

Woodcutters Thomas Bernhard

Fiercely observed, often hilarious, and “reminiscent of Ibsen and Strindberg” (The New York Times Book Review), this exquisitely controversial novel was initially banned in its author’s homeland. A searing portrayal of Vienna’s bourgeoisie, it begins with the arrival of an unnamed writer at an ‘artistic dinner’ hosted by a composer and his society wife—a couple he once admired and has come to loathe. The guest of honor, a distinguished actor from the Burgtheater, is late. As the other guests wait impatiently, they are seen through the critical eye of the writer, who narrates a silent but frenzied tirade against these former friends, most of whom have been brought together by Joana, a woman they buried earlier that day. Reflections on Joana’s life and suicide are mixed with these denunciations until the famous actor arrives, bringing an explosive end to the evening that even the writer could not have seen coming.

The playwright and novelist Thomas Bernhard was one of the most widely translated and admired writers of his generation, winner of the three most coveted literary prizes in Germany. Gargoyles, one of his earliest novels, is a singular, surreal study of the nature of humanity. One morning a doctor and his son set out on daily rounds through the grim mountainous Austrian countryside. They observe the colorful characters they encounter—from an innkeeper whose wife has been murdered to a crippled musical prodigy kept in a cage—coping with physical misery, madness, and the brutality of the austere landscape. The parade of human grotesques culminates in a hundred-page monologue by an eccentric, paranoid prince, a relentlessly flowing cascade of words that is classic Bernhard.

The 1997 novel that put Horacio Castellanos Moya on the map, now published for the first time in English An expatriate professor, Vega, returns from exile in Canada to El Salvador for his mother’s funeral. A sensitive idealist and an aggrieved motor mouth, he sits at a bar with the author, Castellanos Moya, from five to seven in the evening, telling his tale and ranting against everything his country has to offer. Written in a single paragraph and alive with a fury as astringent as the wrath of Thomas Bernhard, Revulsion was first published in 1997 and earned its author death threats. Roberto Bolano called Revulsion Castellanos Moya’s darkest book and perhaps his best: “A parody of certain works by Bernhard and the kind of book that makes you laugh out loud.”

Three novellas by the European novelist--Amras, Playing Watten, and Walking--explore the psychological crisis precipitated by modern life, with two being translated into English for the first time. (General Fiction)

A Comedy

The Cheap-Eaters

On the Mountain

The Loser

The Novelist

"Walking records the conversations of the unnamed narrator and his friend Oehler while they walk, discussing anything that comes to mind but always circling back to their mutual friend Karrer, who has gone irrevocably mad."--Amazon.com.

The first collection in English of an endlessly surprising, master storyteller Like those of Kafka, Poe, Leonora Carrington, or Shirley Jackson, Amparo D á vila ' s stories are terrifying, mesmerizing, and expertly crafted—you ' ll finish each one gasping for air. With acute psychological insight, D á vila follows her characters to the limits of desire, paranoia, insomnia, and fear. She is a writer obsessed with obsession, who makes nightmares come to life through the everyday: loneliness sinks in easily like a razor-sharp knife, some sort of evil lurks in every shadow, delusion takes the form of strange and very real creatures. After reading *The Houseguest*—D á vila ' s debut collection in English—you ' ll wonder how this secret was kept for so long.

An NYRB Classics Original When the pioneering Taiwanese novelist Qiu Miaojin committed suicide in 1995 at age twenty-six, she left behind her unpublished masterpiece, *Last Words from Montmartre*. Unfolding through a series of letters written by an unnamed narrator, *Last Words* tells the story of a passionate relationship between two young women—their sexual awakening, their gradual breakup, and the devastating aftermath of their broken love. In a style that veers between extremes, from self-deprecation to pathos, compulsive repetition to rhapsodic musings, reticence to vulnerability, Qiu ' s genre-bending novel is at once a psychological thriller, a sublime romance, and the author ' s own suicide note. The letters (which, Qiu tells us, can be read in any order) leap between Paris, Taipei, and Tokyo. They display wrenching insights into what it means to live between cultures, languages, and genders—until the genderless character Zo ë appears, and the narrator ' s spiritual and physical identity is transformed. As powerfully raw and transcendent as Mishima ' s *Confessions of a Mask*, Goethe ' s *The Sorrows of Young Werther*, and Theresa Cha ' s *Dict é e*, to name but a few, *Last Words from Montmartre* proves Qiu Miaojin to be one of the finest experimentalists and modernist Chinese-language writers of our generation.

In this exuberantly satirical novel, the tutor Atzbacher has been summoned by his friend Reger to meet him in a Viennese museum. While Reger gazes at a Tintoretto portrait, Atzbacher—who fears Reger's plans to kill himself—gives us a portrait of the musicologist: his wisdom, his devotion to his wife, and his love-hate relationship with art. With characteristically acerbic wit, Bernhard exposes the pretensions and aspirations of humanity in a novel at once pessimistic and strangely exhilarating. "Bernhard's . . . most enjoyable novel."—Robert Craft, *New York Review of Books*. "Bernhard is one of the masters of contemporary European fiction."—George Steiner

The Middle Age of Mrs Eliot

The Lime Works

Histrionics

Old Masters

Essays

It is 1967. In separate wings of a Viennese hospital, two men lie bedridden. The narrator, named Thomas Bernhard, is stricken with a lung ailment; his friend Paul, nephew of the celebrated philosopher Ludwig Wittgenstein, is suffering from one of his periodic bouts of madness. As their

once-casual friendship quickens, these two eccentric men begin to discover in each other a possible antidote to their feelings of hopelessness and mortality—a spiritual symmetry forged by their shared passion for music, strange sense of humor, disgust for bourgeois Vienna, and great fear in the face of death. Part memoir, part fiction, Wittgenstein's Nephew is both a meditation on the artist's struggle to maintain a solid foothold in a world gone incomprehensibly askew, and a stunning—if not haunting—eulogy to a real-life friendship.

Instead of the book he's meant to write, Rudolph, a Viennese musicologist, produces this dark and grotesquely funny account of small woes writ large, of profound horrors detailed and rehearsed to the point of distraction. We learn of Rudolph's sister, whose help he invites, then reviles as malevolent meddling; his 'really marvelous' house, which he hates; the suspicious illness he carefully nurses; his ten-year-long attempt to write the perfect opening sentence; and, finally, his escape to the island of Majorca, which turns out to be the site of someone else's very real horror story. A brilliant and haunting tale of procrastination, failure, and despair, Concrete is a perfect example of why Thomas Bernhard is remembered as "one of the masters of contemporary European fiction" (George Steiner). "The Girl From Tim's Place" by Charles Clark Munn. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

How are we to think of satire if it has ceased to exist as a discrete genre? This study proposes a novel solution, understanding the satiric in the postwar era as a set of writing practices: figures of inversion, myth-making, and citation. By showing how writers and theorists alike deploy these devices in new contexts, this book reexamines the link between German postwar writing and the history of satire, and between literature and theory.

A Novella

The Sons

Gargoyles

Invisible Yet Enduring Lilacs

An Accounting

Thomas Bernhard (1931-1989), a literary figure of international acclaim and arguably Austria's greatest post-World War II writer,

became the first of his generation to expose unrelentingly his country's pathological denial of complicity in the Holocaust. Bernhard's writings and indeed his own biography reflect Austria's fraught efforts to define itself as a nation following the collapse of the Habsburg monarchy and the trauma of World War II. Repeatedly he scandalized the nation with novels, plays, and public statements that exposed the convoluted ways Austrians were attempting to come to terms with their Nazi past--or defiantly avoiding doing so. This book, the first comprehensive biography of Thomas Bernhard in English, examines his life and work and their intricate relationship to Austria's geographical, political, and cultural transformations in the twentieth century. While Bernhard was the scourge of his native culture, Honegger explains, he was also a product of that same culture. Appreciation of his controversial impact on his society is possible only through an understanding of the contradictions, the shame, and the achievements that mark Austrians' self-perception in the postwar years. Honegger shows that for Bernhard the theater was not only a profession but also a paradigm for his life, and that performance was the primary force animating his writing and self-construction. Even after his death, Bernhard's carefully constructed biography continues to fascinate, shock, and expose the Austrian culture at large.

Meg Eliot is the wife of a successful barrister and with that comes a lovely home in Westminster, cocktail parties and a round of charity committees. She is the model wife and her life is one of ease, contentment and privilege. All that changes though when she is suddenly left widowed after a senseless tragedy. Totally alone she is thrust into a struggle to reconstruct her life as she realises that she doesn't really know who she is anymore or who she is supposed to be. The Middle Age of Mrs Eliot follows Meg as she tries to make sense of the realities of life, of living and contemplates the future and its possibilities. What she finds is the ability to survive and, also, the joys of new friendships, new opportunities and perhaps even the idea of a new love. Described by the Daily Telegraph as 'one of fiction's great female creatures', Meg Eliot is a powerful heroine who inspired readers when she first appeared in 1958.

First published in German in 1967, these stories were written at the same time as Bernhard's early novels *Frost*, *Gargoyles* and *The Lime Works* and they display the same obsessions, restlessness and disarming mastery of language.

Thomas Bernhard was one of the most original writers of the twentieth century. His formal innovation ranks with Beckett and Kafka, his outrageously cantankerous voice recalls Dostoevsky, but his gift for lacerating, lyrical, provocative prose is incomparably his own. One of Bernhard's most acclaimed novels, *The Loser* centers on a fictional relationship between piano virtuoso Glenn Gould and two of his fellow students who feel compelled to renounce their musical ambitions in the face of Gould's incomparable genius. One commits suicide, while the other-- the obsessive, witty, and self-mocking narrator-- has retreated into obscurity. Written as a monologue in one remarkable unbroken paragraph, *The Loser* is a brilliant meditation on success, failure, genius, and fame.

Concrete

My Prizes

Goethe Dies

A Memoir

Frost

'Penetrating and satirical ... Superbly distinctive and provocative.' - New York Times An unnamed writer arrives at an dinner' hosted by a composer and his society wife: a couple he once admired, but has now come to detest. They have come together by their friend Joana's suicide, but the guest of honour, a famous actor from the Burgtheatre, is late. As the actor's arrival, little do they know that they are being subjected to the narrator's merciless scrutiny from his wing-backed chair. The actor's tirade of epic, frenzied proportions. When the star actor finally arrives, he ushers in an explosive end to the evening that was impossible to see coming. Originally banned in Thomas Bernhard's homeland, Woodcutters brutally exposes the hollow and pretentiousness of the Austrian bourgeoisie in an unforgettable firework display of humour and horror.

At the behest of his surgical mentor, a young Austrian medical student poses as a law student to journey to a remote village in order to observe Strauch, an aging painter and brother of his mentor, without letting Strauch know his true occupation. Caught up in the lives of the mad artist and a colorful assortment of local characters, in the first English edition of Woodcutters novel.

For five years, Konrad has imprisoned himself and his crippled wife in an abandoned lime works where he's conducted his experiments and prepared to write his masterwork, The Sense of Hearing. As the story begins, he's just blown the hole through the wall with the Mannlicher carbine she kept strapped to her wheelchair. The murder and the bizarre life that led to it are told through a mass of hearsay related by an unnamed life-insurance salesman in a narrative as mazy, byzantine, and mysterious as any of his works—Konrad's sanctuary and tomb.

"I have only one request," Kafka wrote to his publisher Kurt Wolff in 1913. "'The Stoker,' 'The Metamorphosis,' and 'The Sons.'" "The Stoker,' 'The Metamorphosis,' and 'The Sons' belong together, both inwardly and outwardly. There is an obvious connection among the three, and, even more important, one, for which reason I would be reluctant to forego the chance of having them published together in a book, which I would like to call 'The Sons.'"

Gathering Evidence

The World As I Found It

The Voyage

Thomas Bernhard

Correction

Thomas Bernhard, one of the most distinct, celebrated, and perverse of 20th century writers, took his own life in 1989. Perhaps the greatest Austrian writer of the 20th century, Bernhard's vision in novels like Cutting Timber was relentlessly bleak and comically nihilistic. His prose is torrential and his style unmistakable. Bernhard is the missing link between Kafka, Beckett, Michel Houellebecq and Lars von Trier; without Bernhard the literature of alienation and self-contempt would be bereft of its great practitioner. Cutting Timber: An Irritation is widely recognised as his masterpiece. Over the course of a few hours,

following a performance of Ibsen's *The Wild Duck*, we are in the company of the Auersbergers, and our narrator, who never once leaves the relative comfort of his 'wing-backed chair' where he sips at a glass of champagne. As they anticipate the arrival of the star actor, and the commencement of dinner, the narrator of *Cutting Timber* dismantles the hollow pretentiousness at the heart of the Austrian bourgeoisie. The effect is devastating; the horror only redeemed by the humour.

When Bruce Duffy's *The World As I Found It* was first published more than twenty years ago, critics and readers were bowled over by its daring reimagining of the lives of three very different men, the philosophers Bertrand Russell, G. E. Moore, and Ludwig Wittgenstein. A brilliant group portrait with the vertiginous displacements of twentieth-century life looming large in the background, Duffy's novel depicts times and places as various as Vienna 1900, the trenches of World War I, Bloomsbury, and the colleges of Cambridge, while the complicated main characters appear not only in thought and dispute but in love and despair. Wittgenstein, a strange, troubled, and troubling man of gnawing contradictions, is at the center of a novel that reminds us that the apparently abstract and formal questions that animate philosophy are nothing less than the intractable matters of life and death.

This collection of essays leads the reader into the curious and eccentric imagination of Gerald Murnane, one of the masters of contemporary Australian writing, author of the classic novel *The Plains*, and winner of the Patrick White Literary Award. Delicately argued, and finely written, they describe his dislocated youth in the suburbs of Melbourne and rural Victoria in the 1950s, his debt to writers as unlike as Adam Lindsay Gordon, Marcel Proust and Jack Kerouac, his obsession with racehorses and grasslands and the Hungarian language, and above all, his dedication to the worlds of significance that lie within, or just beyond, the familiar details of Australian life.

The Austrian playwright, novelist, and poet Thomas Bernhard (1931-89) is acknowledged as among the major writers of our times. At once pessimistic and exhilarating, Bernhard's work depicts the corruption of the modern world, the dynamics of totalitarianism, and the interplay of reality and appearance. In this stunning translation of *The Voice Imitator*, Bernhard gives us one of his most darkly comic works. A series of parable-like anecdotes—some drawn from newspaper reports, some from conversation, some from hearsay—this satire is both subtle and acerbic. What initially appear to be quaint little stories inevitably indict the sterility and callousness of modern life, not just in urban centers but everywhere. Bernhard presents an ordinary world careening into absurdity and disaster. Politicians, professionals, tourists, civil servants—the usual victims of Bernhard's inspired misanthropy—succumb one after another to madness, mishap, or suicide. The shortest piece, titled "Mail," illustrates the anonymity and alienation that have become standard in contemporary society: "For years after our mother's death, the Post Office still delivered letters that were addressed to her. The Post Office had taken no notice of her death." In his disarming, sometimes hilarious style, Bernhard delivers a lethal punch with every anecdote. George Steiner has connected Bernhard to "the great constellation of Kafka, Musil, and Broch," and John Updike has compared him to Grass, Handke, and Weiss. *The Voice Imitator* reminds us that Thomas Bernhard remains the most caustic satirist of our age.

Prose

Wittgenstein's Nephew

Revulsion: Thomas Bernhard in San Salvador

A Friendship

From the late Thomas Bernhard, arguably Austria's most influential novelist of the postwar period, and one of the greatest artists in all twentieth-century literature in the German language, his magnum opus. Extinction, Bernhard's last work of fiction, takes the form of the autobiographical testimony of Franz-Josef Murau, the intellectual black sheep of a powerful Austrian land-owning family. Murau lives in

Rome in self-imposed exile from his family, surrounded by a coterie of artistic and intellectual friends. On returning from his sister's wedding to the "wine-cork manufacturer" on the family estate of Wolfsegg, having resolved never to go home again, Murau receives a telegram informing him of the death of his parents and brother in a car crash. Not only must he now go back, he must do so as the master of Wolfsegg. And he must decide its fate. Divided into two halves, *Extinction* explores Murau's rush of memories of Wolfsegg as he stands at his Roman window considering the fateful telegram, in counterpoint to his return to Wolfsegg and the preparations for the funeral itself. Written in the seamless style for which Bernhard became famous, *Extinction* is the ultimate proof of his extraordinary literary genius. It is his summing-up against Austria's treacherous past and -- in unprecedented fashion -- a revelation of his own incredibly complex personality, of his relationship with the world in which he lived, and the one he left behind. A literary event of the first magnitude.

Fiction. Translated by Douglas Robertson. *THE CHEAP-EATERS* have been eating at the Vienna Public Kitchen for years, and true to their name, always the cheapest meals. They become the focus of Koller's scientific attention when he deviates one day from his usual path through the park, leading him to come upon the cheap-eaters and to realize that they must be the focal piece of his years-long, unwritten study of physiognomy. The narrator, a former school friend of Koller's, tells of his relationship with Koller in a single unbroken paragraph that is both dizzying and absorbing. In *Koller*, the narrator observes a "gradually ever-growing and utterly exclusive interest in thought... We can get close to such a person, but if we come into contact with him we will be repelled." Written in Bernhard's hyperbolic, darkly comic style, *THE CHEAP-EATERS* is a study of the limits of language and thought.

Although he is best known in the United States as a novelist, Austrian writer Thomas Bernhard has been hailed in Europe as one of the most significant and controversial of contemporary playwrights. George Steiner has predicted that the current era in German-language literature will be recognized as the "Bernhard period"; John Updike compares Bernhard with Kafka, Grass, Handke, and Weiss. His dark, absurdist plays can be likened to those of Beckett and Pinter, but their cultural and political concerns are distinctly Bernhard's. While Austria's recent political history lends particular credibility to Bernhard's satire, his criticisms are directed at the modern world generally; his plays grapple with questions of totalitarianism and the subjection of the individual and with notions of reality and appearance.

The narrator, a scientist working on antibodies and suffering from emotional and mental illness, meets a Persian woman, the companion of a Swiss engineer, at an office in rural Austria. For the scientist, his endless talks with the strange Asian woman mean release from his condition, but for the Persian woman, as her own circumstances deteriorate, there is only one answer. "Thomas Bernhard was one of the few major writers of the second half of this century."—Gabriel Josipovici, *Independent* "With his death, European letters lost one of its most perceptive, uncompromising voices since the war."—*Spectator* Widely acclaimed as a novelist, playwright, and poet, Thomas Bernhard (1931-89) won many of the most prestigious literary prizes of Europe, including the Austrian State Prize, the Bremen and Brückner prizes, and Le Prix Séguier.

Three Plays

The Frost

The Girl From Tim's Place

Girl, 20

The Houseguest: And Other Stories

The author chronicles his early life in this account of growing up, an unwanted child, in Austria, from the terrors of the prewar years to the anarchy of the occupation

Kingsley Amis, along with being the funniest English writer of his generation was a great chronicler of the fads and absurdities of his age. *Girl, 20* is a delightfully incisive dissection of the flower-power phase of the 1960s. Amis's antihero, Sir Roy Vandervane, a conductor and composer who bears more than a passing resemblance to Leonard Bernstein, is a pillar of the establishment who has fallen hard for promiscuity, bellbottoms, and the electric guitar. And since vain Sir Vandervane is a great success, he is also free to pursue his greatest failing: a taste for younger and younger women. Highborn hippie Sylvia (not, in fact, twenty) is his latest infatuation and a threat to his whole family, from the drama-queen wife, Kitty, to Penny, his long-suffering daughter. All this is recounted by Douglas Yandell, a music critic with his own love problems, who finds that he too has a part in this story of botched artistry, bumbling celebrity, and scheming family, in a time that for all its high-minded talk is as low and dishonest as any other.

A gathering of brilliant and viciously funny recollections from one of the twentieth century's most famous literary enfants terribles. Written in 1980 but published here for the first time, these texts tell the story of the various farces that developed around the literary prizes Thomas Bernhard received in his lifetime. Whether it was the Bremen Literature Prize, the Grillparzer Prize, or the Austrian State Prize, his participation in the acceptance ceremony—always less than gracious, it must be said—resulted in scandal (only at the awarding of the Austrian State Prize from Austria's Federal Chamber of Commerce did Bernhard feel at home: he received that one, he said, in recognition of the great example he set for shopkeeping apprentices). And the remuneration connected with the prizes presented him with opportunities for adventure—new-house and luxury-car variety. Here is a portrait of the writer as a prizewinner: laconic, sardonic, and shaking his head with biting amusement at the world and at himself. A revelatory work of dazzling comedy, the pinnacle of Bernhardian art.

Frank Delage, a middle-aged Australian, arrives in Vienna with the most daring of propositions. He has invented a revolutionary piano and means to market it to the grand old world of classical music. A chance meeting with one Amalia von Schalla brings new possibilities - a soirée, an introduction to her daughter Elisabeth, dinner with an avant-garde composer. But when the sheer audacity of his campaign dawns on him, he takes a slow boat home to the southern hemisphere. As it meanders through the Mediterranean and the Suez Canal, he is afforded ample time to reflect on tensions between the old world and the new. And, for all his travails, he is not going home empty-handed.

The Voice Imitator

In Hora Mortis

Woodcutters

Legacies of Satire in Postwar German Writing

A Novel

During the Feast of the Ascension, Sophie, a young English girl visiting Italy, meets, allows herself to be seduced by, and falls in love with Tancredi, a middle-aged architect separated from his wife. Reprint. 10,000 first printing.

WoodcuttersVintage

'In Hora Mortis', and 'Under the Iron of the Moon' are Thomas Bernhard's second and third collections of published verse.

Brisk and shockingly witty, exuberantly scatological as well as deeply wise, *The Novelist* is a delight. Jordan Castro is a rare new talent: an author highly attuned to the traditions he is working within while also offering a refreshingly fun sendup of life beset by the endless scroll. —Mary South, author of *You Will Never Be Forgotten* In Jordan Castro's inventive, funny, and surprisingly tender first novel, we follow a young man over the course of a single morning as he tries and fails to write an autobiographical novel, finding himself instead drawn into the infinite spaces of Twitter, quotidian rituals, and his own mind. The act of making coffee prompts a reflection on the limits of self-knowledge; an editor's embarrassing tweet sparks rage at the literary establishment; a meditation on first person versus third examines choice and action; an Instagram post about the ethics of having children triggers mimetic rivalry; the act of doing the dishes is at once ordinary and profound: one of the many small commitments that make up a life of stability. *The Novelist: A Novel* pays tribute to Nicholson Baker's *The Mezzanine* and Thomas Bernhard's *Woodcutters*, but in the end is a wholly original novel about language and consciousness, the internet and social media, and addiction and recovery.

The Cheap-eaters

The Making of an Austrian

Three Novellas

The Evening of the Holiday

Extinction

The scientist Roithamer has dedicated the last six years of his life to “the Cone,” an edifice of mathematically exact construction that he has erected in the center of his family’s estate in honor of his beloved sister. Not long after its completion, he takes his own life. As an unnamed friend pieces together—literally, from thousands of slips of papers and one troubling manuscript—the puzzle of Rotheimer’s breakdown, what emerges is the story of a genius ceaselessly compelled to correct and refine his perceptions until the only logical conclusion is the negation of his own soul. Considered by many critics to be Thomas Bernhard’s masterpiece, Correction is a cunningly crafted and unforgettable meditation on the tension between the desire for perfection and the knowledge that it is unattainable.

Walking

The Ends of Satire

Last Words from Montmartre

Yes

Under the Iron of the Moon : Poems