Washington Post*); *Middle C* (“Exhilaratingly ingenious”—Cynthia Ozick, *The New York Times Book Review*, cover); and *Cartesian Sonata* (“The finest prose stylist in America”—*The Washington Post*). It begins with “In Camera,” the first of the two novellas, and tells the story, which grows darker and dustier by the speck, of a Mr. Gab (who doesn’t have the gift) and his photography shop (in a part of town so drab even robbers wouldn’t visit), a shop stuffed with gray-white, gray-bleach photographs, each in its own cellophane sheet, loosely side-

filed in cardboard boxes, tag attached . . . an inner sanctum where little happens beyond the fulsome, deep reverence for Mr. Gab's images and vast collection, a homemade museum in the midst of the outer maelstrom . . . until a Mr. Stu (as in u-stew-pid) enters the shop, inspecting the extraordinary collection, and Mr. Gab's treasure-filled, dust-laden, meticulously contained universe begins to implode . . . In the story "Don't Even Try, Sam," the upright piano from the 1942 Warner Bros. classic Casablanca is interviewed ("I know why you want to talk to me," the piano says. "It's because everybody else is dead. Stars go out. Directors die. Companies fold. But some of the props get preserved. I've seen my friend the Vichy water bottle in the storeroom as wrapped up as the Maltese Falcon. We'd fetch a price now") . . . In another story, "Charity," a young lawyer, whose business it is to keep hospital equipment honestly produced, offers a simple gift and is brought to the ambiguous heart of charity itself. In "Soliloquy for a Chair," a folding chair does just that—talks in a barbershop that is ultimately bombed . . . and in "The Toy Chest," Disneylike creatures take on human roles and concerns and live in an atmosphere of a child's imagination. An enchanting Gassian journey; a glorious fantasia; a virtuoso delight.

Tunnel Sep 26 2022 Thirty years in the making, William Gass's second novel first appeared on the literary scene in 1995, at which time it was promptly hailed as an indisputable masterpiece. The story of a middle aged professor who, upon completion of his massive historical study, "Guilt and Innocence in Hitler's Germany," finds himself writing a novel

about his own life instead of the introduction to his magnum opus. *The Tunnel* meditates on history, hatred, unhappiness, and, above all, language.

Invisible Cities Nov 04 2020 'A subtle and beautiful meditation' Sunday Times In *Invisible Cities* Marco Polo conjures up cities of magical times for his host, the Chinese ruler Kublai Khan, but gradually it becomes clear that he is actually describing one city: Venice. As Gore Vidal wrote 'Of all tasks, describing the contents of a book is the most difficult and in the case of a marvellous invention like *Invisible Cities*, perfectly irrelevant.'

Conversations with William H. Gass Oct 15 2021 Biography -- Literary Criticism-->
Conversations with William H. Gass captures the imagination and philosophical acumen of one of America's most important aestheticians, critical theorists, fiction writers, and essayists. From his first major novel, *Omensetter's Luck* (1966), to his numerous collections of essays and philosophical inquiries, to his controversial novel *The Tunnel* (1995), Gass (b. 1924) has proved himself a meticulous craftsman. Throughout these interviews, he reveals an aesthetic that combines ideas from sources as disparate as Ludwig Wittgenstein, Rainer Maria Rilke, Gertrude Stein, and Plato. The interviews make clear the unity behind Gass's views is by his own design. *Conversations* retrace his undergraduate years at Kenyon College and his subsequent philosophical investigation of metaphor at Cornell University. Gass has never strayed from his belief that metaphor is central and fundamental to thought and to aesthetics. In these interviews he reiterates time and again his belief that the ultimate

understanding of the relationship of language to the world pivots on one's understanding of metaphor. In interviews, in profiles, and in his own essays, Gass does not hide from questions about his art and personal motivations, no matter how frequently they are asked, nor does he toy with his interviewers. Revealing how he never shies from an intellectual joust, this collection includes a rousing, contentious debate with John Gardner, fellow literary pundit and fiction writer. The distinction of Gass's prose is matched by the clarity and brilliance of the mind behind it. These talks allow an unobstructed view. Anyone interested in Gass's writing will delight in hearing the brutally honest voice of the mind that produced it. Theodore G. Ammon is chair of the philosophy department at Millsaps College in Jackson, Miss. His work has appeared in such publications as *Romance Notes*, *Arachne*, *College Mathematics*, and the *Journal of Aesthetic Education*.

Parade's End Sep 21 2019 This monumental novel, divided into four separate books, celebrates the end of an era, the irrevocable destruction of the comfortable, predictable society that vanished during World War I.

On Moral Fiction Mar 28 2020 “Fearless, illuminating” criticism from a New York Times–bestselling author and legendary teacher, “proving . . . that true art is moral and not trivial” (*Los Angeles Times*). Novelist John Gardner’s thesis in *On Moral Fiction* is simple: “True art is by its nature moral.” It is also an audacious statement, as Gardner asserts an inherent value in life and in art. Since the book’s first publication, the passion behind

Gardner's assertion has both provoked and inspired readers. In examining the work of his peers, Gardner analyzes what has gone wrong, in his view, in modern art and literature, and how shortcomings in artistic criticism have contributed to the problem. He develops his argument by showing how artists and critics can reintroduce morality and substance to their work to improve society and cultivate our morality. *On Moral Fiction* is an essential read in which Gardner presents his thoughtfully developed criteria for the elements he believes are essential to art and its creation. This ebook features an illustrated biography of John Gardner, including original letters, rare photos, and never-before-seen documents from the Gardner family and the University of Rochester Archives.

The Kreutzer Sonata and Other Stories Aug 21 2019 'The Kreutzer Sonata' is the self-lacerating confession of a man consumed by sexual jealousy and eaten up by shame and eventually driven to murder his wife. The story caused a sensation when it first appeared and Tolstoy's wife was appalled that he had drawn on their own experiences together to create a scathing indictment of marriage. 'The Devil', centring on a young man torn between his passion for a peasant girl and his respectable life with his loving wife, also illustrates the impossibility of pure love. 'The Forged Coupon' shows how an act of corruption can spiral out of control, and 'After the Ball' examines the abuse of power. Written during a time of spiritual crisis in Tolstoy's life, these late stories reflect a world of moral uncertainties.

Omensetter's Luck Nov 16 2021 "The most important work of fiction by an American in

this literary generation." -The New Republic Now celebrating the 50th anniversary of its publication, Omensetter's Luck is the masterful first novel by the author of The Tunnel, Middle C, On Being Blue, and Eyes: Novellas and Stories. Greeted as a masterpiece when it was first published in 1966, Omensetter's Luck is the quirky, impressionistic, and breathtakingly original story of an ordinary community galvanized by the presence of an extraordinary man. Set in a small Ohio town in the 1890s, it chronicles - through the voices of various participants and observers - the confrontation between Brackett Omensetter, a man of preternatural goodness, and the Reverend Jethro Furber, a preacher crazed with a propensity for violent thoughts. Omensetter's Luck meticulously brings to life a specific time and place as it illuminates timeless questions about life, love, good, and evil. This edition includes an afterword written by William Gass in 1997. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Longing for an Absent God Nov 23 2019 Longing for an Absent God unveils the powerful role of faith and doubt in the American literary tradition. Nick Ripatrazone explores how two major strands of Catholic writers--practicing and cultural--intertwine and sustain each

other. Ripatrazone explores the writings of devout American Catholic writers in the years before the Second Vatican Council through the work of Flannery O'Connor, J. F. Powers, and Walker Percy; those who were raised Catholic but drifted from the church, such as the Catholic-educated Don DeLillo and Cormac McCarthy, the convert Toni Morrison, the Mass-going Thomas Pynchon, and the ritual-driven Louise Erdrich; and a new crop of faithful American Catholic writers, including Ron Hansen, Phil Klay, and Alice McDermott, who write Catholic stories for our contemporary world. These critically acclaimed and award-winning voices illustrate that Catholic storytelling is innately powerful and appealing to both secular and religious audiences. *Longing for an Absent God* demonstrates the profound differences in the storytelling styles and results of these two groups of major writers--but ultimately shows how, taken together, they offer a rich and unique American literary tradition that spans the full spectrum of doubt and faith.

Willie Masters' Lonesome Wife Aug 01 2020 Disappointed by her inattentive husband/reader, Babs engages in an exuberant display of the physical charms of language to entice an illicit new lover: a man named Gelvin in one sense, but more importantly, the reader of this "essay-novella" which, in the years since its first appearance in 1968 as a supplement to *TriQuarterly*, has attained the status of a postmodernist classic. Like Laurence Sterne and Lewis Carroll before him, Gass uses a variety of visual devices: photographs, comic-strip balloons, different typefaces, parallel story lines (sometimes three

or four to the page), even coffee stains. As Larry McCaffery has pointed out, "the lonesome lady of the book's title, who is gradually revealed to be lady language herself, creates an elaborate series of devices which she hopes will draw attention to her slighted charms [and] force the reader to confront what she literally is: a physically exciting literary text."

A Temple of Texts Apr 21 2022 From one of the most admired essayists and novelists at work today: a new collection of essays—his first since *Tests of Time*, winner of the National Book Critics Circle Award for Criticism. These twenty-five essays speak to the nature and value of writing and to the books that result from a deep commitment to the word. Here is Gass on Rilke and Gertrude Stein; on friends such as Stanley Elkin, Robert Coover, and William Gaddis; and on a company of "healthy dissidents," among them Rabelais, Elias Canetti, John Hawkes, and Gabriel García Márquez. In the title essay, Gass offers an annotated list of the fifty books that have most influenced his thinking and his work and writes about his first reaction to reading each. Among the books: Ludwig Wittgenstein's *Tractatus Logico-Philosophicus* ("A lightning bolt," Gass writes. "Philosophy was not dead after all. Philosophical ambitions were not extinguished. Philosophical beauty had not fled prose.") . . . Ben Jonson's *The Alchemist* ("A man after my own heart. He is capable of the simplest lyrical stroke, as bold and direct as a line by Matisse, but he can be complex in a manner that could cast Nabokov in the shade . . . Shakespeare may have been smarter, but he did not know as much.") . . . Gustave Flaubert's

letters (“Here I learned—and learned—and learned.”) And after reading Malory’s *Le Morte d’Arthur*, Gass writes “I began to eat books like an alien worm.” In the concluding essay, “Evil,” Gass enlarges upon the themes of artistic quality and cultural values that are central to the books he has considered, many of which seek to reveal the worst in people while admiring what they do best. As Gass writes, “The true alchemists do not change lead into gold, they change the world into words.” A Temple of Texts is Gass at his most alchemical.

World Within The Word Feb 07 2021 In this sequel to *Fiction & the Figures of Life*, one of America's most brilliant and eclectic minds examines literature, culture, writers (their lives and works), and the nature and uses of language and the written word. Included are discussions of Valéry, Henry Miller, Sartre, Freud, Faulkner, suicide, "art and order," and the transformation of language into poetry and fiction. The vividness and clarity of Gass's writing, the unabashed love and inimitable use of language-his startling metaphors, the sinuousness of his philosophy, the originality of his vision-make each essay a searching revelation of its subject, as well as an example of Gass's own singular artistry.

Reading Rilke Sep 14 2021 Presents a study of the "Duino Elegies" and reflects on the art of translating a work from another language while maintaining the true essence

The Writer in Politics Jul 12 2021 William H. Gass and Lorin Cuoco here present an edited but uncut record of the proceedings of the first international conference convened by the International Writers Center at Washington University in St. Louis. The topic—the

writer in politics—was divided into three parts: politics as material for the writers' work ("The Writer in Politics"), politics as a threatening power over the pen ("The Writer under a Politics"), and politics as a viewpoint held by writers ("The Writer with a Politics"). Major addresses were delivered by Breyten Breytenbach, a white South African who was an early critic of apartheid serving seven years in jail before being exiled from his homeland; Nuruddin Farah, the Somali author of a number of internationally recognized novels, including the trilogy *Variations on the Theme of an African Dictatorship*, who has also suffered exile; Carolyn Forché, an American poet whose experiences as a Guggenheim Fellow in El Salvador led to her noted second book of poetry, *The Country Between Us*; Antonio Skarmeta, the Chilean short story writer, screen writer, and novelist whose *Insurrection* deals with the Nicaraguan Revolution; Luisa Valenzuela, an Argentine novelist and journalist who fled her home country in 1979 and returned a decade later after the restoration of democracy only to find remnants of the former military regime still a legitimate target for her absurdist prose; and Mario Vargas Llosa, the widely acclaimed Peruvian novelist who founded Libertad, the political party under whose banner he unsuccessfully ran for president of his country. *The Writer in Politics* also includes edited transcriptions of the panel discussions that followed each of the six major addresses. Panelists included Irish poet Eavan Boland, author of seven books of poetry, including *In a Time of Violence*; Marc Chenetier, professor of American literature at l'Ecole Normale

Supérieure in Paris and translator of numerous American authors—including Gass—into French; Robert Coover, writer-in-residence at Brown University and author of such works as *Origin of the Brunists* and *A Public Burning*; Ron Himes, founder of the St. Louis Black Repertory Company, which produces African American and Third World playwrights; Liu Binyan, former special correspondent for China’s official newspaper and author of *China’s Crisis, China’s Hope*; poet Eric Pankey, whose books include *Apocrypha* and *This Reliquary World*; Anton Shammas, Palestinian Israeli author whose works include the novel *Arabesque*; and Richard Watson, professor of philosophy at Washington University and author of *The Philosopher’s Demise: Learning French* and the novel *Niagara*.

Omensetter’s Luck Aug 13 2021 Greeted as a masterpiece when it was first published in 1966, *Omensetter’s Luck* is the quirky, impressionistic, and breathtakingly original story of an ordinary community galvanized by the presence of an extraordinary man. Set in a small Ohio town in the 1890s, it chronicles - through the voices of various participants and observers - the confrontation between Brackett Omensetter, a man of preternatural goodness, and the Reverend Jethro Furber, a preacher crazed with a propensity for violent thoughts. *Omensetter’s Luck* meticulously brings to life a specific time and place as it illuminates timeless questions about life, love, good, and evil.

On Being Blue Mar 20 2022 *On Being Blue* is a book about everything blue—sex and sleaze and sadness, among other things—and about everything else. It brings us the world in

a word as only William H. Gass, among contemporary American writers, can do. Gass writes: Of the colors, blue and green have the greatest emotional range. Sad reds and melancholy yellows are difficult to turn up. Among the ancient elements, blue occurs everywhere: in ice and water, in the flame as purely as in the flower, overhead and inside caves, covering fruit and oozing out of clay. Although green enlivens the earth and mixes in the ocean, and we find it, copperish, in fire; green air, green skies, are rare. Gray and brown and widely distributed, but there are no joyful swatches of either, or any of exuberant black, sullen pink, or acquiescent orange. Blue is therefore most suitable as the color of interior life. Whether slick light sharp high bright thin quick sour new and cool or low deep sweet dark soft slow smooth heavy old and warm: blue moves easily among them all, and all profoundly qualify our states of feeling.

The Writer and Religion Oct 03 2020 “Every significant religious system stands upon a sacred text. This text is indeed its temple. Inside, its heroes and their history are enshrined. Although leaders of varying degrees of divinity are always involved in the creation of a new sect, they usually have short lives, often come to bad ends, and their influence, diluted by disciples, soon disappears as water does in sand. What the leader leaves behind is *Mein Kampf* or its equivalent: his testament. Occasionally, by the indolent, an existent text is chosen, or a compilation selected—a golden treasury. From time to time, other writings may be dubbed divine, as though knighted. This is not a simple social thing, however. It is more

important than a nation adding to its territories. Any addition to the divine canon will approve, proscribe, or admit new thoughts, new practices, and in consequence elevate different people to positions of privilege and power.”—William H. Gass These essays and panel discussions made up The Writer and Religion Conference held at Washington University in St. Louis. The six essays, all by writers of international stature, were followed by panel discussions, with audience participation.

The William H. Gass Reader Oct 27 2022 Throughout his career, William Gass relentlessly pushed at the boundaries of language, celebrating the music of the sentence and the aesthetics of the written word. Now, the best and most important of his work is collected in one volume. There are essays on Plato, Hobbes, James, Joyce, Beckett, Stein, Gaddis, Sterne, Ford Madox Ford, Thomas Mann. There are pieces that examine the inner workings of writing. There is his masterful short fiction, from the perfectly crafted novella “In Camera” to the mythical “In the Heart of the Heart of the Country.” And there are excerpts from his novels, including his magnum opus, *The Tunnel*. Taken together, this collection is a peerless, essential celebration of literature—and an invaluable guide for anyone who wants to understand how great writing works.

Garden, Ashes Apr 28 2020 *Garden, Ashes* is the remarkable account of Andi Scham's childhood during World War II, as his Jewish family traverses Eastern Europe to escape persecution. As the family moves from house to house, the novel focuses on Andi's

relationship with his father; he recounts the endless hours his father poured into the creation of his all-inclusive third edition of the Bus, Ship, Rail, and Air Travel Guide, to the bizarre sermons he delivered to his befuddled family, to his eventual disappearance and assumed death at Auschwitz. Despite the apocalyptic events fueling this family's story, Kis's writing emphasizes the specific details of life during this period, constructing a personal account of a future artist growing up under the shadow of the Nazis and in a world capable of containing a person as unique as his father.

The Art of Fiction Jan 18 2022 In this entertaining and enlightening collection David Lodge considers the art of fiction under a wide range of headings, drawing on writers as diverse as Henry James, Martin Amis, Jane Austen and James Joyce. Looking at ideas such as the Intrusive Author, Suspense, the Epistolary Novel, Magic Realism and Symbolism, and illustrating each topic with a passage taken from a classic or modern novel, David Lodge makes the richness and variety of British and American fiction accessible to the general reader. He provides essential reading for students, aspiring writers and anyone who wants to understand how fiction works.

Tests of Time May 22 2022 In *Tests of Time* (2003), Gass shares his thoughts about writing, reading, culture, history, politics, and public opinion, including essays on classic writers and contemporaries, literary "lists" and their use, the extent and cost of political influences on writers, and the First Amendment. First published by University of Chicago Press, first

edition from Dalkey Archive Press.

Biographia Literaria Jul 20 2019

The Recognitions Sep 02 2020 The book Jonathan Franzen dubbed the "ur-text of postwar fiction" and the "first great cultural critique, which, even if Heller and Pynchon hadn't read it while composing *Catch-22* and *V.*, managed to anticipate the spirit of both"—*The Recognitions* is a masterwork about art and forgery, and the increasingly thin line between the counterfeit and the fake. Gaddis anticipates by almost half a century the crisis of reality that we currently face, where the real and the virtual are combining in alarming ways, and the sources of legitimacy and power are often obscure to us.

Fiction and the Figures of Life Feb 19 2022 Essays by William H. Gass.

The Fourth Dimension of a Poem: and Other Essays Feb 25 2020 A new collection of essays by the legendary literary scholar and critic. In the year of his one-hundredth birthday, preeminent literary critic, scholar, and teacher M. H. Abrams brings us a collection of nine new and recent essays that challenge the reader to think about poetry in new ways. In these essays, three of them never before published, Abrams engages afresh with pivotal figures in intellectual and literary history, among them Kant, Keats, and Hazlitt. The centerpiece of the volume is Abrams's eloquent and incisive essay "The Fourth Dimension of a Poem" on the pleasure of reading poems aloud, accompanied by online recordings of Abrams's revelatory readings of poems such as William Wordsworth's "Surprised by Joy," Alfred

Tennyson's "Here Sleeps the Crimson Petal," and Ernest Dowson's "Cynara." The collection begins with a foreword by Abrams's former student Harold Bloom.

Life Sentences Apr 09 2021 A dazzling new collection of essays—on reading, writing, form, and thought—from one of America's master writers. It begins with the personal, both past and present. It emphasizes Gass's lifelong attachment to books and moves on to the more analytical, as he ponders the work of some of his favorite writers (among them Kafka, Nietzsche, Henry James, Gertrude Stein, Proust). He writes about a few topics equally burning but less loved (the Nobel Prize-winner and Nazi sympathizer Knut Hamsun; the Holocaust). Finally, Gass ponders theoretical matters connected with literature: form and metaphor, and specifically, one of its genetic parts—the sentence. Gass embraces the avant-garde but applies a classic standard of writing to all literature, which is clear in these essays, or, as he describes them, literary judgments and accounts. *Life Sentences* is William Gass at his Gassian best.

Fiction and the Figures of Life Dec 05 2020

Theory and Practice of Family Therapy and Counseling May 30 2020 A model for successful integration of multiple points of view, James R. Bitter's THEORY AND PRACTICE OF FAMILY THERAPY AND COUNSELING, 2E, International Edition supports the development of personal, professional, and ethical family practice. The text's concrete, empirically based approaches, as well as diagnostics and visual tools, allow

students to observe others in groups. Updated to reflect recent research and current practice, the Second Edition also includes a new chapter on Object Relations Family Therapy. Case studies, sample dialogues, and exercises help students apply the concepts they have learned.

Understanding William H. Gass Dec 25 2019 In this 5x7" guide to the work of American writer and philosopher William H. Gass, Hix, director of the School of Liberal Arts at the Kansas City Art Institute, explores parallels between Gass' fiction and nonfiction and seeks to clarify obscurities that have hindered access to his writing. He identifies psychological, metaphysical, and ethical themes and demonstrates how Gass' writings both break and follow traditions of metafiction and moral fiction. Hix has published poetry and works of criticism, and is the author of an earlier volume in this series. Annotation copyrighted by Book News, Inc., Portland, OR

Unspeakable Practices, Unnatural Acts Jun 18 2019

In the Heart of the Heart of the Country & Other Stories Mar 08 2021 Five short stories depict love, misfortune and the challenge of midwestern life.

Habitations of the Word Dec 17 2021 Brings together the author's reflections on literature, philosophy and the theory of language in pieces that examine a diversity of ideas and writers, including Emerson, Joyce, Dickens, and Pound

Cartesian Sonata May 10 2021 From the award-winning author of *The Tunnel* and *Finding a Form*--four interrelated novellas that explore Mind, Matter, and God. In the first novella,

Gass redefines Descartes' philosophy. God is a writer in a constant state of fumble. Mind is represented by a housewife who is a modern-day Cassandra. And Matter is, what (and who) else but the helpless and confused husband of Mind. In the novella that follows, the concept of salvation is explored through material possessions--a collection of kitsch--as a traveling businessman is slowly lost in the sheer surfeit of matter in a small Illinois town. In another, Gass explores the mind's ability to escape. A young woman growing up in rural Iowa finds herself losing touch with the physical world as she loses herself in the poetry of Elizabeth Bishop. And in "The Master of Secret Revenges," God appears in the form of Descartes' evil demon, Lucifer, as Gass chronicles the life of a young man named Luther and his development from his devilish youth to his demonic adulthood. A profound exploration of good and evil, philosophy and action, filled with the wit and style that have defined the work of William Gass.

The Tunnel Jan 06 2021 "Gass has produced a book that burrows inside us then wails like a beast, a book that mainlines a century's terror direct to the brain."-Voice Literary

Supplement

Cartesian Sonata and Other Novellas Oct 23 2019 From the award-winning author of *The Tunnel* and *A Temple of Texts*, come four interrelated novellas that explore good and evil, action and thought, redemption and possession. The reader will encounter here a traveling salesman who gets lost in the kitschy clutter of a small town in Illinois, a young woman in

rural Iowa who loses touch with the outside world and turns to the poetry of Elizabeth Bishop as anchor, and the coming-of-age story of a devilish young man named Luther (who might as well be called Lucifer). These stories are filled with the familiar style, brilliance, philosophy, and wit that fans of William Gass have come to expect and cherish. "The finest prose stylist in America." -Steven Moore, Washington Post "Invigorating and extremely intelligent." -New York Times Book Review "All in all, Gass is in peak form in this heady and provocative volume." -Booklist "In Cartesian Sonata, Gass once again proves he is one of the few American writers who pens sentences readers can dance in." -Bill Marx, The Boston Globe "Gass serves up an enticing mix of high-flown lyricism, sketchy narrative and momentary brilliance in his playful latest fiction. . . . Gass is an engrossing character-portraitist." -Publishers Weekly

Finding a Form Aug 25 2022 From the author of *The Tunnel* comes a new collection of essays, his first in eight years, on art, writing, nature and culture. This book is by one of the most important and brilliant thinkers at work today.

The Counterlife Jun 30 2020 Winner of the National Book Critics Circle Award and a finalist for the National Book Award *The Counterlife* is a novel unlike any that Philip Roth has written before, a book of astonishing 180-degree turns, a book of conflicting perspectives and points of view, and, by far, Roth's most radical work of fiction. *The Counterlife* is about people enacting their dreams of renewal and escape, some of them

going so far as to risk their lives to alter seemingly irreversible destinies. Every major character (and most of the minor ones) is investigating, debating, and arguing the possibility of remaking the future. Illuminating these lives in transition and guiding us through all the landscapes, familiar and foreign, where these people are seeking self-transformation, is the mind of the novelist Nathan Zuckerman. His is the skeptical, enveloping intelligence that calculates the price that's paid in the struggle to change personal fortune and to reshape history. Yet his is hardly the only voice. This is a novel in which speaking out with force and lucidity appears to be the imperative of every life. There is Henry, the forty-year-old New Jersey dentist, who risks a quintuple bypass operation in order to escape the coronary medication that renders him sexually impotent. There is Maria, the wellborn young Englishwoman, who invites the disdain of her family by marrying the American she knows will be less acceptable in Gloucestershire. There is Lippmann, the Israeli settlement leader, who contends that "everything is possible for the Jew if only he does not give ground." The action in *The Counterlife* ranges from a dentist's office in quiet suburban New Jersey to a genteel dining table in a tradition-bound English village, from a Christmas carol service in London's West End to a Sabbath evening celebration in a tiny desert settlement in Israel's occupied West Bank. Wherever they may find themselves, the characters of *The Counterlife* are tempted unceasingly by the prospect of an alternative existence that can reverse their fate.

I've Got a Little List Jan 26 2020

On Being Blue Jun 11 2021

Middle C Jul 24 2022 A literary event—the long-awaited novel, almost two decades in work, by the acclaimed author of *The Tunnel* (“The most beautiful, most complex, most disturbing novel to be published in my lifetime.”—Michael Silverblatt, *Los Angeles Times*; “An extraordinary achievement”—Michael Dirda, *The Washington Post*); *Omensetter’s Luck* (“The most important work of fiction by an American in this literary generation”—Richard Gilman, *The New Republic*); *Willie Masters’ Lonesome Wife*; and *In the Heart of the Heart of the Country* (“These stories scrape the nerve and pierce the heart. They also replenish the language.”—Eliot Fremont-Smith, *The New York Times*). Gass’s new novel moves from World War II Europe to a small town in postwar Ohio. In a series of variations, Gass gives us a mosaic of a life—futile, comic, anarchic—arranged in an array of vocabularies, altered rhythms, forms and tones, and broken pieces with music as both theme and structure, set in the key of middle C. It begins in Graz, Austria, 1938. Joseph Skizzen's father, pretending to be Jewish, leaves his country for England with his wife and two children to avoid any connection with the Nazis, who he foresees will soon take over his homeland. In London with his family for the duration of the war, he disappears under mysterious circumstances. The family is relocated to a small town in Ohio, where Joseph Skizzen grows up, becomes a decent amateur piano player, in part to cope with the

abandonment of his father, and creates as well a fantasy self—a professor with a fantasy goal: to establish the Inhumanity Museum . . . as Skizzen alternately feels wrongly accused (of what?) and is transported by his music. Skizzen is able to accept guilt for crimes against humanity and is protected by a secret self that remains sinless. *Middle C* tells the story of this journey, an investigation into the nature of human identity and the ways in which each of us is several selves, and whether any one self is more genuine than another. William Gass set out to write a novel that breaks traditional rules and denies itself easy solutions, cliff-edge suspense, and conventional surprises . . . *Middle C* is that book; a masterpiece by a beloved master.