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## Jr William Gaddis

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J R John Hunt Publishing  
With "Lookout Cartridge," Joseph McElroy established a reputation as one of contemporary fiction's foremost innovators and deft observers into the fissures of modern society. It is a novel of dazzling intricacy, absorbing suspense, and the highest ambition: to redeem the great claim of paranoia on the American psyche. In

trying to figure out just who is so threatened by an innocent piece of cinema verit? filmed in collaboration with a friend, Cartwright finds himself at the heart of a mystery stretching from New York and London to Corsica and Stonehenge. With each new fact he gathers, both the intricacy of the syndicate arrayed against him and what his search will cost him become alarmingly clear.

Magician of the Modern Phaidon Press

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

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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.

### *Lookout Cartridge* Infobase Publishing

The story of Chick Austin is the story, in Virgil Thomson's words, of "a whole cultural movement in one man."

Becoming director of Hartford's Wadsworth Atheneum at the age of twenty-six, Austin immediately set about to introduce modern art to America and to transform this conservative insurance capital into a cultural mecca that would become the talk of the art world during the yeasty years between the two world wars. The first in the United States to mount a major Picasso retrospective, Austin was soon acquiring works by Dalí, Mondrian, Miró, Balthus, Max Ernst, and Alexander Calder. In the museum's new theater (which he designed), he staged the premiere of the revolutionary Gertrude Stein and Virgil Thomson opera *Four Saints in Three Acts* (with an all-black cast). At Lincoln Kirstein's instigation, he brought Balanchine to America. And he embraced all the new art forms, making film, photography, architecture, and contemporary music part of the life of his museum. For his own family he built a Palladian villa (now a recently restored national historic landmark), filling it with the baroque and the Bauhaus and inviting all the locals in to see how it felt to be modern. Austin's instinct for quality proved infallible. Whether acquiring a matchless Caravaggio or a startling Dalí, he

balanced the old masters with the modern. Mounting provocative shows that linked the past to the present, he created dramatic installations--and he threw himself into everything, hanging fabrics, creating backdrops, stitching up costumes. He loved to teach, to paint, to act, to give lavish costume balls, and to dazzle audiences of all ages with his performances as a magician, the Great Osram. Brilliant at using his magician's sleight of hand, he could manipulate his conservative trustees to get what he wanted--but only up to a point. One more purchase of an incomprehensible abstract canvas, one outrageous party too many, one more shocking theatrical role, eventually led to a crisis. Never one to be idle for long, Austin left Hartford and took on a new challenge--to make an artistic triumph of the pink-and-white palace in Sarasota, Florida, known as the John and Mable Ringling Museum of Art, which housed the circus king's moldering but magnificent collection. Here is the colorful life of Chick Austin, and as we relish his audacious career--the risks he took, the successes he enjoyed along with the inevitable setbacks--we understand what a far-reaching influence he had on the way Americans look at and think about art. Not only a brilliant portrait of an extraordinary man, this wonderfully American story gives us a fascinating behind-the-scenes glimpse into the art world as it was then--and in many ways still is today.

*The Rush for Second Place* Northwestern University Press

Presents a collection of critical essays on the works

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## of William Gaddis.

**Nobody Grew but the Business** Atlantic Books (UK)

Best known for his complex and beautiful novels—regularly compared to those of Thomas Pynchon, William Gaddis, and Don DeLillo—Joseph McElroy is equally at home in the short story, having written numerous pieces over the course of his career that now, collected at last, serve as an ideal introduction to one of the most important contemporary American authors. Combining elements of classic McElroy with tantalizing stories pointing the way ahead (the spare and dangerous "No Man's Land," the lush and mischievous "The Campaign Trail"), *Night Soul and Other Stories* presents a wide range of work from a monumental artist.

William Gaddis Vintage

Best known for his epic *Lord of the Rings* trilogy and *The Hobbit*, J.R.R. Tolkien was born in British-occupied South Africa. His early life was full of action and adventure. Tolkien spent his childhood roaming the British countryside with his family and could read and write by age four. He was naturally gifted with languages and used this skill as a signals officer in World War I as well as in his fantasy writing. By creating alternate universes and inventing languages in his work he demonstrated that imaginary realms were not just for children. Fondly remembered as the "Father of High Fantasy," Tolkien's books have inspired blockbuster movies and legions of fans.

Middle C University of Alabama Press

A revelatory collection of correspondence by the lauded author of titanic American classics such as *The Recognitions* and *J R*, shedding light on his staunchly private life. **UPDATED WITH OVER TWO DOZEN NEW LETTERS AND PHOTOGRAPHS** Now recognized as one of the giants of postwar American fiction, William Gaddis shunned the spotlight during his life, which makes this collection of his letters a revelation. Beginning in 1930 when Gaddis was at boarding school and ending in September 1998, a few months before his death, these letters function as a kind of autobiography, and also reveal the extent to which he drew upon events in his life for his

fiction. Here we see him forging his first novel, *The Recognitions* (1955), while living in Mexico, fighting in a revolution in Costa Rica, and working in Spain, France, and North Africa. Over the next twenty years he struggles to find time to write the National Book Award–winning *J R* (1975) amid the complications of work and family; deals with divorce and disillusionment before reviving his career with *Carpenter's Gothic* (1985); then teaches himself enough about the law to produce *A Frolic of His Own* (1994). Resuming his lifelong obsession with mechanization and the arts, he finishes a last novel, *Agap? Agape* (published in 2002), as he lies dying. This newly revised edition includes clarifying notes by Gaddis scholar Steven Moore, as well as an afterword by the author's daughter, Sarah Gaddis.

*The Writer and Religion* American Literature

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.

**The Fictions of American Capitalism** Penguin

This collection of pithy, brilliantly acerbic pieces is a companion to *Sixty Stories*, Barthelme's earlier retrospective volume. Barthelme spotlights the idiosyncratic, haughty, sometimes downright ludicrous behavior of human beings, but it is style rather than content which takes precedence.

Who Was J. R. R. Tolkien? New York Review of Books

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"Fire the Bastards!" is a scorching attack on the book-review media using the critical reception of William Gaddis's 1955 novel "The Recognitions" as a case study.

### Night Soul and Other Stories Penguin

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 Letters of William Gaddis* Simon and Schuster

After enduring a vicious bear attack in the Russian Far East's Kamchatka

Peninsula, a French anthropologist undergoes a physical and spiritual transformation that forces her to confront the tenuous distinction between animal and human. *In the Eye of the Wild* begins with an account of the French anthropologist Nastassja Martin's near fatal run-in with a Kamchatka bear in the mountains of Siberia. Martin's professional interest is animism; she addresses philosophical questions about the relation of humankind to nature, and in her work she seeks to partake as fully as she can in the lives of the indigenous peoples she studies. Her violent encounter with the bear, however, brings her face-to-face with something entirely beyond her ken—the untamed, the nonhuman, the animal, the wild. In the course of that encounter something in the balance of her world shifts. A change takes place that she must somehow reckon with. Left severely mutilated, dazed with pain, Martin undergoes multiple operations in a provincial Russian hospital, while also being grilled by the secret police. Back in France, she finds herself back on the operating table, a source of new trauma. She realizes that the only thing for her to do is to return to Kamchatka. She must discover what it means to have become, as the Even people call it, *medka*, a person who is half human, half bear. *In the Eye of the Wild* is a fascinating, mind-altering book about terror, pain, endurance, and self-transformation, comparable in its intensity of perception and originality of style to J. A. Baker's classic *The Peregrine*. Here Nastassja Martin takes us to the farthest limits of human being.

### **Reader's Block** Holt Paperbacks

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

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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.

Rewiring the Real Deep Vellum Publishing

"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

*Omensetter's Luck* Knopf

PULITZER PRIZE FINALIST • From one of our most heralded writers comes the “poetic, disturbing, yet very funny” (The Washington Post Book World) life-and-death adventures of three misfit teenagers in the American desert. Alice, Corvus, and Annabel, each a motherless child, are an unlikely circle of friends. One filled with convictions, another with loss, the third with a worldly pragmatism, they traverse an air-conditioned landscape eccentric with signs and portents—from the preservation of the living dead in a nursing home to the presentation of the dead as living in a wildlife museum—accompanied by restless, confounded adults. A father lusts after his handsome gardener even as he's haunted (literally) by his dead wife; a heartbroken dog runs afoul of an angry neighbor; a young stroke victim drifts westward, his luck running from worse to awful; a sickly musician for whom Alice develops an attraction is drawn instead toward darker imaginings and solutions; and an aging big-game hunter finds spiritual renewal through his infatuation with an eight-year-old—the formidable Emily Bliss Pickless. With nature thoroughly routed and the ambiguities of existence on full display, life and death continue in directions both invisible and apparent. Gloriously funny and wonderfully serious, *The Quick and the Dead* limns the vagaries of love, the thirst for meaning, and the peculiar paths by which all

creatures are led to their destiny. A panorama of contemporary life and an endlessly surprising tour de force: penetrating and magical, ominous and comic, this is the most astonishing book yet in Joy Williams's illustrious career. Joy Williams belongs, James Salter has written, "in the company of Céline, Flannery O'Connor, and Margaret Atwood." *Carpenter's Gothic* Knopf

"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.

*The Quick and the Dead* Penguin

A biting satire, *JR* features JR, an eleven-year-old capitalist, who embodies

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the cash culture he grows up in. The young JR manipulates his meagre economic beginnings including a shipment of Navy surplus picnic forks, a defaulted bond issue and turns them into a massive paper empire. The novel's satiric assault upon the American Dream, and the economics it represents makes a compulsive read and the seminal American novel.

*JR: Can Art Change the World?* New York Review of Books

**A NEW YORK TIMES NOTABLE BOOK OF THE YEAR •** The selected correspondence of the brilliant poet, one of the twentieth century's last great letter writers. "I don't keep a journal, not after the first week," James Merrill asserted in a letter while on a trip around the world. "Letters have got to bear all the burden." A vivacious correspondent, whether abroad, where avid curiosity and fond memory frequently took him, or at home, he wrote eagerly and often, to family and lifelong friends, American and Greek lovers, confidants in literature and art about everything that mattered—aesthetics, opera and painting, housekeeping and cooking, the comedy of social life, the mysteries of the Ouija board and the spirit world, and psychological and moral dilemmas—in funny, dashing, unrevised missives, composed to entertain himself as well as his recipients. On a personal nemesis: "the ambivalence I live with. It worries me less and less. It becomes the very stuff of my art"; on a lunch for Wallace Stevens given by Blanche Knopf: "It had been decided by one and all that nothing but small talk would be allowed"; on romance in his late fifties: "I must stop acting like an orphan gobbling cookies in fear of the plate's being taken away"; on great books: "they burn us like radium, with their decisiveness, their terrible understanding of what happens." Merrill's daily chronicle of love and loss is unfettered, self-critical, full of good gossip, and attuned to the wicked irony, the poignant detail—a natural extension of the great poet's voice.

**William Gaddis, Jr** Penguin

"Hypnotic . . . a profoundly rewarding read." Kurt Vonnegut

**The Art of Excess** New York Review of Books

In 2002, following the posthumous publication of William Gaddis' collected nonfiction, 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' legacy. In a review in *The London Review of Books*, critic Hal Foster suggested a reason for disparate responses to Gaddis' reputation: Gaddis' 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.