

the wealthiest man in town--unfolds through a cycle of work, play, religious festivals, and the changing seasons. 20,000 first printing.

Paul King, an Irish landowner, is dying; his wife is half his age. He has not allowed his wealth to spread ease or comfort. When he dies, his handsome young workman Paul is urged by a cunning mother to move in on the vulnerable young widow. *The Power of Darkness* reflects a fallen world. The title is a description of the force that drives it; sexual ignorance and the old fear of famine lead to irrational greed, coupled with the need for redemption.

The Dark, John McGahern's second novel, is set in rural Ireland. The themes - that McGahern has made his own - are adolescence and a guilty, yet uncontrollable sexuality that is contorted and twisted by both a puritanical state religion and a strange, powerful and ambiguous relationship between son and widower father. Against a background evoked with quiet, undemonstrative mastery, McGahern explores with precision and tenderness a human situation, superficially very ordinary, but inwardly an agony of longing and despair. 'It creates a small world indelibly and without recourse to deliberate heightening effects of prose. There are few writers whose work can be anticipated with such confidence and excitement.' *Sunday Times* 'One of the greatest writers of our era.' Hilary Mantel, *New Statesman*

'My only concern', John McGahern once said, 'is that I get the sentence right and describe my world clearly and deeply.' *The Country Funeral* witnesses three brothers, John, Philly and Fonsie Ryan, as they travel west from Dublin to Gloria Bog - the heart of the territory where so many of McGahern's stories take place - to attend the funeral of their uncle. Depicting the customs and rituals of the day, McGahern exquisitely traces how the brothers react to the area in unexpected and tender ways, and face their own feelings about the transience of life. The stories in *High Ground* are set in ordinary places, in the streets and suburbs and dancehalls of Dublin, the small towns and fields of the midlands, the big houses of the beleaguered Anglo-Irish in the aftermath of their ascendancy, the whole changing country propelled in a generation from the nineteenth into the late twentieth century.

The award-winning author of *By the Lake* offers a revealing and poignant memoir of growing up in Ireland with a violent father and selfless mother as the eldest of seven children, the early death of his mother and the strong influence of his mother's love on his life, his career as a writer, and the impact of the landscape of his youth on both his life and work. Reprint. 17,500 first printing.

A collection of thirty-four short stories by the Irish author

This remarkable volume brings together all of John McGahern's short fiction, fully revised, in a definitive text. McGahern has long been recognized as a contemporary master of the short story; *The Collected Stories* confirms his reputation as Ireland's leading prose writer. John McGahern did not spread himself thinly as a writer. Nearly all of his creative energy went into what was central for him: the great novels and stories that are now part of the canon of Irish and world literature. Yet he spoke out when he felt he had something worth saying and his non-fiction writings are of great interest to anyone who loves his work, and to all those interested in the recent history of Ireland. This book brings together all of McGahern's surviving essays, reviews and speeches. In them his canon of great writers - Tolstoy, Chekhov, James, Proust and Joyce - is cited many times, with deep and subtle appreciation. His discussions of Irish writers who influenced him are generous and brilliant - among them Michael McLaverty, Ernie O'Malley and Forrest Reid. His interventions on issues he felt strongly about - sectarianism, women's rights, the power of the church in Ireland - are lucid and far-sighted.

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