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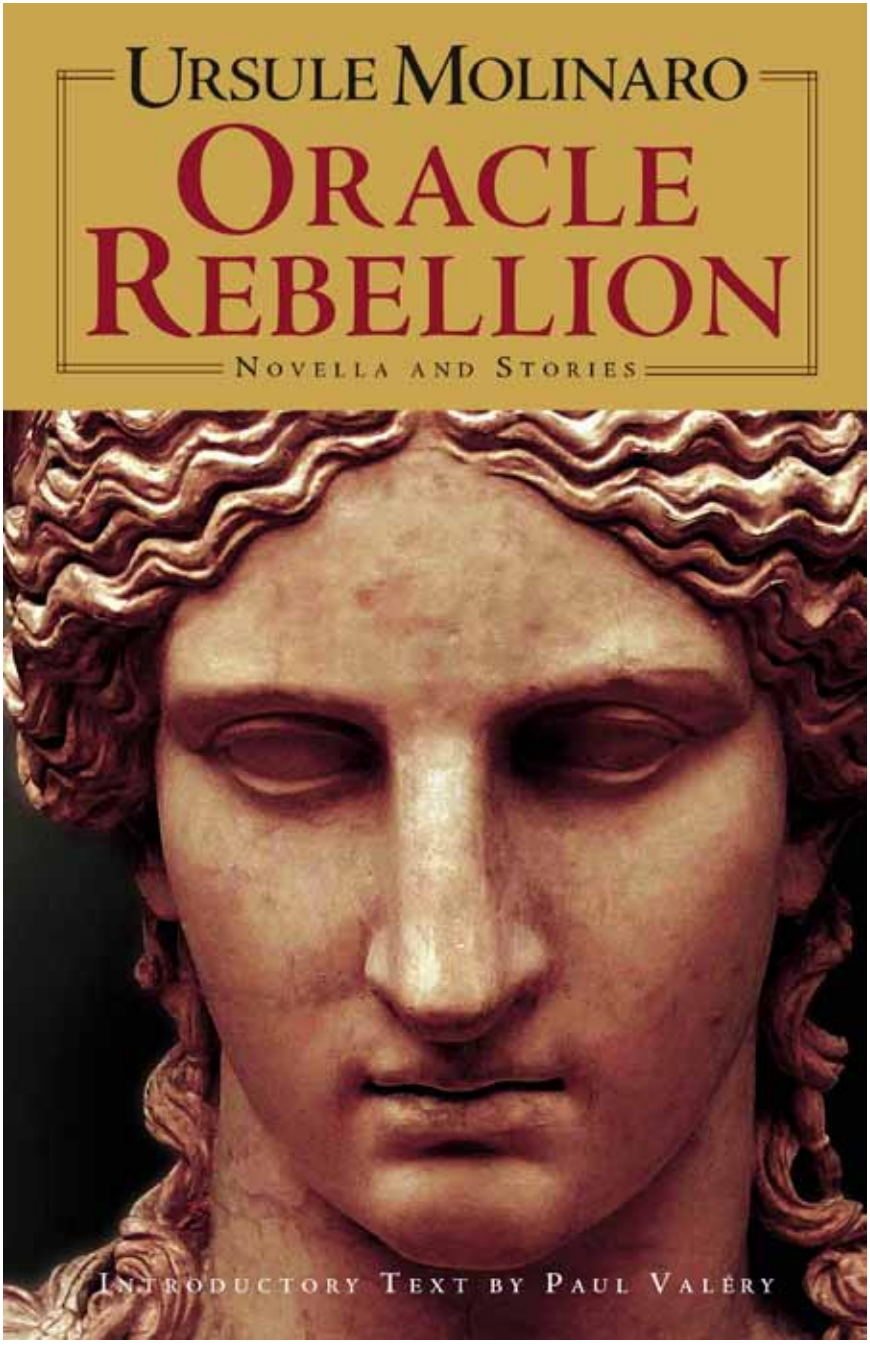


$17 trade paperback, 5.5 x 8.5", 164 pp., 978-1-62054-070-1
Rights: World

FEBRUARY 2027

Oracle Rebellion

Novella and Stories

by Ursule Molinaro

With an introductory text by Paul Valéry

At her death 25 years ago, Ursule Molinaro left behind a lately discovered treasure trove of about 1000 pages of unpublished and/or uncollected works of fiction: novellas, a full-length novel, and many short stories. A fearless writer of brilliant satire, she challenged social, political, and aesthetic conventions, and delighted at least two generations of adventurous readers. In particular, she gloried in "reimagining," or writing *through* classical mythology to reveal the structures of thought that have oppressed the social and cultural positions of women for millennia.

With *Oracle Rebellion* we launch a multi-year "print revival" out of her archives, beginning with the republication of her very popular *Jocasta Complex* novella from 30 years ago (at that time titled *Power Dreamers*) to which are added unpublished stories of Medea, Iphigenia, and Ariadne—Jocasta's doomed spiritual sisters.

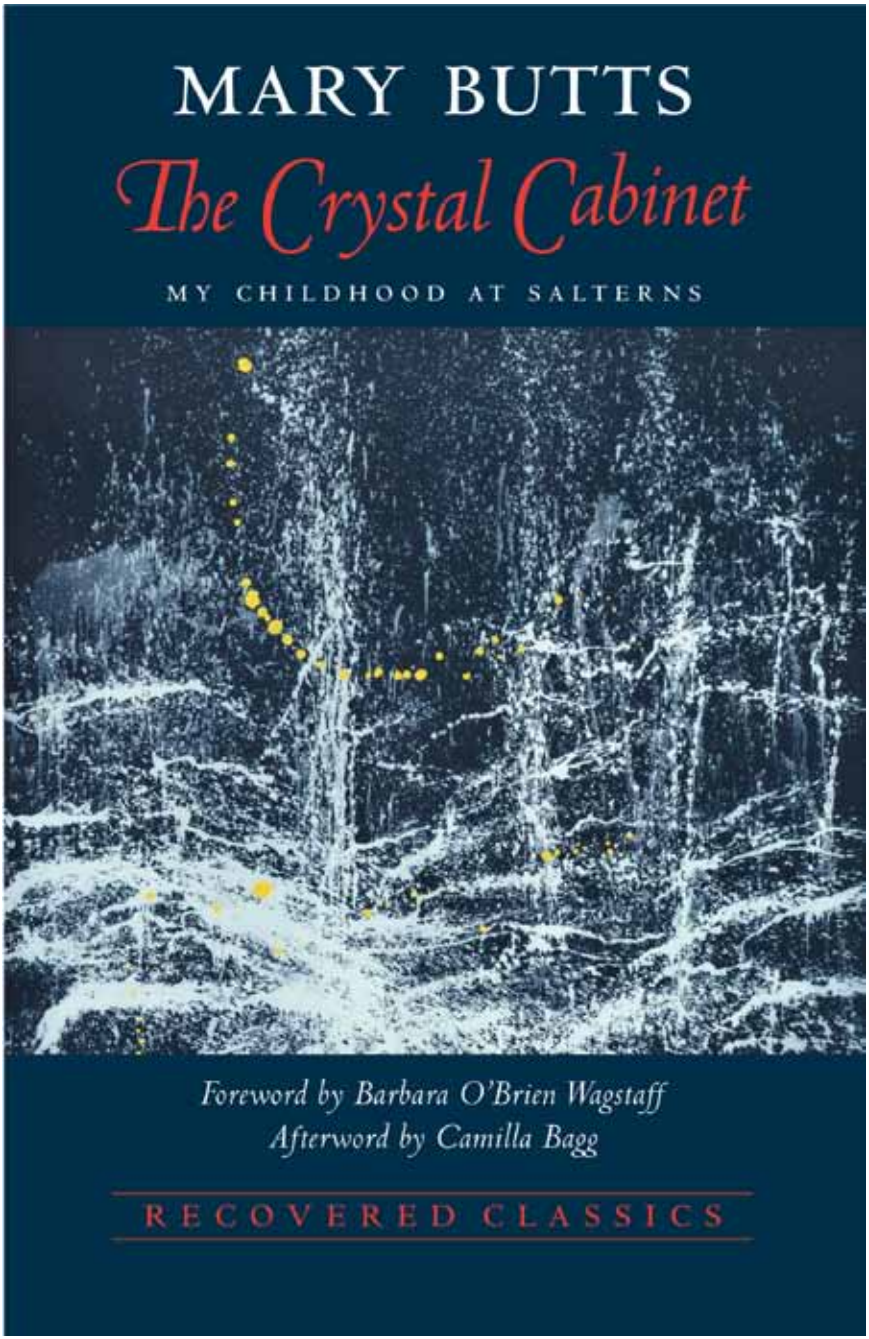
Everyone knows the tragedy of Oedipus, from his answer to the Sphinx to his blind exile. But who thinks of Jocasta as anything but a plaything of kings and gods? Here, instead, Jocasta rightfully comes to the forefront as matrilineal Queen of Thebes, a dreamer of shared power. Ruler, mother, lover — defiant of oracles and gods' wrath alike — Jocasta is an intelligent and courageous actor hopelessly entangled between totem and taboo. The voices of Jocasta and her gender-fluid palace seer Tiresias, along with letters of Oedipus and Antigone, combine to tell of the thirty-seven years in the history of the Seven-Gated City: how Jocasta becomes the woman without whom Oedipus has no story.

"One of those rare artists who can take on the myths and drama of antiquity, and spin them into something new without sacrificing their grandeur and humanity." — Elizabeth Hand, *Detroit Metro Times*

"A fascinating psychological portrait of a woman who refuses to believe she is but a puppet and who uses her intelligence and guile to try to win the chess game of the gods." — *Library Journal*

"Her works breathe a humane authenticity and emotional and political directness which is so simple and integral one wonders how these versions of the old stories have not been told before." — *The Reader's Review*

A MAJOR MODERNIST'S COMING OF AGE



Cover art: © by Pat Steir

$20 trade paperback, 5.5 x 8.5", 320 pp., 978-1-62054-064-0
Rights: World

FEBRUARY / FIRST PAPERBACK EDITION

The Crystal Cabinet

My Childhood at Salterns

by Mary Butts

Foreword by Barbara O'Brien Wagstaff Afterword by Camilla Bagg

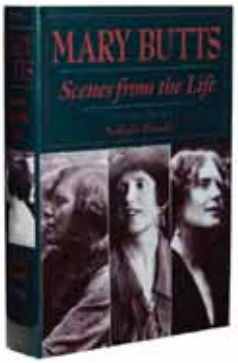
Originally issued in 1937 soon after her premature death, this lyrical and revealing memoir of her first twenty years is Butts's unintended swansong. That first edition, however, had been bowdlerized by her literary executor. For this edition, which restores the text to its original form, Barbara O'Brien Wagstaff provides a contextual foreword, and Butts's daughter Camilla Bagg adds notes, references, and photographs, as well as her own recollections of life at Salterns.

"A major memoir of girlhood and adolescence before the Great War—a work at once noble and poignant, infused with the 'brightness' and 'terror' of a quick and shimmering self."—Rachel Blau DuPlessis



"An enchanting memoir . . . Poetic, haunting, and haunted, Mary Butts's autobiography is bold and Blakean, a psychological meditation on women and nature, where stones and trees are as alive as people. The scenes where the mother burns the father's books and sells the Blake pictures are unforgettable."—Jane Marcus

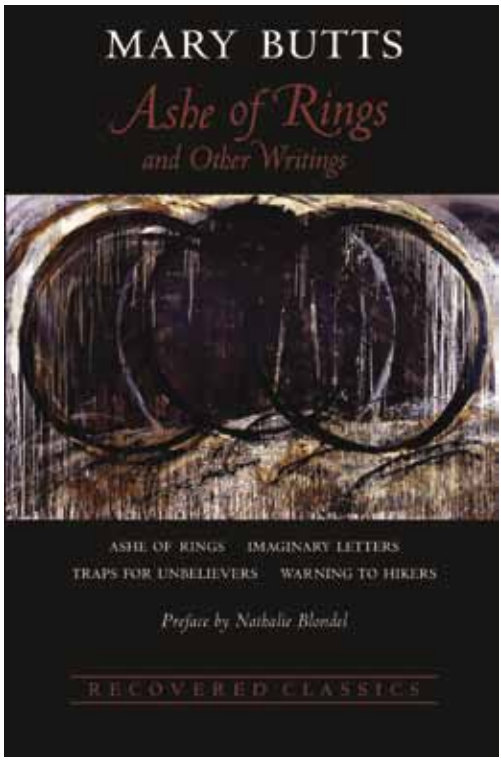
"A remarkable, bittersweet remembrance of things past, *The Crystal Cabinet* recreates a young girl's passion for learning and desire for the taste and texture of words amidst the suffocations of a proper Edwardian upbringing. Its autobiographical tension lies in its longing for a world in which she was always an outsider, a world from which she had to escape to be a writer. The prose is aglow— poetic in its lyric flight; painterly in its pictographic flow; modernist in its sparce precision." —Susan Stanford Friedman



Nathalie Blondell
Mary Butts:
Scenes from the Life
Biography
$35 cloth, 0-929701-55-0
Rights: World



The Complete Stories
$20 paper, 448 pages
978-1-62054-009-1
Preface by Bruce McPherson
Rights: World



Ashe of Rings, and Other Writings
Novel, novella, essays
$20 paper, 304 pages
5.5 x 8.5" 978-0-929701-52-3
Preface by Nathalie Blondel

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The Classical Novels
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The Taverner Novels
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Preface by Paul West
Rights: World



The Collected Essays
edited by Joel Hawkes
$30 paper, 978-1-62054-032-9
399 pages, index
Preface by Joel Hawkes
Rights: World



A Sacred Quest
The Life and Writings
ed. by Christopher Wagstaff
$25 cl, 978-0-929701-45-5
297 pages
Rights: World

Ashe of Rings, and Other Writings
by Mary Butts

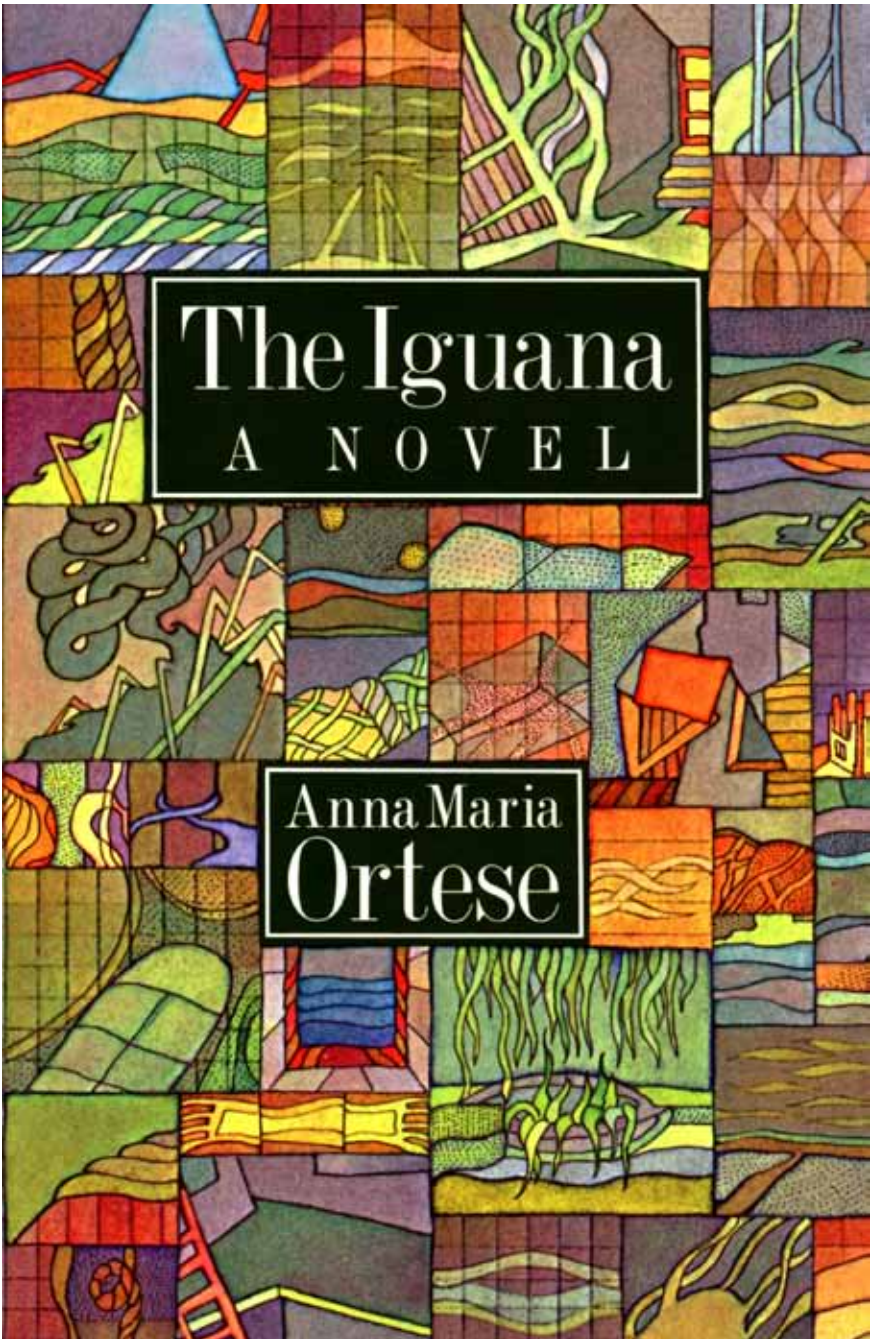
Preface by Nathalie Blondel

Encompassing the full range of Mary Butts's talents, *Ashe of Rings*, her first-published novel, was written during WWI while she was in her late-twenties. Serialized in *The Little Review* in 1921, it was issued in 1925 by Robert McAlmon's famous Contact Press. The rings of the title are Badbury Rings, a set of concentric earthworks in South Dorset. Echoing the rings with its tripartite structure, *Ashe of Rings* renders the social trauma of wartime London while evoking an occult dimension through which the actions of the protagonists reverberate symbolically. *Imaginary Letters* is a 60-page epistolary novella; it is also a lyrical prosepoem evoking all the qualities, flaws and mysteries of Russia seen through the eyes of a disappointed lover in 1920s Paris. Two long-form essays follow: *Warning to Hikers* and *Traps for Unbelievers* both appeared in 1932, and each was prescient, directly addressing the respective needs (1) for preserving the natural landscape, and (2) for retaining a capacity for spiritual renewal amid the pressures of modern life.

"Portions of *Ashe of Rings* are set against the backdrop of World War II and the novel, written in 1918-19, should be viewed alongside Forster's *Howard's End* (1910), Ford's *The Good Soldier* (1914), Lawrence's *Women in Love* (1920), and Woolf's *Mrs. Dalloway* (1925). Butts's voice is distinctive, her language innovative. Her characters (Anthony, Melitta, Vanna and Valentine Ashe; Judy Marston; the Russian artist Serge Fyodorovitch; and soldier Peter Amburton) are caught in a net of competition, personal struggle, and jealousy. Creative instincts clash with destructive impulses. Supernatural, mystical forces lie just below the surface, centered around the Rings, a prehistoric site near the Ashe family estate, a sacred place where we feel supernatural events once occurred and could again transpire."—*The Review of Contemporary Fiction*

By the time of her premature death in 1937, Mary Butts's creative work had gained a formidable reputation. Hailed for its brave originality and stylistic panache, her many stories, novels, and poems were mentioned in comparison with Katherine Mansfield, D. H. Lawrence, and T. S. Eliot. Her career was championed variously by Ezra Pound, Robert McAlmon, Ford Madox Ford, Charles Williams, Evelyn Waugh and May Sinclair. Over the last several decades there has been a resurgence of interest in Mary Butts, and, after being "lost" for more than 60 years, her work has joined such contemporaries as H.D., Djuna Barnes, Virginia Woolf, and Mina Loy in the pantheon of literary Modernism.

ORTESE'S MASTERPIECE



Cover art: © 1987 by Berty Skuber

$17 trade paperback, 198 pages, 5.5 x 8.5" 978-1-62054-069-5

Translated by Henry Martin Rights: World English

NEW PAPER EDITION

The Iguana

A novel

by Anna Maria Ortese

Translated by Henry Martin

When a Milanese count stumbles upon a desolate community of lost noblemen on an uncharted island and discovers, to his astonishment, that their ill-treated servant is actually a maiden iguana, the story of Aleardo, Estrellita and don Ilario assumes a dimension of derangement and tragic love that is among the most affecting in all of 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.'"—New York Times Book Review

"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

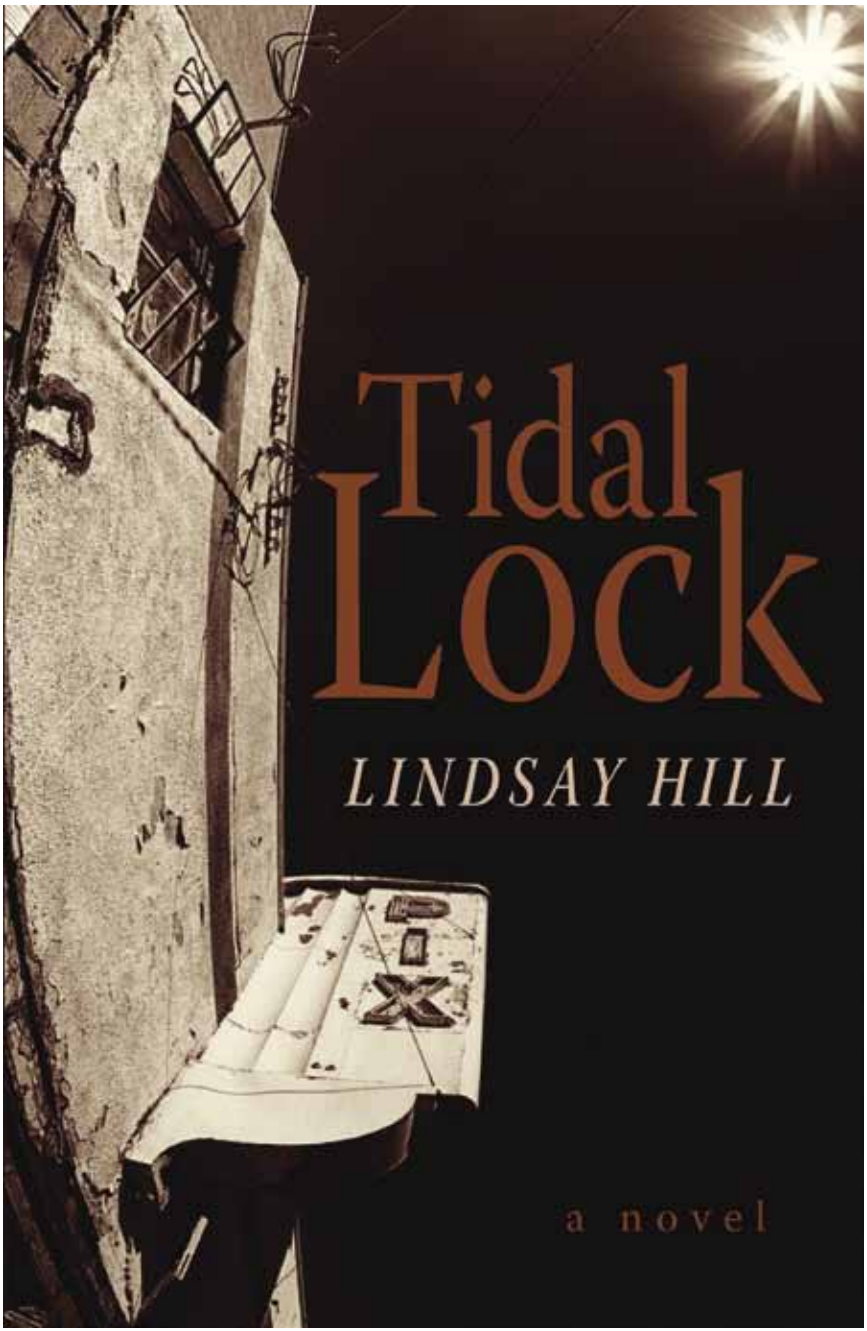
"A complex story of twists and turns, with roving aristocrats, uncharted islands, poetry, religion, introspection, philosophical debate, and a servant who is an old woman—no, a large, ancient lizard—no, a young lizard—no, a beautiful girl in a lace dress—no, a servant in grey rags."—500 Great Books by Women

"An enchanted tale of fine psychological exploration."—Andrei Codrescu, NPR * "Beautifully translated. Highly recommended."—Library Journal * "As in much Romantic poetry, the line between madness and sanity, reality and imagination, truth and fiction, is blurred."—Antioch Review * "The translator captures well Ortese's fascinating voice."—ALA Choice * "Ortese is a figure of the very first magnitude."—Bulletin du Centre d'etudes Franco-italien * "The book is a masterpiece."—Dario Bellezza





"It resembles nothing else."
—Giorgio Manganelli

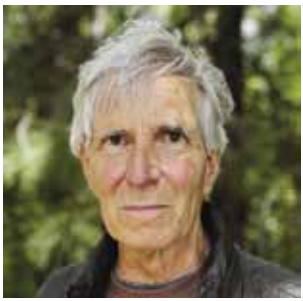


$24 clothbound, 160 pages, 5.5 x 8.5" 978-1-62054-063-3
Rights: World

Tidal Lock

A novel

by Lindsay Hill



Told in 265 brief, titled passages and gathered into four parts, *Tidal Lock* follows a mercurial young woman as she seeks to unlock the mystery of her father's disappearance years before.

Olana recounts an allegorical journey from profound disorientation to absolute clarity, at times directly addressing the reader, and ultimately sharing the discovery of her father's fate while also seeking a way back to the land of the living. "Every escape from hell is an act of imagination," she declares. *P*roceeding through startling textures and polyphonic juxtapositions, and allowing for dissonance that drives gradually yet ineluctably toward its revelatory climax, *Tidal Lock* offers the reader a challenging, provocative and exceptional narrative experience.

GOODREADS REVIEWS:

KIT MACALLISTER ★★★★★ *70 reviews December 13, 2025*

"I loved this book, although this isn't a book for everyone. *Tidal Lock* is a novel-length prose poem epic, with the feeling of an art-house film. The language is beautiful, heartbreaking, insightful and brilliant. This is a book that centers in liminal spaces, abandoned buildings, deserted streets, and the character is as desolate and haunted as the environment. So, if you're a reader of poetry, and you're up for a verrry slow burn, but emotionally rich story, you might give it a shot. Every section break in the book can be read as a standalone poem as far as I'm concerned, so it might even be worth reading several passages and seeing what appeals to you."

ANATOLY MOLOTKOV ★★★★★ *Author of 5 books February 26, 2026*

"Lindsay Hill's delightful new book is both a novel and a collection of prose poems; it describes the self as it describes the world. It insists that I come back to revisit before my own life is over."

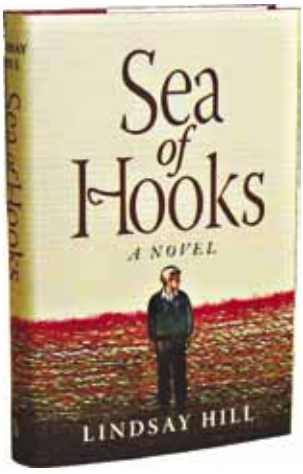
"I boarded the bus at midnight—as a second language—the second language of leaving—the one I'd been trying to speak to myself through the closed doors of closed days. I boarded the bus at midnight as a doorway opposite the doorway of the dead—in the intervals—through a sideways crack in the world."

LINDSAY HILL, a native of San Francisco, attended Bard College. Since 1974 his writings have appeared in many literary magazines and journals, and, along with the award-winning novel *Sea of Hooks*, he has published six books of poetry. He lives in Los Angeles.

Sea of Hooks

The debut novel by
Lindsay Hill

Winner: 2015 Independent Publisher Gold IPPY for Literary Fiction
Winner: 2016 Dactyl Foundation Literary Fiction Award
Finalist: 2014 Oregon Book Award
Finalist: The 2015 Chautauqua Prize
Top 10 Book of the Year in *New York Magazine* and *Publishers Weekly*



$25 hardcover
5.75 x 8.75", 352 pp.
978-1-62054-006-0
Rights: World

"I can't think of any other contemporary piece of writing that takes us as deeply into the human soul as this mysterious and powerful book." — Paul Hoover, author of *The Novel: A Poem*, and editor of *Postmodern American Poetry*

"Nearly every paragraph astonishes, every moment rich with magic and daring. Reminiscent of Robert Pirsig and Hermann Hesse in its concern with authenticity, *Sea of Hooks* also has the unbearable anguish of Kafka's diaries—making for an unforgettable trip."— *Publishers Weekly*

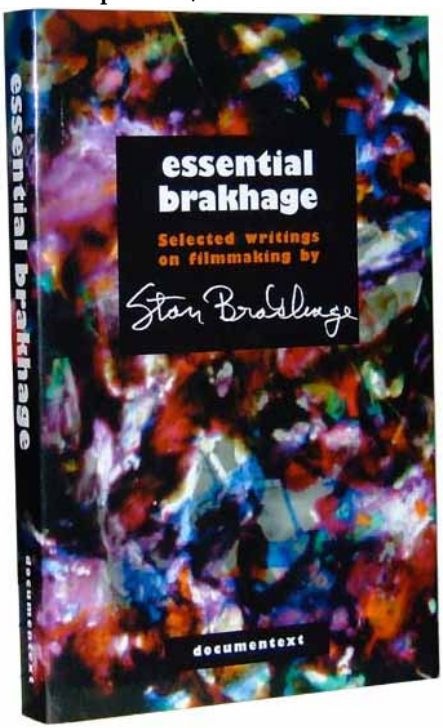
"A terrifyingly beautiful novel. I can't think of the last time a book wrapped itself around me with such instant intensity, pulling me into another space, another life, one so steeped in pain from the first paragraph—yet I couldn't put it down.... Hill excels at creating characters wounded, evil, and symnpathetic alike, in all their weird specificity, and there are mysteries...spinning lines of tension that pull you through.... And the language! He writes with the exquisite precision and economy of a poet while also stretching words and sentences to convey the near impossible.... Unbelievably, this is Hill's first novel. More believable when you know he labored on it for 20 years; it reflects the depth and richness of a life's work and love."—Maya Muir, *The Oregonian*

"*Sea of Hooks* . . . proves that the complexities of one young man's daily life, his preoccupations and his nightmares, and above all, his compassion, can be extraordinarily fascinating, suspenseful, and revelatory."—Carolyn Oliver

Essential Brakhage

Selected Writings on Filmmaking by Stan Brakhage

In the course of making nearly 400 films over 50 years, "Stan Brakhage" became synonymous with independent American filmmaking, particularly its avant-garde component. This major collection of writings draws primarily upon two long out-of-print books—*Metaphors on Vision* and *Brakhage Scrapbook*. Brakhage examines filmmaking in relation to social and professional contexts, the nature of influence and collaboration, the aesthetics of personal experience, and the conditions under which various films were made. Brakhage discusses his predecessors and contemporaries, relates film to dance and poetry, and in "A Moving Picture Giving and Taking Book" provides a manual for the novice filmmaker. Lectures, interviews, essays, and manifestos document Brakhage's personal vision and public persona.



\$20 trade paperback
5.5 x 8.5", 232 pp.
978-0-929701-64-6
Rights: World

"It is the immense achievement of Stan Brakhage . . . to make stand, move, and shine before us some of the other options of film as art. With Brakhage, film perpetually returns to its origins, perpetually renews itself in the sheer possibilities of engaging real time with the structures and rhythms of light, color, shape, resemblance, and the erasure of those things as well into the frightening, restorative darkness."—Robert Kelly

"Brakhage's great subject is the transformative possibilities of actual and imagined imagery, visionary experiences that cannot be analyzed or described in words: he negotiates the difficult territory between what Barnett Newman called 'the chaos of ecstasy' and the formal coherence necessary to art."—Fred Camper

The Managua Trilogy
by Sergio Ramírez



Volume One

The Sky Weeps for Me
Translated by Leland H. Chambers

$16 paperback
5.5 x 8.5", 256 pp.
978-1-62054-020-6
Rights: World English

Volume Two

No One Weeps for Me Now
Trans. by Daryl R. Hague

$16 paperback
5.5 x 8.5", 288 pp.
978-1-62054-050-3
Rights: World English

Volume Three

Dead Men Cast No Shadows
Trans. by Daryl R. Hague

$16 paperback
5.5 x 8.5", 285 pp.
978-1-62054-061-9
Rights: World English

Sergio Ramírez was born in Masatepe, Nicaragua in 1942. His first book was published in 1962; he earned a law degree the year after. In the 1970s he became active as leader of the Group of Twelve, consisting of intellectuals, businessmen and priests united against the Somoza regime. With the triumph of the Sandinista Revolution in 1979 he presided over the National Council of Education and in 1984 was elected vice-president of Nicaragua. In 2017 he was awarded the Cervantes Prize, the highest award for Spanish-language literature, and the only Central American author to receive this honor to date. In 2021, upon the publication of *Dead Men Cast No Shadows*, he was driven into exile in Span and later stripped of his citizenship by the Orgega dictatorship.

In post-revolutionary Nicaragua, Inspector Dolores Morales—Chief of Intelligence in the Office of Drug Investigations—seems at first an unlikely hero for Ramírez's amazing noir trilogy. Soon enough, however, the inspector and his resilient band of sidekicks solve a murder, break up an international cartel, expose police corruption, upend an oligarch's perfidy, and serve witness to the criminal actions of the country's latest despot and his minions. In these three novels Ramírez once again offers a vivid depiction of the rich and disturbing history of a vital yet conflicted nation.

The Sky Weeps for Me

"An abandoned yacht in a Nicaraguan lagoon hints at much darker crimes in this noir novel by a Nicaraguan author. . . . Colorful characters and Nicaraguan history are folded into a stylish procedural."— Kirkus Reviews

"Ramírez displays a gift for gritty and offbeat literary crime fiction. . . The grimness of the inquiry is leavened by humor, mostly provided by an ambitious orderly in the department who poses as a cleaning lady in a casino linked to the case. Ramírez balances plot and setting well, creating atmospheric tension informed by the lingering legacy of the revolution."— *Publishers Weekly*

No One Weeps for Me Now

"What makes his novel a page-turner are not its plot twists but the delightfully unique individuals Morales encounters in his probe. A playful crime yarn that lands like Raymond Chandler reimagined by Almodóvar."—*Kirkus Reviews*

"Ramírez again combines a taut thriller plot with a searing portrayal of Nicaragua and elements of magical realism with the brilliant second volume of his Managua Trilogy. . . . Ramírez vividly depicts the mean streets and peppers the perfectly hardboiled crime saga with wonderfully strange details, such as a man 'carrying an Uzi as if cradling a doll.' Readers will eagerly await the conclusion."—*Publishers Weekly*

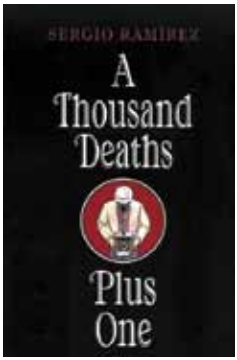
Dead Men Cast No Shadows

"The novel, episodic and long on colorful characters, often resembles a reunion. . . Banter flows, and references to pop culture and Nicaragua's recent political turmoil abound. A lively valedictory caper from an ebullient storyteller"—*Kirkus Reviews*

"[Sergio Ramírez's] life is a burning mixture of a double passion: words and justice. Words like a delirium, like a game, like a challenge, like a pleasure. Justice turned into the daily eagerness with which he loves, denies and fights for Nicaragua."—Ángeles Mastretta

A Thousand Deaths Plus One

A Novel by Sergio Ramírez
Translated by Leland H. Chambers



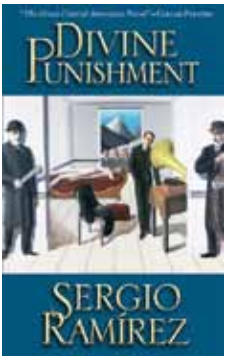
$25 clothbound
295 pp. 5.75 x 8.75"
978-0929701-87-5
Rights: World English

"This dazzling novel allows English-speaking readers to discover what others have known for years: that Sergio Ramírez is one of the world's most imaginative and gifted storytellers. Leaping across cultures, continents and centuries, populated by figures from Turgenev to Queen Victoria to a bird named Pericles, *A Thousand Deaths Plus One* pulls readers into a phantasmagorical world as vivid as any ever created by a Latin American writer."—Stephen Kinzer, author of *Blood of Brothers*

"Through a mysterious photographic exhibit in a solitary park kiosk, Sergio Ramírez introduces us to a past of crisscrossing paths where a Nicaraguan photographer leads Napoleon III into the utopian adventure of building a transoceanic canal through Central America. A novel of many worlds and many voices, *A Thousand Deaths Plus One*, is an intricate and masterful tapestry of words woven to reveal obscure yet defining historical moments and the men and women whose folly and vision shaped them."—Gioconda Belli

Divine Punishment

A Novel by Sergio Ramírez
Translated by Nick Caistor with Hebe Powell



$30 clothbound
512 pages, 5.75 x 8.75"
978-1-62054-014-5
Rights: World English

Passion, money, sex, gossip, political intrigue, medical malpractice and judicial corruption are packed into a novel that reads like a courtroom drama wrapped in yellow journalism fronting a political scandal of the first order.

"The Great Central American Novel"—Carlos Fuentes

"*Divine Punishment* is by far the best novel by Sergio Ramírez . . . and one of my favorite novels, period. Set in the Nicaraguan city of León in the 1930s, and based on a true story, it concerns the case of Oliverio Castañeda, a young charmer and social climber accused of killing neighbors, patrons, and lovers by poisoning. The convoluted affair (still used as a case study in Central American law schools) was never solved, and Ramírez himself cagily leaves it open-ended. Hilarious, riveting, beautifully constructed and written."—Dan Bellm, translator of *Central American Book of the Dead*

Shadow Talk: 25 New Fairy Tales
by Robert Kelly
Illustrated by Emma Polyakov

As C. S. Lewis aptly reminds us, "Some day you will be old enoughto start reading fairy tales again." And here they are: twenty-five new fairy tales for readers of all ages by a master fabulist and poet, accompanied by an equal number of original illustrations by a captivating artist, Emma Polyakov.



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 Seal Wife." They employ suitably beguiling entities as well: spectral foxes, a telepathic ape and antelope, shadows that speak, an odd djinn, a puzzled king, an umbrella-loving serpent, protean elves, and other visions of the ultimate reality just beyond our sight.



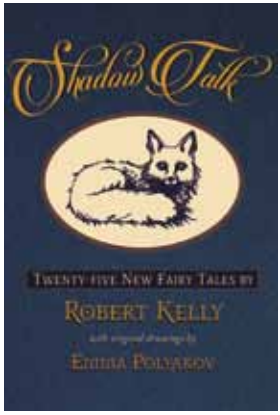
"After an inexplicable absence, how delicious to return to the fairy tale, that realm ruled by allurement, and discover a wealth of wonders: a rainbow that assures arousal, a boy who inhabits a camel, a butterfly shepherd who is also a cat! Prepare to be enchanted!"

— Rikki Ducornet, author of *Brightfellow* and *Trafik*

"*Shadow Talk* is full of deft, seemingly playful little fictions that quietly and covertly work their way under your skin. These twenty-five fairy tales bring Calvino's notion of lightness to the fairy tale genre. What results is something of a reinvention of the form that only Robert Kelly could manage."

—Brian Evenson, author of *Song for the Unraveling of the World*





$18 paperback
165 pages, 5 x 8"
25 line drawings
978-1-62054-0-46-6
Rights: World

Renato!

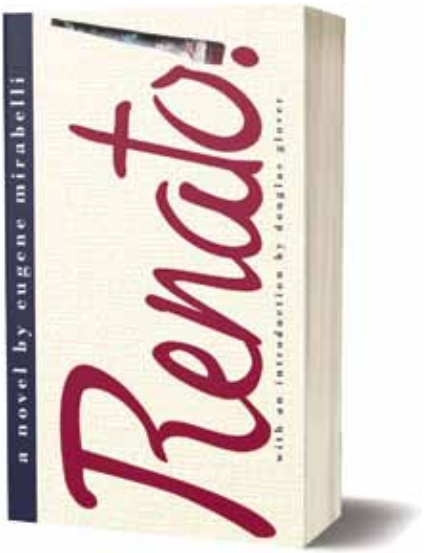
The Complete Novel

by Eugene Mirabelli

Introduction by Douglas Glover

"This multi-generational Italian-American saga is nothing short of spectacular! . . .Beautiful, hot-blooded, *Renato!* is a reminder that though the world may change as well as our respective places in it, love will ground us, should we choose to embrace it. . . . Like his protagonist, at age ninety Mr. Mirabelli has persevered through the years and the publication of this book is nothing less than what appears to be the culmination of a lifetime spent burnishing words to smooth perfection. Embrace Mr. Mirabelli's captivating work and prepare to be richly rewarded."

— *Literary Features Syndicate*



$20 paperback
592 pages, 5.5 x 8.5"
978-1-62054-042-8
Rights: World

Renato!* is "a bittersweet, beautiful story that merits wide attention . . . [and] speaks wisely to life's truths."— *Kirkus Reviews

"Mirabelli has reinvented the peculiarly Italian, extravagantly melodramatic and often comic vision—the opera—in the novel form.... He is a master of montage, sudden narrative breaks, interwoven plots and themes.... This truly is a wise and comforting book, funny and sad, wonderfully intelligent..."— Douglas Glover

"A major canvas...The real and the surreal blend together seamlessly; the love affair endures."—Nicholas Delbanco, author of *Why Writing Matters*

"A blazing magnum opus" —*Publishers Weekly*

"For anyone who loves the work of James Salter or William Trevor, Eugene Mirabelli is another writer to treasure."—Elizabeth Hand, author of *Hokolua Road* and *Hard Light*

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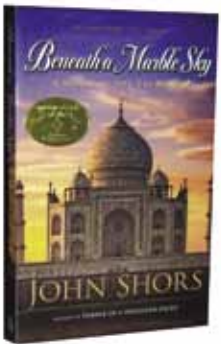

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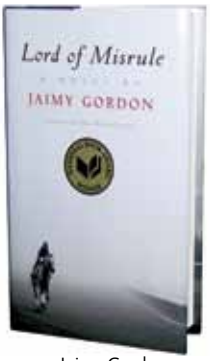

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