The follow-up to Eva Baltasar’s contemporary queer classic Permafrost explores the darker sides of love and motherhood for two women determined to live as they like.

A cook on a merchant ship comes to know and love Samsa, a woman who gives her the nickname ‘Boulder’. When Samsa gets a job in Reykjavik and the couple decides to move there together, Samsa decides that she wants to have a child: already forty, she can’t bear to let the opportunity pass her by. Boulder is less enthused, but doesn’t know how to say no—and so finds herself dragged along on a journey that feels as thankless as it is alien.

With motherhood changing Samsa into a stranger, Boulder must decide where her priorities lie, and whether her yearning for freedom can truly trump her yearning for love. Once again, Eva Baltasar demonstrates her pre-eminence as a chronicler of queer voices navigating a hostile world—and in prose as brittle and beautiful as that of an ancient saga.

‘Exquisite, dark and unconventional, Eva Baltasar turns intimacy into a wild adventure.’

Fernanda Melchor

‘The book is a modern love story—global, queer, existential in its moral hierarchies—but it is also a rumination on those two most ancient of words: lover and mother. A novel that lionizes the desire to be alone even as it recognises the beauty and grace found within a family.’

Kirkus Review

First published in 1972, Ann Quin's fourth and final novel was a radical break from the introspective style she had developed in *Three* and *Passages*: a declaration of independence from all expectations.

Brashly experimental, ribald and hilarious, *Tripticks* maps new territories for the novel— aspiring to a form of pop art via the drawings of the artist Carol Annand and anticipating the genre-busting work of Kathy Acker through collage and gory satire.

Splattering its pages with the story of a man being chased across a nightmarish America by his 'first X-wife' and her 'schoolboy gigolo', *Tripticks* was ground zero for the collision of punk energy with high style.

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**Praise for Ann Quin**

‘To submit to this unique book’s spell is to experience, in language, a “fantastic dance of images, shapes, forms.”’

*Sam Sack, Wall Street Journal*

‘Quin works over a small area with the finest of tools. Every page, every word gives evidence of her care and workmanship.’

*New York Times Book Review*
TI AMO
Hanne Ørstavik
Translated by Martin Aitken

A startlingly honest, bracingly compact book about losing the one you love.

The protagonist of Ti Amo is a woman who is in a deep and real, but relatively new relationship with a man from Milan. She has moved there, they have married, and they are close in every way. Then he is diagnosed with cancer. It’s serious, but they try to go about their lives as best they can. But when the doctor tells the woman that her husband has less than a year to live—without telling the husband—death comes between them. She knows it’s coming, but he doesn’t—and he doesn’t seem to want to know.

Ti Amo is an incredibly beautiful and harrowing novel, filled with tenderness and grief, love and loneliness. It delves into the complex emotions of bereavement, and in less than 100 pages manages to encapsulate an extraordinary scope and depth, asking how and for whom we can live, when the one we love best is about to die.

Hanne Ørstavik is one of the most remarkable authors in Norwegian contemporary literature. Her novel Love was voted one of Norway’s Top Ten books of the last twenty-five years, and was a finalist for the National Book Award. Ti Amo is her fifteenth novel.

Martin Aitken’s translations of Scandinavian literature are numerous. For his translation of Hanne Ørstavik’s Love he received the 2019 PEN America Translation Prize.

‘This little novel from Ørstavik opens up spaces full of emotion and wise thoughts about life, love and death. All we can do is say thank you, and enter.’
Klassekampen, Best of 2020

‘Hanne Ørstavik has written perhaps her finest novel about her life’s greatest loss.’
Adresseavisen, #1 on the Best of 2020 list
Raymond Russell, author and publisher of supernatural fiction, takes us on a guided tour through the wonderful, macabre, and obscure books that make up his legendary collection.

Not quite literary criticism, not quite an autobiography, Fifty Forgotten Books is at once a guided tour through the dusty backrooms of long vanished second-hand shops, a love letter to bookshops and bookselling and a browser’s dream wish list of often overlooked and unloved novels, short story collections, poetry collections and works of non-fiction.

‘This is a book to send you scurrying to the dusty mote-filled light of the secondhand book shop, to the chilliness of the jumble sale, to late nights at the blue screen of the laptop, seeking out the books you don’t know and can’t wait to know, and to renew old acquaintances. A memoir and commonplace book as delicate, suggestive and enchanting as the books themselves.’ Stuart Maconie

‘A compelling celebration.’ Andrew Michael Hurley
18 October 2022 (Paperback Edition)

PITY THE BEAST
Robin McLean

‘Not since Faulkner have I read American prose so bristling with life and particularity.’ J M Coetzee

A brutalised woman is left for dead. But dead is the one thing she isn’t. With a stolen horse and rifle, she escapes into the mountains, and a small posse of her tormentors has to gear up and give chase—whether to beg forgiveness or shut her up for good, nobody knows.

With detours through time, space and myth—not to mention into the minds of a pack of philosophical mules—Pity the Beast is a mind-melting eco-feminist Western that pins a tale of sexual violence and vengeance to a canvas as wide and strange as the American landscape it inhabits.

Pity the Beast was first published to acclaim as a hardback in November 2021.

Robin McLean worked as lawyer and then a potter in the woods of Alaska before turning to writing. Her story collection Reptile House won the 2013 BOA Editions Fiction Prize and was twice a finalist for the Flannery O’Connor Short Story Prize. She now lives and teaches in the high plains desert of central Nevada.

‘Pity the Beast is a work of crazy brilliance. It’s a worthy successor to William Faulkner and Toni Morrison, and the rare book that creates more space for later writers to work in.’

The Guardian

‘Pity the Beast is one of those that takes off the top of your head.’

Jonathan Lethem

‘Pity the Beast is bold, asperous, and defiant.’

Cynan Jones
18 October 2022

GET ’EM YOUNG, TREAT ’EM TOUGH, TELL ’EM NOTHING

Robin McLean

‘These tales are so surprisingly original, so strange and moving, so funny, so irreverent, I swallowed them, I ate them whole.’ Deb Olin Unferth

Dark, profane, and hilarious, yet ultimately humane, these ten stories are the latest and best of Robin McLean’s reports from the eternal battlefront that is the United States. Ranging across the continent, from Alaska to Missouri, from the flatlands to the mountains, each tale is a snapshot of the political, racial, and sexual undercurrents roiling contemporary life, and each finds a way into the nerves and blood that pulse beneath the question of how to live a decent life.

Get ’em Young, Treat ’em Tough, Tell ’em Nothing marries the sardonic moral and political explorations of a Flannery O’Connor to the surreal, scuzzy wit of a Denis Johnson. It is a brazen State of the Union for a nation on the edge.

Robin McLean worked as lawyer and then a potter in the woods of Alaska before turning to writing. Her story collection Reptile House won the 2013 BOA Editions Fiction Prize and was twice a finalist for the Flannery O’Connor Short Story Prize. She now lives and teaches in the high plains desert of central Nevada.

‘Like sirens on the rocks, their stories sing and pull you in. I for one can’t look away.’ Tom Harris, Mr B’s Emporium, Bath

‘Reminiscent of Flannery O’Connor, Annie Proulx, Robert Kroetsch and the work of the Coen Brothers, these are stories dragged through dust, parading everyday lives which can’t escape history unscathed.’ Will Smith, Sam Reads, Grasmere

‘McLean writes about enduring hope and disillusionment like no one else.’ Josie Smith, Greenlight Bookstore, Brooklyn
31 January 2023 (Paperback Edition)

AN AMOROUS DISCOURSE IN THE SUBURBS OF HELL

Deborah Levy

A love song between an angel and an accountant: think Patti Smith and Philip Larkin duet, with Laurel and Hardy as their backing band

She is a shimmering, melancholy angel, flown from Paradise to save him from the suburbs of hell. He an accountant, dreaming of a white Christmas, a little garden and someone to love. She attempts to fly him away from his habits and fears, while he holds on tight to all he knows.

Man Booker Prize-shortlisted Deborah Levy whips up a storm of romance and slapstick, of heavenly and earthly delights, in this dystopian philosophical poem about individual freedom and the search for the good life.

‘I loved this effervescent dialogue between she and He, angel and accountant, wild desire and the (ever more desirable) quotidian. It’s Deborah Levy at her wise, witty and playful best. Read it and be seduced away from (or back into) the suburbs of hell.’

Lisa Appignanesi, author of All About Love

‘An Amorous Discourse in the Suburbs of Hell redeems the crumpled weary mortal, sends him into a wild realm of uncertainty, satirises him, lavishes him with affection. A crazily beautiful, astonishing, original work of art.’

Joanna Kavenna, author of Come to the Edge
TEN PLANETS
Yuri Herrera
Translated by Lisa Dillman

Fanciful, philosophical science fictions by the writer of Signs Preceding the End of the World, one of The Guardian’s ‘100 Best Books of the 21st Century’

The characters that populate Yuri Herrera's first collection of stories inhabit imagined futures that reveal the strangeness and instability of the present. Drawing on science fiction, noir, and the philosophical parables of Borges’s Fictions and Calvino’s Cosmicomics, these very short stories signal a new dimension in the work of this significant writer.

This playful collection leaves us with a sense of awe at our world and the worlds beyond our ken, as Herrera takes a giant leap.

Praise for Yuri Herrera

‘Yuri Herrera floored me ... seeming to fall from an alternative sky.’ Patti Smith

‘Yuri Herrera must be a thousand years old. He must have travelled to hell, and heaven, and back again. He must have once been a girl, an animal, a rock, a boy, and a woman. Nothing else explains the vastness of his understanding.’ Valeria Luiselli

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Born in Actopan, Mexico, Yuri Herrera is the author of one non-fiction work, A Silent Fury, and three novels, including Signs Preceding the End of the World, which was one of The Guardian’s ‘100 Best Books of the 21st Century’ and won the 2016 Best Translated Book Award. He teaches at Tulane University in New Orleans.

Lisa Dillman teaches at Emory University, Atlanta, Georgia.
That Reminds Me is the story of K. If you believe your life to be as fictitious as K's, if you find yourself within the pages of this book, then you are holding the pen and not me.

Attachments are broken at birth. Shards slide apart. K: a child put into foster care, a boy brought back to the city, a man who must fight to make sense of his past. Is there hope to be found in a broken mind? Can the pieces of a life come together to reveal an image that's steady? Episodic, fragmented, full of poetry's coiled power, That Reminds Me is the story of one young man remembering. It's an entreaty to a lost culture, and a fight for love, for family, and for the respite of fixed identity. And in its searing and delicate questionings—of belonging, addiction, sexuality, violence, mental health, and religion—That Reminds Me firmly places Derek Owusu amongst the brightest British writers of today.
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