

Wittgensteins Mistress David Markson

One of the Boys Wittgenstein's Mistress Although Of Course You End Up Becoming Yourself H□tel Splendid Dept. of Speculation Malcolm Lowry's Volcano Dear Committee Members The Last Novel Mr. Potter Night Soul and Other Stories How To Read Wittgenstein Letters of William Gaddis Wittgenstein's Antiphilosophy Wittgenstein's Mistress This is Not a Tragedy Omensetter's Luck Both Flesh and Not Reader's Block The Plains It Will End with Us The Unspeakable Failures of David Foster Wallace The Desert and Its Seed Reality Hunger This is Not a Novel Fare Forward The Daily Jane Austen The Unchangeable Spots of Leopards Springer's Progress Under The Volcano The Atlas This Is Not a Novel Wittgenstein Jr Late Postmodernism Postmodern Sublime The Brief and Frightening Reign of Phil Celebrating Time Alone Wittgenstein's Mistress The Ballad of Dingus Magee Wittgenstein's Mistress Black Sun Rising

One of the Boys

Being Alone, whether by circumstance or choice, is not tragic. What is tragic, and so wasteful of the preciousness of life, is that too many of us think we are nothing alone. We seek our happiness and fulfillment, our answers, our very identity in others when we first must find it in ourselves - something we can only do alone.

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Celebrating Time Alone affirms that it's all right to be alone, to want to be alone, even to be lonely at times because the rewards of solitude can make the deprivations so worthwhile. In the fall of 1996, Lionel Fisher embarked on a cross-country journey in search of men and women who have stretched the envelope of their aloneness to Waldenesque proportions, achieving great emotional clarity in the process. He also spoke with their urban counterparts who, through necessity or choice, prefer to savor their individuality in smaller servings. In a writing style that is at once eloquent and down to earth, the author interweaves their real-life stories with his own insights and experiences to offer counsel, inspiration, and affirmation on living well alone.

Wittgenstein's Mistress

Just when one had started mourning the demise of avant-garde and postmodern fiction . . . here comes David Markson's latest 'novel' which is anything but a novel in any conventional sense of the term. Yet it manages to keep us enthralled . . . and even moved to tears at the end. And what a thrill it is to witness the performance, a real tour de force."

Although Of Course You End Up Becoming Yourself

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Wittgenstein's *Mistress* is a novel unlike anything David Markson or anyone else has ever written before. It is the story of a woman who is convinced and, astonishingly, will ultimately convince the reader as well that she is the only person left on earth. Presumably she is mad. And yet so appealing is her character, and so witty and seductive her narrative voice, that we will follow her hypnotically as she unloads the intellectual baggage of a lifetime in a series of irreverent meditations on everything and everybody from Brahms to sex to Heidegger to Helen of Troy. And as she contemplates aspects of the troubled past which have brought her to her present state--obviously a metaphor for ultimate loneliness--so too will her drama become one of the few certifiably original fictions of our time. "The novel I liked best this year," said the *Washington Times* upon the book's publication; "one dizzying, delightful, funny passage after another . . . Wittgenstein's *Mistress* gives proof positive that the experimental novel can produce high, pure works of imagination."

H^otel Splendid

The story of a young philosopher at Cambridge, whose life closely tracks with that of the historical Wittgenstein.

Dept. of Speculation

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An undiscovered modern Argentinian classic, based on the tragic lives of the renowned Raúl Barón Biza (a wealthy politician and notorious writer) and his wife Rosa Clotilde Sabattini *The Desert and Its Seed* opens with a taxi ride to the hospital: Eligia's face is disintegrating from acid thrown by her ex-husband while they signed divorce papers. Mario, her son, tries to wipe the acid from Eligia's face, but his own fingers burn. What follows is a fruitless attempt to reconstruct Eligia's face—first in Buenos Aires, thereafter in Milan. Mario, the narrator, becomes the shadow and witness of the reconstruction attempts to repair his mother's outraged flesh. In this role, he must confront his own terrible existence and identity, both of which are bound to an Argentina he sees disintegrating around him. Based on a true, tragic family story, Jorge Barón Biza's *The Desert and Its Seed* was rejected by publishers in Buenos Aires and was finally self-published in 1998, three years before the author committed suicide. Written in a captivating plain style with dark, bitter humor, *The Desert and Its Seed* has become a modern classic, published to enormous acclaim throughout the Spanish-speaking world and translated into many languages.

Malcolm Lowry's Volcano

From the acclaimed author of *Last Things* comes a slim, stunning portrait of a marriage—a beguiling rumination on the mysteries of intimacy, trust, faith, knowledge, and the condition of universal shipwreck that unites us all. ONE OF THE

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10 BEST BOOKS OF THE YEAR - THE NEW YORK TIMES BOOK REVIEW A Best Book of the Year: The New Yorker, The Boston Globe, Minneapolis Star Tribune, Vogue.com, Electric Literature, BuzzFeed In the beginning, it was easy to imagine their future. They were young and giddy, sure of themselves and of their love for each other. “Dept. of Speculation” was their code name for all the thrilling uncertainties that lay ahead. Then they got married, had a child and navigated the familiar calamities of family life—a colicky baby, a faltering relationship, stalled ambitions. When their marriage reaches a sudden breaking point, the wife tries to retrace the steps that have led them to this place, invoking everything from Kafka to the Stoics to doomed Russian cosmonauts as she analyzes what is lost and what remains. In language that shimmers with rage and longing and wit, Offill has created a brilliantly suspenseful love story—a novel to read in one sitting, even as its piercing meditations linger long after the last page.

Dear Committee Members

Focusing on works by Norman Mailer, Thomas Pynchon, Joseph McElroy, and Don DeLillo, Joseph Tabbi finds that a simultaneous attraction to and repulsion from technology has produced a powerful new mode of modern writing—the technological sublime.

The Last Novel

A landmark book, “brilliant, thoughtful” (The Atlantic) and “raw and gorgeous” (LA Times), that fast-forwards the discussion of the central artistic issues of our time, from the bestselling author of *The Thing About Life Is That One Day You'll Be Dead*. Who owns ideas? How clear is the distinction between fiction and nonfiction? Has the velocity of digital culture rendered traditional modes obsolete? Exploring these and related questions, Shields orchestrates a chorus of voices, past and present, to reframe debates about the veracity of memoir and the relevance of the novel. He argues that our culture is obsessed with “reality,” precisely because we experience hardly any, and urgently calls for new forms that embody and convey the fractured nature of contemporary experience.

Mr. Potter

Night Soul and Other Stories

"A riveting and emotionally harrowing debut about two young brothers and their physically and psychologically abusive father--One of the Boys is 160 perfect, stunning pages by a major new talent"--

How To Read Wittgenstein

Drifting somewhere between fiction, nonfiction, and memoir, the narrator, known as "Writer," takes readers on a fantastical fictional journey crammed with fascinating literary and artistic anecdotes, quotations, and cultural curiosities. Original. 25,000 first printing.

Letters of William Gaddis

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.

Wittgenstein's Antiphilosophy

A slim but powerful poetic novel that tells the expansive story of a Southern woman's memories of her mother and a vanishing world. *It Will End With Us* is Sam Savage's latest deep dive into the mind and voice of a character, and his most personal work yet. With the raw materials of language and remembrance, Eve builds a memorial to the mother who raised her, emotionally abandoned her, and

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shaped her in her own image. Eve's memories summon a childhood in rural South Carolina, a decaying house on impoverished soil, and an insular society succumbing to the influences of a wider world. "A wonderful, absorbing novel" (Atlantic Monthly) sculpted out of an "aphoristic scattering of memories—one- and two-sentence stand-alones that spill isolated down the page like little gems . . . showing us how memory works and how we make sense of our lives, drip by drip and sensation by sensation" (Library Journal). *It Will End With Us* is a portrait of a place full of hummingbirds and wild irises, but also of frustration and grief. It is the story of a family tragedy, provoked by a mother's stifled ambitions, and seized by the wide-open gaze of a child. Rarely has a novel so brief taken on so much, so powerfully. "Reading the novel can feel like admiring dewdrops on a spider's web, each paragraph and sentence glittering exquisitely. . . . Savage's is a book of the heart as much as the head. Which is itself an accomplishment of no small note: to recognize the arbitrary, degraded thing that is memory, and allow it its loveliness for all of that." —The New York Times Sunday Book Review "To call the book a novel, however, fails to acknowledge the poetry in its form." —Carolina Quarterly "A novel written in a most unusual way: a series of brief paragraphs which sometimes read like diary entries, other times like descriptions from a book of recollections. The mosaic effect is enhanced by the author's skillful use of language, his vivid, poetically-charged prose style." —Lively Arts

Wittgenstein's Mistress

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This Is Not a Tragedy examines David Markson's entire body of work, ranging from his early tongue-in-cheek Western and crime novels to contemporary classics such as Wittgenstein's Mistress and Reader's Block. Having begun in parody, Markson's writing soon began to fragment, its pieces adding up to a peculiar sort of self-portrait—doubtful and unsteady—and in the process achieving nothing less than a redefinition of the novel form. Written on the verge of silence, David Markson's fiction represents an intimate, unsettling, and unique voice in the cacophony of modern letters, and This Is Not a Tragedy charts Markson's attempts to find, in art and language, the solace denied us by life. from This Is Not a Tragedy: "How much of myself is in there? It's all me. Especially in Reader's Block, all that personal stuff re: Reader and/or Protagonist, ex-wife, ex-galfriends, children, lack of money, isolation, messed-up life, and/or some items dictated by nov-elistic necessity—and of course there is necessary invention there also, e.g., a house at a cemetery—but even little items like a couple of yellow stones from Masada or a reproduction of Giotto's Dante—I plucked up whatever was ready at hand. Is that laziness, or is it what they speak of as using what one knows? Take your pick."—David Markson to Francioise Palleau-Papin

This is Not a Tragedy

Over a millennium ago, Erna, a seismically active yet beautiful world was settled

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by colonists from far-distant Earth. But the seemingly habitable planet was fraught with perils no one could have foretold. The colonists found themselves caught in a desperate battle for survival against the fae, a terrifying natural force with the power to prey upon the human mind itself, drawing forth a person's worst nightmare images or most treasured dreams and indiscriminately giving them life. Twelve centuries after fate first stranded the colonists on Erna, mankind has achieved an uneasy stalemate, and human sorcerers manipulate the fae for their own profit, little realizing that demonic forces which feed upon such efforts are rapidly gaining in strength. Now, as the hordes of the dark fae multiply, four people—Priest, Adept, Apprentice, and Sorcerer—are about to be drawn inexorably together for a mission which will force them to confront an evil beyond their imagining, in a conflict which will put not only their own lives but the very fate of humankind in jeopardy. From the Trade Paperback edition.

Omensetter's Luck

Does the novel have a future? Questions of this kind, which are as old as the novel itself, acquired a fresh urgency at the end of the twentieth-century with the rise of new media and the relegation of literature to the margins of American culture. As a result, anxieties about readership, cultural authority and literary value have come to preoccupy a second generation of postmodern novelists. Through close analysis of several major novels of the past decade, including works by Don DeLillo, Philip

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Roth, Kathryn Davis, Jonathan Franzen and Richard Powers, Late Postmodernism examines the forces shaping contemporary literature and the remarkable strategies American writers have adopted to make sense of their place in culture.

Both Flesh and Not

From the highly acclaimed cult author of Pastoralia, comes a novella and short-story collection.

Reader's Block

The Plains

"Wittgensteins Mistress is the story of a woman who is convinced - and may ultimately convince the reader as well - that she is the only person left on earth. So appealing is her character, and so witty and seductive her narrative voice, we follow her hypnotically as she unloads the intellectual baggage of a lifetime in a series of irreverent meditations on everything from Brahms to sex to Heidegger to Helen of Troy. And as she contemplates aspects of the troubled past that have brought her to her present state, so too will her drama become one of the few

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certifiably original fictions of our time"--P. [4] of cover.

It Will End with Us

Although best known today for his singular, stunning "anti-novels" dazzlingly conjured from anecdotes, quotes, and small thoughts, in his early days David Markson paid the rent by writing punchy, highly dramatic fictions. On the heels of a new double edition of his steamy noirs *Epitaph for a Tramp* and *Epitaph for a Deadbeat* comes a new edition of his 1965 classic *The Ballad of Dingus Magee*, whose subtitle "Immortal True Saga of the Most Notorious and Desperate Bad Man of the Olden Days, his Blood-Shedding, his Ruination of Poor Helpless Females, & Cetera" gives readers a hint of the raucous sensibility at work here. Brimming with blasphemy, bullets, and bordellos, this hilarious tale, which inspired the Frank Sinatra movie *Dirty Dingus McGee*, shows the early Markson at his outrageous best, taking down, as *Playboy* put it, "the breeches of the Old West and blast[ing] what's exposed with buckshot."

The Unspeakable Failures of David Foster Wallace

SOON TO BE A MAJOR MOTION PICTURE, STARRING JASON SEGAL AND JESSE EISENBERG, DIRECTED BY JAMES PONSOLDT An indelible portrait of David Foster

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Wallace, by turns funny and inspiring, based on a five-day trip with award-winning writer David Lipsky during Wallace's Infinite Jest tour. In David Lipsky's view, David Foster Wallace was the best young writer in America. Wallace's pieces for Harper's magazine in the '90s were, according to Lipsky, "like hearing for the first time the brain voice of everybody I knew: Here was how we all talked, experienced, thought. It was like smelling the damp in the air, seeing the first flash from a storm a mile away. You knew something gigantic was coming." Then Rolling Stone sent Lipsky to join Wallace on the last leg of his book tour for Infinite Jest, the novel that made him internationally famous. They lose to each other at chess. They get iced-in at an airport. They dash to Chicago to catch a make-up flight. They endure a terrible reader's escort in Minneapolis. Wallace does a reading, a signing, an NPR appearance. Wallace gives in and imbibes titanic amounts of hotel television (what he calls an "orgy of spectation"). They fly back to Illinois, drive home, walk Wallace's dogs. Amid these everyday events, Wallace tells Lipsky remarkable things—everything he can about his life, how he feels, what he thinks, what terrifies and fascinates and confounds him—in the writing voice Lipsky had come to love. Lipsky took notes, stopped envying him, and came to feel about him—that grateful, awake feeling—the same way he felt about Infinite Jest. Then Lipsky heads to the airport, and Wallace goes to a dance at a Baptist church. A biography in five days, *Although Of Course You End Up Becoming Yourself* is David Foster Wallace as few experienced this great American writer. Told in his own words, here is Wallace's own story, and his astonishing, humane, alert way of looking at the

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world; here are stories of being a young writer—of being young generally—trying to knit together your ideas of who you should be and who other people expect you to be, and of being young in March of 1996. And of what it was like to be with and—as he tells it—what it was like to become David Foster Wallace. "If you can think of times in your life that you've treated people with extraordinary decency and love, and pure uninterested concern, just because they were valuable as human beings. The ability to do that with ourselves. To treat ourselves the way we would treat a really good, precious friend. Or a tiny child of ours that we absolutely loved more than life itself. And I think it's probably possible to achieve that. I think part of the job we're here for is to learn how to do it. I know that sounds a little pious." —David Foster Wallace From the Trade Paperback edition.

The Desert and Its Seed

The story of an ordinary man, his century, and his home: "Kincaid's most poetic and affecting novel to date" (Robert Antoni, *The Washington Post Book World*) Jamaica Kincaid's first obsession, the island of Antigua, comes vibrantly to life under the gaze of Mr. Potter, an illiterate taxi chauffeur who makes his living along the roads that pass through the only towns he has ever seen and the graveyard where he will be buried. The sun shines squarely overhead, the ocean lies on every side, and suppressed passion fills the air. Ignoring the legacy of his father, a poor fisherman, and his mother, who committed suicide, Mr. Potter struggles to live at

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ease amid his surroundings: to purchase a car, to have girlfriends, and to shake off the encumbrance of his daughters—one of whom will return to Antigua after he dies and tell his story with equal measures of distance and sympathy. In Mr. Potter, Kincaid breathes life into a figure unlike any other in contemporary fiction, an individual consciousness emerging gloriously out of an unexamined life.

Reality Hunger

"Alive with the pleasures of language . . . terribly funny, formidably intelligent."—Washington Post

This is Not a Novel

Fare Forward

This haunting novel is a classic of Australian literature. A nameless young man arrives on the plains and begins to document the strange and rich culture of the plains families. As his story unfolds, the novel becomes, in the words of Murray Bail: a mirage of landscape, memory, love and literature itself.

The Daily Jane Austen

Brilliant, dazzling, never-before-collected nonfiction writings by "one of America's most daring and talented writers." (Los Angeles Times Book Review). Both *Flesh and Not* gathers fifteen of Wallace's seminal essays, all published in book form for the first time. Never has Wallace's seemingly endless curiosity been more evident than in this compilation of work spanning nearly 20 years of writing. Here, Wallace turns his critical eye with equal enthusiasm toward Roger Federer and Jorge Luis Borges; *Terminator 2* and *The Best of the Prose Poem*; the nature of being a fiction writer and the quandary of defining the essay; the best underappreciated novels and the English language's most irksome misused words; and much more. Both *Flesh and Not* restores Wallace's essays as originally written, and it includes a selection from his personal vocabulary list, an assembly of unusual words and definitions.

The Unchangeable Spots of Leopards

New stories from a master of American fiction.

Springer's Progress

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Alain Badiou takes on the standard bearer of the “linguistic turn” in modern philosophy, and anatomizes the “anti-philosophy” of Ludwig Wittgenstein, in his *Tractatus Logico-Philosophicus*. Addressing the crucial moment where Wittgenstein argues that much has to be passed over in silence—showing what cannot be said, after accepting the limits of language and meaning—Badiou argues that this mystical act reduces logic to rhetoric, truth to an effect of language games, and philosophy to a series of esoteric aphorisms. In the course of his interrogation of Wittgenstein’s anti-philosophy, Badiou sets out and refines his own definitions of the universal truths that condition philosophy. Bruno Bosteels’ introduction shows that this encounter with Wittgenstein is central to Badiou’s overall project—and that a continuing dialogue with the exemplar of anti-philosophy is crucial for contemporary philosophy.

Under The Volcano

An omnibus of three essential, darkly humorous novels from a master of his own, unique genre and an influential voice in contemporary literature. David Markson’s unique novels earned him praise from the likes of Kurt Vonnegut and David Foster Wallace, Ann Beattie and Zadie Smith. Markson created his own personal genre. With crackling wit distilled into incantatory streams of thought on art, life, and death, Markson’s work has delighted and astonished readers for decades. This essential collection brings together in one volume *This Is Not a Novel*, *Vanishing*

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Point, and *The Last Novel*. In *This Is Not a Novel*, readers meet an author, called only “Writer,” who is weary unto death of making up stories, and yet is determined to seduce the reader into turning pages and getting somewhere. *Vanishing Point* introduces us to “Author,” who sets out to transform shoeboxes crammed with note cards into a novel. In *The Last Novel*, we find an elderly author (referred to only as “Novelist”) who announces that, since this will be his final effort, he possesses “carte blanche to do anything he damn well pleases.” United by their focus on the trials, calamities, absurdities and even tragedies of the creative life, these novels demonstrate David Markson’s extraordinary intellectual richness—leaving readers, time after time, with the most indisputably original of reading experiences . . . “a drift toward the momentary reconciliation of art, intellect, and mortality” (Publishers Weekly).

The Atlas

In this first-ever book of letters by novelist David Markson—a quintessential “writer’s writer” whose work David Foster Wallace once lauded as “pretty much the high point of experimental fiction in this country”—readers will experience Markson at his wittiest and warmest. Poet Laura Sims shares her correspondence with him, which began with an impassioned fan letter in 2003 and ended with his death in 2010, finally allowing a glimpse into the personal world of this solitary man who found his life’s solace in literature. The letters trace the growth of a genuine and

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moving friendship between two writers at very different stages; in them we see Markson grapple, humorously, with the indignities of old age and poor health, and reminisce about his early days as a key literary figure in the Greenwich Village scene of the 1950s and 60s. At the same time, he sincerely celebrates Sims's marriage and the first milestones of her career as a poet. The book is full of engaging commentary on life, love, and the writing life. Markson reveals himself to be casually erudite, caustically funny, lovably cantankerous, and always entertaining. This volume marks a significant contribution to our understanding and appreciation of Markson's indubitably important and affecting body of work and will be a delight for his longtime fans as well as those just now discovering him.

This Is Not a Novel

Haunted by the successes of a long-time rival and unable to let go of his love for a woman who got away, an aspiring writer, determined to discover and tell the truth about the trio's falling out, struggles to untangle a complicated web of lies.

Wittgenstein Jr

The woman who owns the once proud Hotel Splendid is burdened with the care of

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her sickly and selfish sisters, and is forced to battle the elements as her now-decaying hotel is about to be swallowed up by an encroaching swamp

Late Postmodernism

A debut novel set in a rural American town, where Brackett Omensetter arrives, with his wife, family, and all earthly belongings. It soon becomes apparent that he is someone out of the ordinary as he sets in motion a wave of violent emotions in the once tranquil community. A PENGUIN TWENTIETH-CENTURY CLASSIC.

Postmodern Sublime

"Pretty much the high point of experimental fiction in this country."-David Foster Wallace

The Brief and Frightening Reign of Phil

A Best Book of the Year: NPR and Boston Globe Finally a novel that puts the "pissed" back into "epistolary." Jason Fitger is a beleaguered professor of creative writing and literature at Payne University, a small and not very distinguished liberal arts college in the midwest. His department is facing draconian cuts and squalid

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quarters, while one floor above them the Economics Department is getting lavishly remodeled offices. His once-promising writing career is in the doldrums, as is his romantic life, in part as the result of his unwise use of his private affairs for his novels. His star (he thinks) student can't catch a break with his brilliant (he thinks) work Accountant in a Bordello, based on Melville's Bartleby. In short, his life is a tale of woe, and the vehicle this droll and inventive novel uses to tell that tale is a series of hilarious letters of recommendation that Fitger is endlessly called upon by his students and colleagues to produce, each one of which is a small masterpiece of high dudgeon, low spirits, and passive-aggressive strategies. We recommend Dear Committee Members to you in the strongest possible terms. From the Trade Paperback edition.

Celebrating Time Alone

Though Wittgenstein wrote on the same subjects that dominate the work of other analytic philosophers - the nature of logic, the limits of language, the analysis of meaning - he did so in a peculiarly poetic style that separates his work sharply from that of his peers and makes the question of how to read him particularly pertinent. At the root of Wittgenstein's thought, Ray Monk argues, is a determination to resist the scientism characteristic of our age, a determination to insist on the integrity and the autonomy of non-scientific forms of understanding. The kind of understanding we seek in philosophy, Wittgenstein tried to make clear,

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is similar to the kind we might seek of a person, a piece of music, or, indeed, a poem. Extracts are taken from Tractatus Logico-Philosophicus and from a range of writings, including Philosophical Investigations, The Blue and Brown Books and Last Writings on the Philosophy of Psychology.

Wittgenstein's Mistress

Hailed by Newsday as "the most unconventional--and possibly the most exciting and imaginative--novelist at work today," William T. Vollmann has also established himself as an intrepid journalist willing to go to the hottest spots on the planet. Here he draws on these formidable talents to create a web of fifty-three interconnected tales, what he calls "a piecemeal atlas of the world I think in." Set in locales from Phnom Penh to Sarajevo, Mogadishu to New York, and provocatively combining autobiography with invention, fantasy with reportage, these stories examine poverty, violence, and loss even as they celebrate the beauty of landscape, the thrill of the alien, the infinitely precious pain of love. The Atlas brings to life a fascinating array of human beings: an old Inuit walrus-hunter, urban aborigines in Sydney, a crack-addicted prostitute, and even Vollmann himself.

The Ballad of Dingus Magee

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"A critical overview of the writing of David Foster Wallace, taking his persistent interests in philosophy, language and plurality as points of departure"--

Wittgenstein's Mistress

It is a truth universally acknowledged that Jane Austen is eminently, delightfully, and delectably quotable. This truth goes far beyond the first line of *Pride and Prejudice*, which has muscled out many other excellent sentences. So many gems of wit and wisdom from her novels deserve to be better known, from *Northanger Abbey* on its lovable, naive heroine--"if adventures will not befall a young lady in her own village, she must seek them abroad"--to *Persuasion*'s moving lines of love from its regret-filled hero: "You pierce my soul. I am half agony, half hope. Tell me not that I am too late." Devoney Looser, a.k.a. *Stone Cold Jane Austen*, has drawn 378 genuine, Austen-authored passages from across the canon, resulting in an anthology that is compulsively readable and repeatable. Whether you approach the collection on a one-a-day model or in a satisfying binge read, you will emerge wiser about Austen, if not about life. *The Daily Jane Austen* will amuse and inspire skeptical beginners, Janeite experts, and every reader in between by showcasing some of the greatest sentences ever crafted in the history of fiction.

Black Sun Rising

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The narrator, Reader, reflects on a lifetime of reading

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