

Jr William Gaddis

"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

Now back in print for the first time since 1969, a stunning novel about childhood, marriage, and divorce by one of the most interesting minds of the twentieth century. Dream and reality overlap in *Divorcing*, a book in which divorce is not just a question of a broken marriage but names a rift that runs right through the inner and outer worlds of Sophie Blind, its brilliant but desperate protagonist. Can the rift be mended? Perhaps in the form of a novel, one that goes back from present-day New York to Sophie's childhood in pre-World War II Budapest, that revisits the divorce between her Freudian father and her fickle mother, and finds a place for a host of further tensions and contradictions in her present life. The question that haunts *Divorcing*, however, is whether any novel can be fleet and bitter and true and light enough to gather up all the darkness of a given life. Susan Taubes's startlingly original novel was published in 1969 but largely ignored at the time; after the author's tragic early death, it was forgotten. Its republication presents a chance to discover a splintered, glancing, caustic, and lyrical work by a dazzlingly intense and inventive writer.

Gathers the artist's paintings, drawings, graphics, etchings, and posters to illustrate his life and career.

Twelve stories contemplating destiny and detailing the life of Manhattan's upper class over the course of one hundred years, from the author of *Honorable Men*. It's only twelve miles long and two miles wide, but it has more money for its area, more history packed into its relatively

brief settlement, and more emotional and intellectual energy coursing through its streets than any other place on earth. Manhattan is the setting for all of Louis Auchincloss's fiction, and it is the stage on which those New Yorkers whose roots go down to its bedrock play out the drama of their lives. From the turn of the century to our present urban follies, these stories follow the fortunes of the socially secure and powerful as they try to cope with the changes shaped by the momentous events and growing anxieties of recent decades. Taken together, the tales weave a larger pattern of human strengths and foibles that bemuses the mind and touches the heart. The elegant prose, crystalline dialogue, immense insight into the mores, preoccupations, and afflictions of the rich, and the connoisseur's sense of both art and life that are characteristic of Auchincloss—all are here, but with a depth of passion and irony exceeding anything he has accomplished in the past. Praise for *Skinny Island* “Many of Auchincloss' wealthy and WASPY protagonists, caught in such fine conflict, find it difficult to defend their dwindling kind or, conversely, to rebel against their confining values With this, his 40th book, Auchincloss has yet to exhaust his art, or his loyal readers.” —Kirkus Reviews

Winner of the Christian Gauss Award for excellence in literary scholarship from the Phi Beta Kappa Society Having excavated the world's earliest novels in his previous book, literary historian Steven Moore explores in this sequel the remarkable flowering of the novel between the years 1600 and 1800—from Don Quixote to America's first big novel, an homage to Cervantes entitled *Modern Chivalry*. This is the period of such classic novels as *Tom Jones*, *Candide*, and *Dangerous Liaisons*, but beyond the dozen or so recognized classics there are hundreds of other interesting novels that appeared then, known only to specialists: Spanish picaresques, French heroic romances, massive Chinese novels, Japanese graphic novels,

eccentric English novels, and the earliest American novels. These minor novels are not only interesting in their own right, but also provide the context needed to appreciate why the major novels were major breakthroughs. The novel experienced an explosive growth spurt during these centuries as novelists experimented with different forms and genres: epistolary novels, romances, Gothic thrillers, novels in verse, parodies, science fiction, episodic road trips, and family sagas, along with quirky, unclassifiable experiments in fiction that resemble contemporary, avant-garde works. As in his previous volume, Moore privileges the innovators and outriders, those who kept the novel novel. In the most comprehensive history of this period ever written, Moore examines over 400 novels from around the world in a lively style that is as entertaining as it is informative. Though written for a general audience, *The Novel, An Alternative History* also provides the scholarly apparatus required by the serious student of the period. This sequel, like its predecessor, is a “zestfully encyclopedic, avidly opinionated, and dazzlingly fresh history of the most 'elastic' of literary forms” (Booklist).

In *Literature and the Encounter with Immanence* Brynnar Swenson collects nine original essays that approach the relationship between literature and immanence through methodologies grounded in the philosophy of Spinoza.

A gargantuan, mind-altering comedy about the Pursuit of Happiness in America Set in an addicts' halfway house and a tennis academy, and featuring the most endearingly screwed-up family to come along in recent fiction, *Infinite Jest* explores essential questions about what entertainment is and why it has come to so dominate our lives; about how our desire for entertainment affects our need to connect with other people; and about what the pleasures we choose say about who we are. Equal parts philosophical quest and screwball comedy, *Infinite*

Bookmark File PDF Jr William Gaddis

Jest bends every rule of fiction without sacrificing for a moment its own entertainment value. It is an exuberant, uniquely American exploration of the passions that make us human - and one of those rare books that renew the idea of what a novel can do. "The next step in fiction...Edgy, accurate, and darkly witty...Think Beckett, think Pynchon, think Gaddis. Think." --Sven Birkerts, *The Atlantic*

In 1989, Steven Moore published the first scholarly study of all three of William Gaddis's novels and since then it has been generally regarded as the best book on this difficult but major writer's work. This revised and expanded edition includes new chapters on the novels Gaddis published after 1989, the National Book Award-winning *A Frolic of His Own* and the posthumous novella *Agape Agape*, along with updated introductory and concluding chapters. This introduction offers a clear discussion of all five of Gaddis's novels, providing essential biographical information, two chapters each on his most significant novels, *The Recognitions* and *J R*, and a chapter each devoted to his later three novels. A concluding chapter locates his place in American literature and notes his influence on younger writers. Each chapter focuses on the main themes of each novel and discusses the literary techniques Gaddis deployed to dramatize those themes. Since Gaddis is an erudite, allusive novelist, Moore clarifies his references and explains how they enhance his themes.

A collection of definitive letters by the National Book Award-winning author of *J R* and *A Frolic of His Own* shares insights into his boarding-school education, his years in Mexico and other countries, his struggles with family life and the factors that influenced his acclaimed novels. Called "remarkable" (*The Wall Street Journal*) and "an ambitious, colossal debut novel" (*Publishers Weekly*), Helen DeWitt's *The Last Samurai* is back in print at last Helen DeWitt's

2000 debut, *The Last Samurai*, was “destined to become a cult classic” (Miramax). The enterprising publisher sold the rights in twenty countries, so “Why not just, ‘destined to become a classic?’” (Garth Risk Hallberg) And why must cultists tell the uninitiated it has nothing to do with Tom Cruise? Sibylla, an American-at-Oxford turned loose on London, finds herself trapped as a single mother after a misguided one-night stand. High-minded principles of child-rearing work disastrously well. J. S. Mill (taught Greek at three) and Yo Yo Ma (Bach at two) claimed the methods would work with any child; when these succeed with the boy Ludo, he causes havoc at school and is home again in a month. (Is he a prodigy, a genius? Readers looking over Ludo’s shoulder find themselves easily reading Greek and more.) Lacking male role models for a fatherless boy, Sibylla turns to endless replays of Kurosawa’s masterpiece *Seven Samurai*. But Ludo is obsessed with the one thing he wants and doesn’t know: his father’s name. At eleven, inspired by his own take on the classic film, he sets out on a secret quest for the father he never knew. He’ll be punched, sliced, and threatened with retribution. He may not live to see twelve. Or he may find a real samurai and save a mother who thinks boredom a fate worse than death.

In *The Flame Alphabet*, the most maniacally gifted writer of our generation delivers a novel about how far we will go in order to protect our loved ones. The sound of children’s speech has become lethal. In the park, adults wither beneath the powerful screams of their offspring. For young parents Sam and Claire, it seems their only means of survival is to flee from their daughter, Esther. But they find it isn’t so easy to leave someone you love, even as they waste away from her malevolent speech. On the eve of their departure, Claire mysteriously disappears, and Sam, determined to find a cure for this new toxic language, presses on alone

into a foreign world to try to save his family.

William Gaddis published only four novels during his lifetime, but with those works he earned himself a reputation as one of America's greatest novelists. Less well known is Gaddis's body of excellent critical writings. Here is a wide range of his original essays, some published for the first time. From "Stop Player. Joke No. 4," Gaddis's first national publication and the basis for his projected history of the player piano, to the title essay about missed opportunities in America during the past fifty years, to "Old Foes with New Faces," an examination of the relationship between the writer and the problem of religion--this diverse collection displays the power of an autonomous literary intelligence in an age increasingly dominated by political and religious conservatism.

This story of raging comedy and despair centers on the tempestuous marriage of an heiress and a Vietnam veteran. From their "carpenter gothic" rented house, Paul sets himself up as a media consultant for Reverend Ude, an evangelist mounting a grand crusade that conveniently suits a mining combine bidding to take over an ore strike on the site of Ude's African mission. At the still center of the breakneck action--revealed in Gaddis's inimitable virtuoso dialogue—is Paul's wife, Liz, and over it all looms the shadowy figure of McCandless, a geologist from whom Paul and Liz rent their house. As Paul mishandles the situation, his wife takes the geologist to her bed and a fire and aborted assassination occur; Ude issues a call to arms as harrowing as any Jeremiad--and Armageddon comes rapidly closer. Displaying Gaddis's inimitable virtuoso dialogue, and his startling treatments of violence and sexuality, Carpenter's Gothic "shows again that Gaddis is among the first rank of contemporary American writers" (Malcolm Bradbury, *The Washington Post Book World*).

Lee Konstantinou examines irony in American literary and political life, showing how it migrated from the countercultural margins of the 1950s to the 1980s mainstream. Along the way, irony was absorbed into postmodern theory and ultimately become a target of recent writers who have moved beyond its limitations with a practice of “postirony.”

When Palmer Stoa notices the black pickup truck following him on the highway, he fears his precious Range Rover is about to be carjacked. But Twilly Spree, the man tailing Stoa, has vengeance, not sport-utility vehicles, on his mind. Idealistic, independently wealthy and pathologically short-tempered, Twilly has dedicated himself to saving Florida's wilderness from runaway destruction. He favors unambiguous political statements -- such as torching Jet-Skis or blowing up banks -- that leave his human targets shaken but re-educated. After watching Stoa blithely dump a trail of fast-food litter out the window, Twilly decides to teach him a lesson. Thus, Stoa's prized Range Rover becomes home to a horde of hungry dung beetles. Which could have been the end to it had Twilly not discovered that Stoa is one of Florida's cockiest and most powerful political fixers, whose latest project is the "malling" of a pristine Gulf Coast island. Now the real Hiaasen-variety fun begins . . . Dognapping eco-terrorists, bogus big-time hunters, a Republicans-only hooker, an infamous ex-governor who's gone back to nature, thousands of singing toads and a Labrador retriever greater than the sum of his Labrador parts -- these are only some of the denizens of Carl Hiaasen's outrageously funny new novel. Brilliantly twisted entertainment wrapped around a

powerful ecological plea, Sick Puppy gleefully lives up to its title and gives us Hiaasen at his riotous and muckraking best. BONUS: This edition includes an excerpt from Carl Hiaasen's Bad Monkey.

"The fall and maybe rise of Detroit, America's most epic urban failure, from local native and Rolling Stone reporter Mark Binelli Once America's capitalist dream town, Detroit is our country's greatest urban failure, having fallen the longest and the farthest. But the city's worst crisis yet (and that's saying something) has managed to do the unthinkable: turn the end of days into a laboratory for the future. Urban planners, land speculators, neo-pastoral agriculturalists, and utopian environmentalists--all have been drawn to Detroit's baroquely decaying, nothing-left-to-lose frontier. With an eye for both the darkly absurd and the radically new, Detroit-area native and Rolling Stone writer Mark Binelli has chronicled this convergence. Throughout the city's "museum of neglect"--its swaths of abandoned buildings, its miles of urban prairie--he tracks the signs of blight repurposed, from the school for pregnant teenagers to the killer ex-con turned street patroller, from the organic farming on empty lots to GM's wager on the Volt electric car and the mayor's realignment plan (the most ambitious on record) to move residents of half-empty neighborhoods into a viable, new urban center. Sharp and impassioned, Detroit City Is the Place to Be is alive with the sense of possibility that comes when a city hits rock bottom. Beyond the usual portrait of crime, poverty, and ruin, we glimpse a future Detroit that is smaller, less segregated, greener, economically diverse, and better

functioning--what might just be the first post-industrial city of our new century"--

A rerelease of a classic satirical work uses the reception of William Gaddis's 1955 *The Recognitions* as a case study to argue that the book-review media is an inaccurate and prejudiced system that favors safe and predictable books over works that challenge conventional literary expectations. Reprint.

A postmodern masterpiece about fraud and forgery by one of the most distinctive, accomplished novelists of the last century. *The Recognitions* is a sweeping depiction of a world in which everything that anyone recognizes as beautiful or true or good emerges as anything but: our world. The book is a masquerade, moving from New England to New York to Madrid, from the art world to the underworld, but it centers on the story of Wyatt Gwyon, the son of a New England minister, who forsakes religion to devote himself to painting, only to despair of his inspiration. In expiation, he will paint nothing but flawless copies of his revered old masters—copies, however, that find their way into the hands of a sinister financial wizard by the name of Recktall Brown, who of course sells them as the real thing. Dismissed uncomprehendingly by reviewers on publication in 1955 and ignored by the literary world for decades after, *The Recognitions* is now established as one of the great American novels, immensely ambitious and entirely unique, a book of wild, Boschian inspiration and outrageous comedy that is also profoundly serious and sad.

An introduction to the novels of American novelist William Gaddis (1922-98), who is

increasingly regarded as one of the most significant novelists of the second half of the 20th century.

An enthralling story of revolution, idealism, and a savage struggle for utopia by one of China's greatest living novelists. In 1898 reformist intellectuals in China persuaded the young emperor that it was time to transform his sclerotic empire into a prosperous modern state. The Hundred Days' Reform that followed was a moment of unprecedented change and extraordinary hope—brought to an abrupt end by a bloody military coup. Dashed expectations would contribute to the revolutionary turn that Chinese history would soon take, leading in time to the deaths of millions. *Peach Blossom Paradise*, set at the time of the reform, is the story of Xiumi, the daughter of a wealthy landowner and former government official who falls prey to insanity and disappears. Days later, a man with a gold cicada in his pocket turns up at his estate and is inexplicably welcomed as a relative. This mysterious man has a great vision of reforging China as an egalitarian utopia, and he will stop at nothing to make it real. It is his own plans, however, which come to nothing, and his “little sister” Xiumi is left to take up arms against a Confucian world in which women are chattel. Her campaign for change and her struggle to seize control over her own body are continually threatened by the violent whims of men who claim to be building paradise.

J RNew York Review of Books

Alice, Corvus, and Annabel, three misfit, motherless teenage girls, form an unlikely

circle of friendship in the Arizona desert as they search for meaning, identity, and their own individual paths in the world. By the author of *State of Grace*. Reprint. 20,000 first printing.

Cartwright is determined to discover why someone would wish to have DiGorro's innocent cinema verité film destroyed, searching through a host of clues that lie scattered from London, Stonehenge, and Corsica to New York. Reprint.

Celebrates and illuminates the legacy of one of America's most innovative and consequential 20th century novelists. In 2002, following the posthumous publication of William Gaddis's collected nonfiction and his final novel and Jonathan Franzen's lengthy attack on him in *The New Yorker*, a number of partisan articles appeared in support of Gaddis's legacy. In a review in *The London Review of Books*, critic Hal Foster suggested a reason for disparate responses to Gaddis's reputation: Gaddis's unique hybridity, his ability to "write in the gap between two dispensations,—between science and literature, theory and narrative, and —different orders of linguistic imagination.— Gaddis (1922-1998) is often cited as the link between literary modernism and postmodernism in the United States. His novels—*The Recognitions*, *JR*, *Carpenter's Gothic*, and *A Frolic of His Own*—are notable in the ways that they often restrict themselves to the language and communication systems of the worlds he portrays. Issues of corporate finance, the American legal system, economics, simulation and authenticity, bureaucracy, transportation, and mass communication

permeate his narratives in subject, setting, and method. The essays address subjects as diverse as cybernetics theory, the law, media theory, race and class, music, and the perils and benefits of globalization. The collection also contains a memoir by Gaddis's son, an unpublished interview with Gaddis from just after the publication of JR, and an essay on the Gaddis archive, newly opened at Washington University in St. Louis. The editors acknowledge that we live in an age of heightened global awareness. But as these essays testify, few American writers have illuminated as poignantly or incisively just how much the systemic forces of capitalism and mass communication have impacted individual lives and identity—imparting global dimensions to private pursuits and desires—than William Gaddis. Contributors: Normal0falsefalsefalseEN-USX-NONEX-NONEMicrosoftInternetExplorer4 Crystal Alberts, Klaus Benesch, Nicholas Brown, Stephen Burn, Jeff Bursey, Anne Furlong, Tom LeClair, Joseph McElroy, Steven Moore, Stephen Schryer, Rone Shavers, Nicholas Spencer, Joseph Tabbi, Michael Wutz, Anja Zeidler

A CLASSIC FROM THE NEW YORK TIMES BESTSELLING AUTHOR OF THE THINGS THEY CARRIED "To call *Going After Cacciato* a novel about war is like calling *Moby-Dick* a novel about whales." So wrote The New York Times of Tim O'Brien's now classic novel of Vietnam. Winner of the 1979 National Book Award, *Going After Cacciato* captures the peculiar mixture of horror and hallucination that marked this strangest of wars. In a blend of reality and fantasy, this novel tells the story of a young

soldier who one day lays down his rifle and sets off on a quixotic journey from the jungles of Indochina to the streets of Paris. In its memorable evocation of men both fleeing from and meeting the demands of battle, *Going After Cacciato* stands as much more than just a great war novel. Ultimately it's about the forces of fear and heroism that do battle in the hearts of us all. Now with Extra Libris material, including a reader's guide and bonus content

In this elegant volume, literary critics scrutinize the existing Wallace scholarship and at the same time pioneer new ways of understanding Wallace's fiction and journalism. In critical essays exploring a variety of topics—including Wallace's relationship to American literary history, his place in literary journalism, his complicated relationship to his postmodernist predecessors, the formal difficulties of his 1996 magnum opus *Infinite Jest*, his environmental imagination, and the “social life” of his fiction and nonfiction—contributors plumb sources as diverse as Amazon.com reader recommendations, professional book reviews, the 2009 *Infinite Summer* project, and the David Foster Wallace archive at the University of Texas's Harry Ransom Center. *Extraordinary Popular Delusions and the Madness of Crowds* is a study of crowd psychology by Scottish journalist Charles Mackay. The subjects of Mackay's debunking include witchcraft, alchemy, crusades, duels, economic bubbles, fortune-telling, haunted houses, the Drummer of Tedworth, the influence of politics and religion on the shapes of beards and hair, magnetizers (influence of imagination in curing disease),

murder through poisoning, prophecies, popular admiration of great thieves, popular follies of great cities, and relics. Contents: Volume 1: National Delusions: The Mississippi Scheme The South Sea Bubble The Tulipomania Relics Modern Prophecies Popular Admiration for Great Thieves Influence of Politics and Religion on the Hair and Beard Duels and Ordeals The Love of the Marvellous and the Disbelief of the True Popular Follies in Great Cities Old Price Riots The Thugs, or Phansigars Volume 2: Peculiar Follies: The Crusades The Witch Mania The Slow Poisoners Haunted Houses Volume 3: Philosophical Delusions : The Alchemysts Fortune Telling The Magnetisers

Digital and electronic technologies that act as extensions of our bodies and minds are changing how we live, think, act, and write. Some welcome these developments as bringing humans closer to unified consciousness and eternal life. Others worry that invasive globalized technologies threaten to destroy the self and the world. Whether feared or desired, these innovations provoke emotions that have long fueled the religious imagination, suggesting the presence of a latent spirituality in an era mistakenly deemed secular and posthuman. William Gaddis, Richard Powers, Mark Danielewski, and Don DeLillo are American authors who explore this phenomenon thoroughly in their work. Engaging the works of each in conversation, Mark C. Taylor discusses their sophisticated representations of new media, communications, information, and virtual technologies and their transformative effects on the self and society. He focuses on Gaddis's *The Recognitions*, Powers's *Plowing the Dark*,

Danielewski's *House of Leaves*, and DeLillo's *Underworld*, following the interplay of technology and religion in their narratives and their imagining of the transition from human to posthuman states. Their challenging ideas and inventive styles reveal the fascinating ways religious interests affect emerging technologies and how, in turn, these technologies guide spiritual aspirations. To read these novels from this perspective is to see them and the world anew.

The legendary writer's definitive story collection, and a literary event of the highest order "Powerful, important, compassionate, and full of dark humor. This is a book that will be reread with admiration and love many times over." —Vanity Fair Joy Williams has been celebrated as a master of the short story for four decades, her renown passing as a given from one generation to the next even in the shifting landscape of contemporary writing. At long last the incredible scope of her singular achievement is put on display: thirty-three stories drawn from three much-lauded collections, and another thirteen appearing here for the first time in book form. Forty-six stories in all, far and away the most comprehensive volume in her long career, showcasing her crisp, elegant prose, her dark wit, and her uncanny ability to illuminate our world through characters and situations that feel at once peculiar and foreign and disturbingly familiar. Virtually all American writers have their favorite Joy Williams stories, as do many readers of all ages,

and each one of them is available here.

Using examples from art and literature, Frantzen explores the social, political and economic implications of both real and imagined depression. Is feeling blue a symptom of the death of progress? Was the suicide of David Foster Wallace a proverbial canary in a coal mine? Margaret Thatcher once declared that there is no alternative to the social order that we now reside within. Have we accepted her slogan as a fact, and is that why so many are on Prozac and other anti-depressants? Frantzen examines the works of Michel Houellebecq, Claire Fontaine and David Foster Wallace as he seeks out an answer and a way to formulate a new future oriented left movement.

A National Book Award-winning satire about the unchecked power of American capitalism, written more than three decades before the 2008 financial crisis. At the center of J R is J R Vansant, a very average sixth grader from Long Island with torn sneakers, a runny nose, and a juvenile fascination with junk-mail get-rich-quick offers. Responding to one, he sees a small return; soon, he is running a paper empire out of a phone booth in the school hallway. Everyone from the school staff to the municipal government to the squabbling heirs of a player-piano company to the titans of Wall Street and the politicians in Washington will be caught up in the endlessly ballooning bubble of the J R Family of Companies.

First published in 1975 and winner of the National Book Award in 1976, *J R* is an appallingly funny and all-too-prophetic depiction of America's romance with finance. It is also a book about suburban development and urban decay, divorce proceedings and disputed wills, the crumbling facade of Western civilization and the impossible demands of love and art, with characters ranging from the earnest young composer Edward Bast to the berserk publicist Davidoff. Told almost entirely through dialogue, William Gaddis's novel is both a literary tour de force and an unsurpassed reckoning with the way we live now.

William Gaddis published four novels during his lifetime, immense and complex books that helped inaugurate a new movement in American letters. Now comes his final work of fiction, a subtle, concentrated culmination of his art and ideas. For more than fifty years Gaddis collected notes for a book about the mechanization of the arts, told by way of a social history of the player piano in America. In the years before his death in 1998, he distilled the whole mass into a fiction, a dramatic monologue by an elderly man with a terminal illness.

Continuing Gaddis's career-long reflection on those aspects of corporate technological culture that are uniquely destructive of the arts, *Agape Agape* is a stunning achievement from one of the indisputable masters of postwar American fiction.

A dazzling fourth novel by the author of *The Recognitions*, *Carpenter's Gothic*, and *JR* uses his considerable powers of observation and satirical sensibilities to take on the American legal system.

During his lifetime, William Gaddis (1922–1998) evaded biographical questions, never read from his work publicly, and didn't allow his photograph to appear on his books. Before his novel *J R* (1975) won Gaddis the National Book Award and some measure of renown, he had given up the bohemian world of 1950s Greenwich Village for a series of corporate jobs that both paid the bills and provided an inside view of the encroachment of market values into every corner of American culture. By illustrating the interconnectedness of Gaddis's life and work, *Tabbi*, among his foremost interpreters, demystifies the “difficult author” and shows a writer who was as attuned as any to the way Americans talk, and who sensitively chronicled the gradual commodification of artistic endeavor. Illuminating, heartbreaking, and masterful, *Tabbi*'s book gives us the most subtly drawn portrait to date of one of the twentieth century's seminal novelists.

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