
New Yorker Fiction Index

Americanon

Index, A History of the

Tales the Devil Told Me

Essays, Criticism, and Commentary

Experiments with Time by Vladimir Nabokov

New York 2140

Essays

The New York Stories of Elizabeth Hardwick

A Guide to More Than 25,000 Works of Fiction, Mainly Available Between January 1945 and February 1960

A Guide to Over 10,000 Works of Fiction, Including Short Story Collections, Anthologies and Omnibus Volumes, Most of which Have Been Published, Re-published Or Re-issued Since the War, Arranged Under 2,000 Subject Headings with Numerous References, and Intended for Use in Public and Circulating Libraries, Schools and Bookshops and by the General Reader

American Estrangement: Stories

Stories

Interpreter of Maladies

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Secret Ingredients

Tim O'Brien's Process of Textual Production

The Haunting of Hajji Hotak and Other Stories

Stories

The Story of CanLit A Novel

New Yorker
Fiction Index

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ZACHARY OSBORN

American New York
Review of Books

"The most important book
to be written in more than
40 years about the rise of
Canadian literature...

*Arrival: The Story of
CanLit* brims and crackles,
in equal measure, with
information and energy."

— Winnipeg Free Press
A Globe and Mail Top 100
Book National Post 99
Best Books of the Year
In the mid-twentieth
century, Canadian
literature transformed
from a largely ignored
trickle of books into an
enormous cultural
phenomenon that
produced Margaret
Atwood, Alice Munro,
Michael Ondaatje,
Mordecai Richler, and so
many others. In *Arrival*,
acclaimed writer and critic
Nick Mount answers the
question: What caused
the CanLit Boom? Written
with wit and panache,
Arrival tells the story of
Canada's literary
awakening. Interwoven
with Mount's vivid tale are
enlightening mini-
biographies of the people
who made it happen, from
superstars Leonard Cohen

and Marie-Claire Blais to
lesser-known lights like
the troubled and
impassioned Harold Sonny
Ladoo. The full range of
Canada's literary boom is
here: the underground
exploits of the blew
ointment and Tish gangs;
revolutionary critical
forays by highbrow
academics; the blunt-
force trauma of our plain-
spoken backwoods
poetry; and the urgent
political writing that
erupted from the turmoil
in Quebec. Originally
published to coincide with
the 150th anniversary of
Canadian Confederation,
Arrival is a dazzling,
variegated, and inspired
piece of writing that helps
explain how we got from
there to here.

[Index, A History of the W.](#)
W. Norton & Company
With a new 1999 story
added to the paperback
volume, this collection of
the best stories of the
century includes some of
the greatest names in
literature as well as a few
spectacular one-hit
wonders. Reprint.

[Tales the Devil Told Me](#)
Grand Central Publishing
First publication of an
index-card diary in which
Nabokov recorded sixty-
four dreams and

subsequent daytime
episodes, allowing the
reader a glimpse of his
innermost life.

*Essays, Criticism, and
Commentary* Farrar,

Straus and Giroux

When Ann Beattie began
publishing short stories in
The New Yorker in the
mid-seventies, she
emerged with a voice so
original, and so uncannily
precise and prescient in
its assessment of her
characters' drift and
narcissism, that she was
instantly celebrated as a
voice of her generation.
Her name became an
adjective: Beattiesque.

Subtle, wry, and
unnerving, she is a master
observer of the unraveling
of the American family,
and also of the myriad
small occurrences and
affinities that unite us.
Her characters, over
nearly four decades, have
moved from lives of fickle
desire to the burdens and
inhibitions of adulthood
and on to failed
aspirations, sloppy
divorces, and sometimes
enlightenment, even
grace. Each Beattie story,
says Margaret Atwood, is
"like a fresh bulletin from
the front: we snatch it up,
eager to know what's
happening out there on

the edge of that shifting and dubious no-man's-land known as interpersonal relations." With an unparalleled gift for dialogue and laser wit, she delivers flash reports on the cultural landscape of her time. Ann Beattie: *The New Yorker Stories* is the perfect initiation for readers new to this iconic American writer and a glorious return for those who have known and loved her work for decades.

Experiments with Time by Vladimir Nabokov

University of Iowa Press

"From one of our most pre eminent writers, a tale that captures the shifting meanings of the past, and how our experience colors those meanings. Lloyd Wilkinson Petrie, one of the seven surviving trustees of the now defunct (for 34 years) Temple Academy for Boys, is preparing a memoir of his days at the school, intertwined with a description of present events. As he navigates, with faltering recall, between the subtle anti-semitism that pervaded the school's ethos and his fascination with his own family history-in particular, his illustrious cousin, the renowned archaeologist Sir Flinders Petrie (check out his

Wikipedia entry!), the source of his interest in antiquity-he reconstructs the story of his encounter from his school days with a younger student named Ben-Zion Elefantin, who seems to belong to a lost ancient Jewish sect. From this seed emerges one of Ozick's most wondrous tales, one that displays her delight in Jamesian irony and the mythical flavor of a Kafka parable, woven into her own distinct voice"--

New York 2140 Princeton University Press

A debut collection of short fiction blends elements of Indian traditions with the complexities of American culture in such tales as "A Temporary Matter," in which a young Indian-American couple confronts their grief over the loss of a child, while their Boston neighborhood copes with a nightly blackout. Original. 20,000 first printing.

Essays Tin House Books

In June 2010, the editors of *The New Yorker* announced to widespread media coverage their selection of "20 Under 40"—the young fiction writers who are, or will be, central to their generation. The magazine published twenty stories by this stellar group of writers over the course of

the summer. They are now collected for the first time in one volume. The range of voices is extraordinary. There is the lyrical realism of Nell Freudenberger, Philipp Meyer, C. E. Morgan, and Salvatore Scibona; the satirical comedy of Joshua Ferris and Gary Shteyngart; and the genre-bending tales of Jonathan Safran Foer, Nicole Krauss, and Téa Obrecht. David Bezmozgis and Dinaw Mengestu offer clear eyed portraits of immigration and identity; Sarah Shun-lien Bynum, ZZ Packer, and Wells Tower offer voice-driven, idiosyncratic narratives. Then there are the haunting sociopolitical stories of Chimamanda Ngozi Adichie, Daniel Alarcón, and Yiyun Li, and the metaphysical fantasies of Chris Adrian, Rivka Galchen, and Karen Russell. Each of these writers reminds us why we read. And each is aiming for greatness: fighting to get and to hold our attention in a culture that is flooded with words, sounds, and pictures; fighting to surprise, to entertain, to teach, and to move not only us but generations of readers to come. A landmark collection, *20 Under 40* stands as a testament to

the vitality of fiction today.

The New York Stories of Elizabeth Hardwick
Penguin

One of art's purest challenges is to translate a human being into words. The New Yorker has met this challenge more successfully and more originally than any other modern American journal. It has indelibly shaped the genre known as the Profile. Starting with light-fantastic evocations of glamorous and idiosyncratic figures of the twenties and thirties, such as Henry Luce and Isadora Duncan, and continuing to the present, with complex pictures of such contemporaries as Mikhail Baryshnikov and Richard Pryor, this collection of New Yorker Profiles presents readers with a portrait gallery of some of the most prominent figures of the twentieth century. These Profiles are literary-journalistic investigations into character and accomplishment, motive and madness, beauty and ugliness, and are unrivalled in their range, their variety of style, and their embrace of humanity. Including these twenty-eight profiles: "Mr. Hunter's Grave" by Joseph

Mitchell "Secrets of the Magus" by Mark Singer "Isadora" by Janet Flanner "The Soloist" by Joan Acocella "Time . . . Fortune . . . Life . . . Luce" by Walcott Gibbs "Nobody Better, Better Than Nobody" by Ian Frazier "The Mountains of Pi" by Richard Preston "Covering the Cops" by Calvin Trillin "Travels in Georgia" by John McPhee "The Man Who Walks on Air" by Calvin Tomkins "A House on Gramercy Park" by Geoffrey Hellman "How Do You Like It Now, Gentlemen?" by Lillian Ross "The Education of a Prince" by Alva Johnston "White Like Me" by Henry Louis Gates, Jr. "Wunderkind" by A. J. Liebling "Fifteen Years of The Salto Mortale" by Kenneth Tynan "The Duke in His Domain" by Truman Capote "A Pryor Love" by Hilton Als "Gone for Good" by Roger Angell "Lady with a Pencil" by Nancy Franklin "Dealing with Roseanne" by John Lahr "The Coolhunt" by Malcolm Gladwell "Man Goes to See a Doctor" by Adam Gopnik "Show Dog" by Susan Orlean "Forty-One False Starts" by Janet Malcolm "The Redemption" by Nicholas Lemann "Gore Without a Script" by Nicholas Lemann "Delta Nights" by

Bill Buford

A Guide to More Than 25,000 Works of Fiction, Mainly Available Between January 1945 and February 1960

Houghton Mifflin Harcourt

The incredible rags-to-riches story of acclaimed actor Brian Cox, best known as Succession's Logan Roy, from a troubled, working-class upbringing in Scotland to a prolific career across theatre, film and television. From Hannibal Lecter in Manhunter to media magnate Logan Roy in HBO's Succession, Brian Cox has made his name as an actor of unparalleled distinction and versatility. We are familiar with him on screen, but few know of his extraordinary life story. Growing up in Dundee, Scotland, Cox lost his father when he was just eight years old and was brought up by his three elder sisters in the aftermath of his mother's nervous breakdowns and ultimate hospitalization. After joining the Dundee Repertory Theatre at the age of fifteen, you could say the rest is history — but that is to overlook the enormous effort that has gone into the making of the legend we know today. Rich in emotion

and meaning, with plenty of laughs along the way, this seminal autobiography captures both Cox's distinctive voice and his very soul. [A Guide to Over 10,000 Works of Fiction, Including Short Story Collections, Anthologies and Omnibus Volumes, Most of which Have Been Published, Re-published Or Re-issued Since the War, Arranged Under 2,000 Subject Headings with Numerous References, and Intended for Use in Public and Circulating Libraries, Schools and Bookshops and by the General Reader](#) Knopf

A luminous meditation on sons and fathers, ghosts of war, and living history that moves between modern-day Afghanistan and the Afghan diaspora. Pen/Hemingway finalist Jamil Jan Kochai breathes life into his contemporary Afghan characters, exploring heritage and memory from the homeland to the diaspora in the United States, in the spiritual and physical lands these unforgettable characters inhabit. In playing "Metal Gear Solid V," a young man's video game experience turns into a surreal exploration on his own father's memories of war and occupation. A college

student in "Hungry Ricky Daddy" starves himself in protest of Israeli violence against Palestine. Set in Kabul, "Return to Sender" follows a doctor couple who must deal with the harsh realities of their decision to stay as the violence grows and their son disappears. And in the title story, "The Haunting of Hajji Hotak," we learn the story of a man codenamed Hajji, from the perspective of a government surveillance worker, who becomes entrenched in the immigrant family's life. *The Haunting of Hajji Hotak and Other Stories* is a moving, exploration and narrative of heritage, the ghosts of war, and home--and one that speaks to the immediate political landscape we reckon with today.

American Estrangement: Stories Vintage
"Every story has two sides. Every relationship has two perspectives. And sometimes, it turns out, the key to a great marriage is not its truths but its secrets ... At age twenty-two, Lotto and Mathilde are tall, glamorous, madly in love, and destined for greatness. A decade later, their marriage is still the envy of their friends, but ... things are even more

complicated and remarkable than they have seemed"--
Stories Washington Square Press
Here is a cornucopia of 104 dead-on drawings and eye-opening ruminations on all things bookish, writerly, and readerly, courtesy of The New Yorker's renowned stable of cartoonists, including Charles Barsotti, Roz Chast, Ed Koren, J.B. Handelsman, Jack Ziegler, and Victoria Roberts. In the bestselling tradition of such classics as *The New Yorker Book of Lawyer Cartoons* and *The New Yorker Book of Cat Cartoons*, this collection of literary laughs is manna straight from bookworm heaven.

Interpreter of Maladies
Knopf

A scintillating collection of inspirations for Wes Anderson's star-studded tenth film *The French Dispatch*--fascinating essays on the expatriate experience in Paris by some of the twentieth century's finest writers. A glimpse of post-war France through the eyes and words of 14 (mostly) expatriate journalists including Mavis Gallant, James Baldwin, A.J. Liebling, S.N. Behrman, Luc Sante, Joseph Mitchell, and Lillian Ross;

plus, portraits of their editors William Shawn and New Yorker founder Harold Ross. Together: they invented modern magazine journalism. Includes an introductory interview by Susan Morrison with Anderson about transforming fact into a fiction and the creation of his homage to these exceptional reporters.

Cast of Characters:

Wolcott Gibbs, E. B.

White, James Thurber, and the Golden Age of The New Yorker Penguin UK

"A significant novel, beautifully crafted and deeply felt. Beha creates a high bonfire of our era's vanities. . . . This is a novel to savor." - Colum McCann
Through baseball, finance, media, and religion, Beha traces the passing of the torch from the old establishment to the new meritocracy, exploring how each generation's failure helped land us where we are today. What makes a life, Sam Waxworth sometimes wondered—self or circumstance? On the day Sam Waxworth arrives in New York to write for the Interviewer, a street-corner preacher declares that the world is coming to an end. A data journalist and recent media celebrity—he

correctly forecast every outcome of the 2008 election—Sam knows a few things about predicting the future. But when projection meets reality, life gets complicated. His first assignment for the Interviewer is a profile of disgraced political columnist Frank Doyle, known to Sam for the sentimental works of baseball lore that first sparked his love of the game. When Sam meets Frank at Citi Field for the Mets' home opener, he finds himself unexpectedly ushered into Doyle's crumbling family empire. Kit, the matriarch, lost her investment bank to the financial crisis; Eddie, their son, hasn't been the same since his second combat tour in Iraq; Eddie's best friend from childhood, the fantastically successful hedge funder Justin Price, is starting to see cracks in his spotless public image. And then there's Frank's daughter, Margo, with whom Sam becomes involved—just as his wife, Lucy, arrives from Wisconsin. While their lives seem inextricable, none of them know how close they are to losing everything, including each other. Sweeping in scope

yet meticulous in its construction, *The Index of Self-Destructive Acts* is a remarkable family portrait and a masterful evocation of New York City and its institutions. Over the course of a single baseball season, Christopher Beha traces the passing of the torch from the old establishment to the new meritocracy, exploring how each generation's failure helped land us where we are today. Whether or not the world is ending, Beha's characters are all headed to apocalypses of their own making.

The Best American Short Stories of the Century Orbit

A sample of the menu:
Woody Allen on dieting the Dostoevski way • Roger Angell on the art of the martini • Don DeLillo on Jell-O • Malcolm Gladwell on building a better ketchup • Jane Kramer on the writer's kitchen • Chang-rae Lee on eating sea urchin • Steve Martin on menu mores • Alice McDermott on sex and ice cream • Dorothy Parker on dinner conversation • S. J. Perelman on a hollandaise assassin • Calvin Trillin on New York's best bagel In this indispensable collection, *The New Yorker* dishes up a feast of

delicious writing—food and drink memoirs, short stories, tell-alls, and poems, seasoned with a generous dash of cartoons. M.F.K. Fisher pays homage to “cookery witches,” those mysterious cooks who possess “an uncanny power over food,” and Adam Gopnik asks if French cuisine is done for. There is Roald Dahl’s famous story “Taste,” in which a wine snob’s palate comes in for some unwelcome scrutiny, and Julian Barnes’s ingenious tale of a lifelong gourmand who goes on a very peculiar diet. Whether you’re in the mood for snacking on humor pieces and cartoons or for savoring classic profiles of great chefs and great eaters, these offerings, from every age of The New Yorker’s fabled eighty-year history, are sure to satisfy every taste.

Life Stories Penguin
 “You can tell a true war story if you just keep on telling it,” Tim O’Brien writes in *The Things They Carried*. Widely regarded as the most important novelist to come out of the American war in Viet Nam, O’Brien has kept on telling true war stories not only in narratives that cycle through multiple

fictional and non-fictional versions of the war’s defining experiences, but also by rewriting those stories again and again. Key moments of revision extend from early drafts, to the initial appearance of selected chapters in magazines, across typescripts and page proofs for first editions, and through continuing post-publication variants in reprints. *How to Revise a True War Story* is the first book-length study of O’Brien’s archival papers at the University of Texas’s Harry Ransom Center. Drawing on extensive study of drafts and other prepublication materials, as well as the multiple published versions of O’Brien’s works, John K. Young tells the untold stories behind the production of such key texts as *Going After Cacciato*, *The Things They Carried*, and *In the Lake of the Woods*. By reading not just the texts that have been published, but also the versions they could have been, Young demonstrates the important choices O’Brien and his editors have made about how to represent the traumas of the war in Viet Nam. The result is a series of texts that refuse to settle into a finished or stable form, just as the

stories they present insist on being told and retold in new and changing ways. In their lack of textual stability, these variants across different versions enact for O’Brien’s readers the kinds of narrative volatility that is key to the American literature emerging from the war in Viet Nam. Perhaps in this case, you can tell a true war story if you just keep on revising it.

Little Black Book of Stories Farrar, Straus and Giroux
 New York Times bestselling author Kim Stanley Robinson returns with a bold and brilliant vision of New York City in the next century. As the sea levels rose, every street became a canal. Every skyscraper an island. For the residents of one apartment building in Madison Square, however, New York in the year 2140 is far from a drowned city. There is the market trader, who finds opportunities where others find trouble. There is the detective, whose work will never disappear -- along with the lawyers, of course. There is the internet star, beloved by millions for her airship adventures, and the building’s manager, quietly respected for his

attention to detail. Then there are two boys who don't live there, but have no other home -- and who are more important to its future than anyone might imagine. Lastly there are the coders, temporary residents on the roof, whose disappearance triggers a sequence of events that threatens the existence of all -- and even the long-hidden foundations on which the city rests.

20 Under 40 Modern Library

"A new edition with a final chapter written forty years after the explosion."

How to Revise a True War Story Vintage

The beloved New York Times bestselling author reflects on home, family, friendships and writing in this deeply personal collection of essays. "The elegance of Patchett's prose is seductive and inviting: with Patchett as a guide, readers will really get to grips with the power of struggles, failures, and triumphs alike." —*Publisher's Weekly* "Any story that starts will also end." As a writer, Ann Patchett knows what the outcome of her fiction will be. Life, however, often takes turns we do not see coming. Patchett ponders this truth in these wise

essays that afford a fresh and intimate look into her mind and heart. At the center of *These Precious Days* is the title essay, a surprising and moving meditation on an unexpected friendship that explores "what it means to be seen, to find someone with whom you can be your best and most complete self." When Patchett chose an early galley of actor and producer Tom Hanks' short story collection to read one night before bed, she had no idea that this single choice would be life changing. It would introduce her to a remarkable woman—Tom's brilliant assistant Sooki—with whom she would form a profound bond that held monumental consequences for them both. A literary alchemist, Patchett plumbs the depths of her experiences to create gold: engaging and moving pieces that are both self-portrait and landscape, each vibrant with emotion and rich in insight. Turning her writer's eye on her own experiences, she transforms the private into the universal, providing us all a way to look at our own worlds anew, and reminds how fleeting and enigmatic life

can be. From the enchantments of Kate DiCamillo's children's books (author of *The Beatryce Prophecy*) to youthful memories of Paris; the cherished life gifts given by her three fathers to the unexpected influence of Charles Schultz's Snoopy; the expansive vision of Eudora Welty to the importance of knitting, Patchett connects life and art as she illuminates what matters most. Infused with the author's grace, wit, and warmth, the pieces in *These Precious Days* resonate deep in the soul, leaving an indelible mark—and demonstrate why Ann Patchett is one of the most celebrated writers of our time.

The New Yorker Book of Food and Drink Vintage
 Winner of the 2007 National Book Critics Circle Award for Criticism
 A New York Times Book Review Top Ten Book of the Year
 Time magazine Top Ten Nonfiction Book of 2007
 Newsweek Favorite Books of 2007
 A Washington Post Book World Best Book of 2007
 In this sweeping and dramatic narrative, Alex Ross, music critic for *The New Yorker*, weaves together the histories of the twentieth century and

its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in

the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the

century's most influential composers and the wider culture. *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music.

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