

# SYLPH EDITIONS



2016



'FALCON'  
JILA PEACOCK, TEN POEMS FROM HAFEZ

## A WORD FROM THE PUBLISHER

A decade ago we published our first book: Jila Peacock's *Ten Poems from Hafez*, a slim volume of zoomorphic poems in calligraphic form presented alongside the Persian source and accompanied by original translations of Hafez by Jila Peacock. In many respects, this book epitomized our ethos as publishers and continues to guide us to this very day: to let words and images coalesce on the printed page such that they become one. Subsequent publications have striven to attain this evocative interplay between the visual and the verbal in which each element is illuminated in a new and engaging way.

We are committed to making beautiful books, and books that celebrate both the image and the written word. The books we publish cover a wide range of subject matter and come in many different guises: from the slender volumes of *The Cahiers Series* to *Rasika's* lavish large-scale art books. Nine years after the publication of *Translating Music*, our first *cahier*, and 29 issues later, *The Cahiers Series* remains as popular as ever. In this catalogue we are pleased to introduce three new additions by Kirsty Gunn, Javier Marías and Georgi Gospodinov, from New Zealand, Spain and Bulgaria respectively. Even in this small sample, the breadth and scope of the series is evident: three languages (two translations), three explorations of the art of translation from three unique literary voices.

Five years ago we founded Rasika, an imprint whose goal is to investigate and examine aesthetic culture in all its manifestations. These lush books have so far dwelt mainly on Chinese art and artisanship, but plans are underway to venture further afield: to India, Africa and of course, the West. In this catalogue, we are announcing two new Rasika titles. The first, *Crags and Ravines Make a Marvellous View*, continues our exploration of classical Chinese culture through an extraordinary scroll painting by the 17th century master Wu Bin. The scroll, one of the most esteemed and highly-prized examples from the Ming dynasty, depicts in utmost detail and with astounding candour ten views of a single scholar's rock. Each view is bracketed by flowing vertical lines of calligraphy, written by Mi Wanzhong, the owner of the depicted rock who commissioned the scroll from Wu Bin. Our publication can be seen as a continuation of the subtle, suggestive act of annotating Wu Bin's painting; like Mi and the authors of the ten colophons attached to the scroll, we cannot resist nestling images in a bed of words. Our book, forthcoming next spring, also attempts to recreate the experience of viewing and handling the magnificent scroll; in addition to a stand alone book, we are producing a handsome boxed limited edition featuring a folio of large-scale reproductions of all ten views printed on exquisite Takeo paper from Japan.

The second new Rasika title, *Classical Chinese Furniture from Weiyang*, is the work of the contemporary artist, scholar and restorer Zhang Jinhua, and provides a penetrating and imaginative study of the overlooked Weiyang style of furniture.

Our books, especially those not reined in by series such as the *Cahiers* or *The Art Monographs*, roam far and wide. They range from novellas to essays on typography, from poetry to photography books. Here, too, we are pleased to introduce a new offering. *Gorgeous* is a new volume of poetry by Robert James Berry. The poems are a collection of scintillating gems strung together to portray the story of a tumultuous and glowing love

affair. Their nuanced colours – shades of vermillion, hues of gold and sapphire – have gently trickled down to C. Sabarsky's specially commissioned images for the book.

Finally, let us return to the theme of making beautiful books. What unites our books is more than subject matter or form; it is their common quest for verbal and visual eloquence. It is a tireless quest and it is not always easy; at times, a wonderful text will resist the company of images, and conversely there are striking images for which a suitable text has not been written – and may never be. At other times, however, a collection of words and a body of images find themselves comfortably nestled in each other. Like the warp and weft of textile they make an inseparable, meaningful whole. We've mentioned *Ten Poems from Hafez*, yet among our more recent publications Lisa Davidson and Ralph Petty's *Breathing Underwater* perfectly exemplifies this. Davidson's poetry and Petty's watercolours were conceived together and made in response to each other, but each, to begin with, was on its own. Once they were creatively forged together on the printed page, meaning shifted from each disparate element – image and text – and a new entity came into being.

Another way of looking at this is to say that striving to make books in such a manner is tantamount to dropping conventional boundaries which in turn give rise to new form. Our recently published *Painted Nudes* by Saul Leiter pushes the boundaries that he himself demolished. The works are marvels in their own right; neither pure photography nor pure painting, they are the best of both. By using his black and white prints as canvases Leiter gave new meaning to the images he had created. Then, in book form, when these images were punctuated by the apposite texts, the result was neither a photobook, nor an artbook, but something much more, something unique: a genuine Sylph publication.

Thus, as bookends for the last ten years, *Ten Poems from Hafez* and *Painted Nudes* are exemplary.

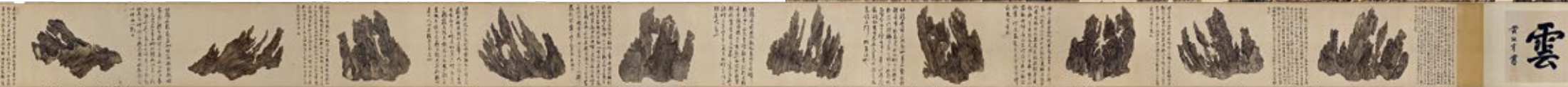
Edited by Marcus Flacks

# CRAGS AND RAVINES MAKE A MARVELLOUS VIEW

A study of Wu Bin's unique 17th century scroll painting *Ten Views of a Lingbi Rock*

Shortly before the autumn of 1610 the renowned Ming dynasty official, painter, writer and collector Mi Wanzhong (1570–1628) purchased a scholar's rock to add to his already famous collection. So mesmerised was he by this newly purchased wonder, which was said to eclipse all others he owned, that he commissioned his friend and fellow painter Wu Bin (c. 1568–1621) to paint a scroll showing ten views of this fantastic rock. The result was a monumental scroll (more than nine metres long) of such grandeur and originality that it is considered one of the most important Chinese paintings in private hands and a milestone in the Chinese tradition of rock collecting. This rarely seen work combines Wu Bin's ten images with accompanying prose by Mi Wanzhong and eleven colophons written by some of China's most famous poets and calligraphers, which have never been fully translated or published.

Following our 2011 publication of Marcus Flacks's *Contemplating Rocks*, *Craggs and Ravines Make a Marvellous View* celebrates Wu Bin's monumental work through a combination of scholarly essays, translations and reproductions. The book is available as a dual language edition in English and Chinese and includes an introduction by Marcus Flacks and contributions by some of the pre-eminent scholars on Chinese art working today: Dr Stephen Little (LA County Museum of Art), Prof. Zhu Liangzhi (Peking University) and Prof. Richard John Lynn (University of Toronto). Alongside the texts, images of the scroll form a vivid visual dimension that allows the reader to dive into the crags and ravines of the painting. In keeping with the spirit of the RASIKA imprint, *Craggs and Ravines* invites both the scholar and the curious amateur to contemplate and enjoy this exceptional work of art.



MARCUS FLACKS, ED.  
**CRAGGS AND RAVINES MAKE  
A MARVELLOUS VIEW**  
MORE THAN 110 COLOUR IMAGES  
224 PAGES | 315 X 260MM  
HARDBACK  
ISBN 978-1-909631-19-9  
£55 (STAND ALONE BOOK)

DUAL LANGUAGE  
(ENGLISH AND CHINESE)

SPRING 2017

THE BOOK IS AVAILABLE AS A  
STAND ALONE PUBLICATION  
AND ALSO AS PART OF A **BOXED  
DELUXE LIMITED EDITION.**  
THE DELUXE EDITION FEATURES  
A FOLIO WITH LARGE-SCALE  
REPRODUCTIONS OF THE  
TEN VIEWS.

FOR DETAILS PLEASE VISIT  
[RASIKABOOKS.COM](http://RASIKABOOKS.COM)

## IMPRINT: RASIKA

Rasika is an imprint of  
Sylph Editions dedicated  
to the appreciation of  
aesthetic culture in all  
its manifestations, past  
and present, near and far,  
with an emphasis on Asia.





One night during the annual mid-autumn festival in 1610, the famous Chinese scholar and collector Mi Wanzhong sat down at the painting table of his studio. As he pensively prepared his ink and laid out his utensils, Mi Wanzhong's gaze could not help but fall on his favourite rock, a specimen of staggering form and vivacity whose presence seemed to penetrate every corner of the studio. Mi was a great lover of rocks and had collected them for more than three

decades, but of his many cherished treasures, this rock was the undisputed jewel. Streaked with sinuous veins, the rock's peaks and valleys suggested a mountainous landscape, but many hours spent in contemplation of this natural marvel had allowed Mi to discover boundless shapes and surprises within its intricate form.

From Marcus Flacks's introductory essay 'A perfect marvel within a perfect marvel' in *Crags and Ravines Make a Marvellous View*

Robert James Berry

# GORGEOUS

A man loves a woman, and immortalises their story on paper. The central conceit of *Gorgeous* is as old as storytelling itself, but Robert James Berry approaches this seemingly dusty form with extraordinary freshness. Each poem is a burst of colour, communicating a delight in the senses that is almost startling in its immediacy. From the fruit markets of Southeast Asia to the dishevelled hills of the British Isles, Berry traces the ups and downs of his protagonists' relationship. Over the course of decades, it experiences lulls and storms, titanic upheavals punctuated by lacunae of charmed happiness.

Images fashioned specially for this book by C. Sabarsky apply the poems' luminous colours to a series of contemplative photographs. Immoderate in feeling, direct in voice, this small book is a compendium of pain and pleasure, a sort of A to Z anatomising the joys and griefs of love.

ROBERT JAMES BERRY

**GORGEOUS**

POETRY

23 COLOUR IMAGES

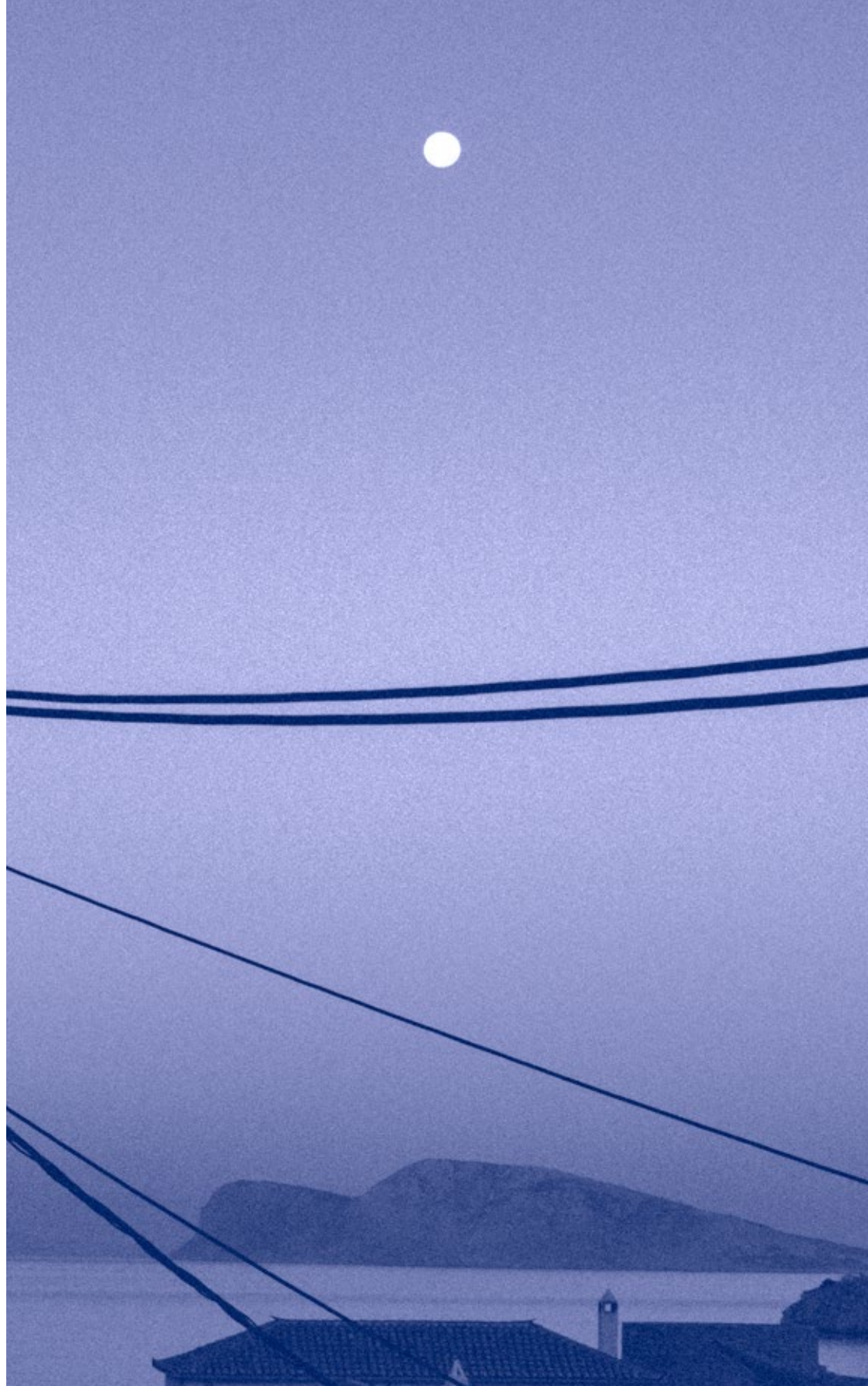
96 PAGES | 120 X 216MM

PAPERBACK

ISBN 978-1-909631-21-2

£18

AUTUMN 2016





Endure

Our love was enduring  
finally an endurance  
I have no endearing niceties to share  
the stuffing harassed out of me  
I'm a burning scarecrow  
winching as it's consumed.  
The culture of the field  
when pecked by jackdaws  
is to lick its wounds resignedly.  
So carry on  
because enduringly  
I love the bones of you.





Lisa Davidson and Ralph Petty

# BREATHING UNDERWATER

The newest addition to *The Art Monographs* is the result of a collaboration between poet Lisa Davidson and artist Ralph Petty. Conceived as one, the poems and drawings tell of a duplicitous world in which dream may become nightmare, and beauty terror, in the blink of an eye. Theirs is a realm of shifting shapes and organic forms, saturated with a surfeit of life that seems variously splendid and miraculous, ruthless and inevitable. The natural world features strongly; we encounter storm-beaten trees, tired butterflies and panicked sheep. Yet the human world is never far away, a relentless presence that changes and exhausts all that comes into contact with it.

Davidson's texts find a haunting echo in Petty's dream-like ink wash drawings (Petty's work also appears alongside Jeffrey Greene's poems in *Cahier 20, Shades of the Other Shore*). *Breathing Underwater* reveals the convergence of two minds on one theme, discovering in each drawing-poem pair the rich cross-pollination between the visual and the verbal.

TEXT BY LISA DAVIDSON  
**BREATHING UNDERWATER**  
DRAWINGS BY RALPH PETTY  
THE ART MONOGRAPHS [NO. 4]  
32 COLOUR IMAGES  
72 PAGES | 310 X 225MM  
PAPERBACK  
ISBN 978-1-909631-15-1  
£24

## SERIES: THE ART MONOGRAPHS

The Art Monographs juxtapose works of art with literary writing. Each publication explores a work of art or the work of an artist. The texts are informative, evocative and associative; they are a compelling portrayal of what happens when word and image coalesce.





## 21 *Breathing underwater*

*A cluster of flight,  
which direction home?  
There was that dream last night  
about an electric fireball dead ahead,  
taking your hands off the wheel  
to soar straight into uncertainty.  
What a relief.*





Javier Marías

# TO BEGIN AT THE BEGINNING

The celebrated Spanish novelist and translator Javier Marías writes of the origins of his impulse to write, of the origins of his own family, and of the connection between these two different sorts of beginning. Exploring the difference between what is true in the world and what is true in fiction, he explains why an appeal to 'real events' has never convinced him; why the history of his own family, with its Cuban and Spanish strands, has left him uncertain as to what is legend and what is historically factual; and why what has been imagined or dreamed can end up being truer than what 'really happened'. The cahier includes a postface on translating Marías by his chief translator into English, Margaret Jull Costa, and images from the works of the renowned Cuban artist Wifredo Lam (1902–1982).

Translated from the Spanish by Margaret Jull Costa

JAVIER MARÍAS

TO BEGIN AT THE BEGINNING

THE CAHIERS SERIES [NO. 28]

12 COLOUR IMAGES

40 PAGES | 240 X 150MM

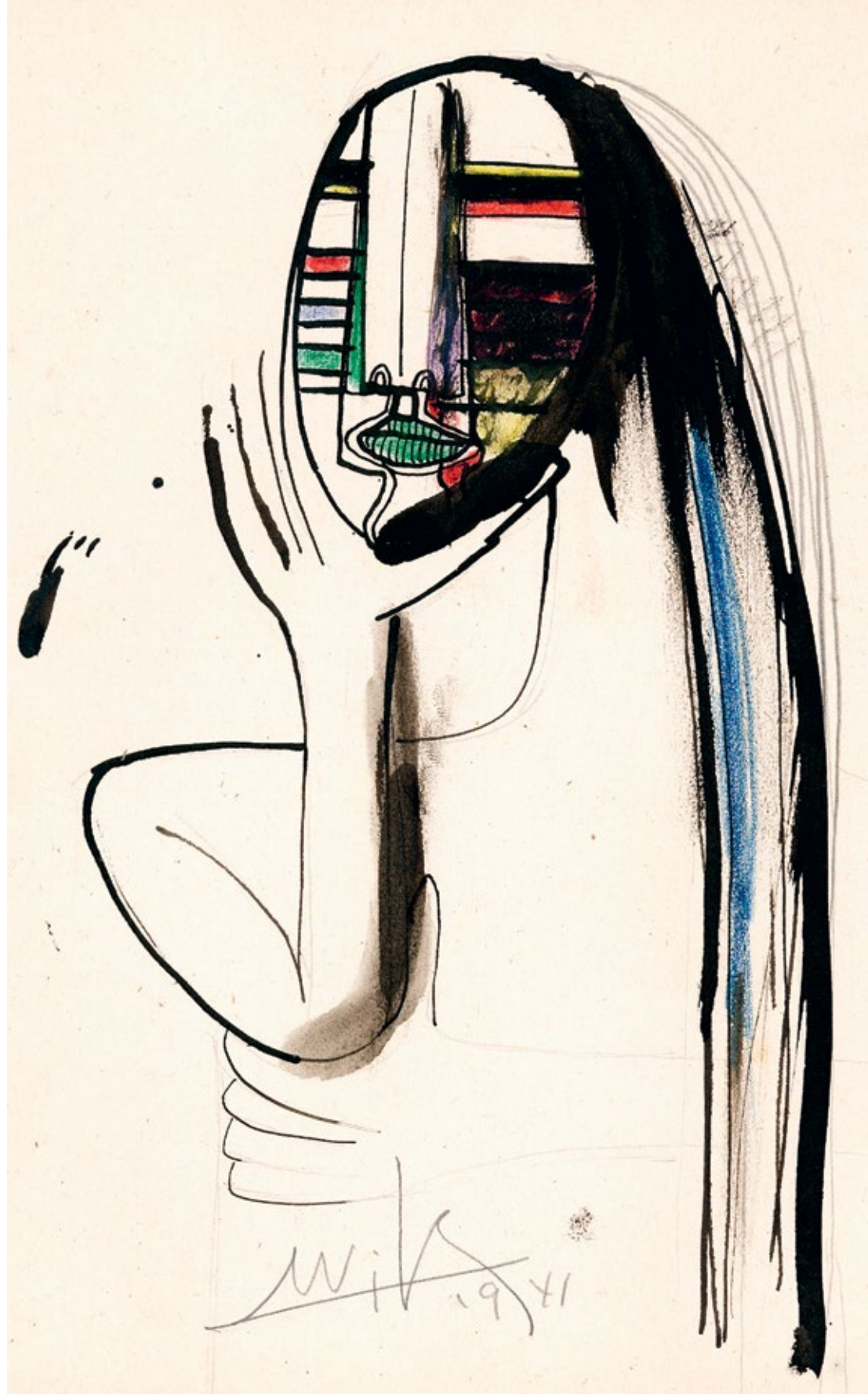
SEWN PAPERBACK WITH DUST JACKET

ISBN 978-1-909631-18-2

£12

## SERIES: THE CAHIERS SERIES

The Cahiers Series is published by Sylph Editions in collaboration with The American University of Paris. The goal of this series is to make available new explorations in writing, in translating, and in the areas linking these two activities.





Georgi Gospodinov

# THE STORY SMUGGLER

Some smuggle cigarettes or alcohol, others weapons, but for the renowned Bulgarian novelist Georgi Gospodinov, the most dangerous contraband is carried by writers as they surreptitiously move stories across borders. In twenty-five short chapters, Gospodinov explores how smugglers, writers and translators are all involved in transporting what is desired, valued, missing, repressed or forbidden. Gospodinov explores his childhood, spent in Communist Bulgaria, and the fantasies of other lives and places engendered by this setting. Drawings made specially for the text by the Bulgarian animator and graphic artist Theodore Ushev adorn the cahier.

GEORGI GOSPODINOV

THE STORY SMUGGLER

THE CAHIERS SERIES [NO. 29]

8 COLOUR IMAGES

40 PAGES | 240 X 150MM

SEWN PAPERBACK WITH DUST JACKET

ISBN 978-1-909631-20-5

£12

## SERIES: THE CAHIERS SERIES

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Zhang Jinhua

# CLASSICAL CHINESE FURNITURE FROM WEIYANG

In the past few decades, Chinese classical furniture from the 16th through 19th centuries has become a major focus of collectors and scholars in China and throughout the world. Crafted of fine hardwoods and softwoods, the furniture possesses a grace and simplicity that appeals as much to contemporary taste as it once did to Chinese emperors, scholars and merchants. In this book, Zhang Jinhua, artist, scholar, restorer and dealer of antique Chinese furniture, uncovers a long-overlooked genre of material from the Weiyang region, made of the local, fine grained, but somewhat intractable zhazhen wood. Drawing on patient investigations over the course of several decades, Zhang boldly delineates the regional styles of Weiyang and of better known Suzhou, establishing clear lineages for the two. He accomplishes this by providing a broad

introductory view of the literary, historical, aesthetic, social and economic context in which the furniture was created, and by charting specific differences in terms of details that only an expert with lengthy first hand experience of the material could compile.

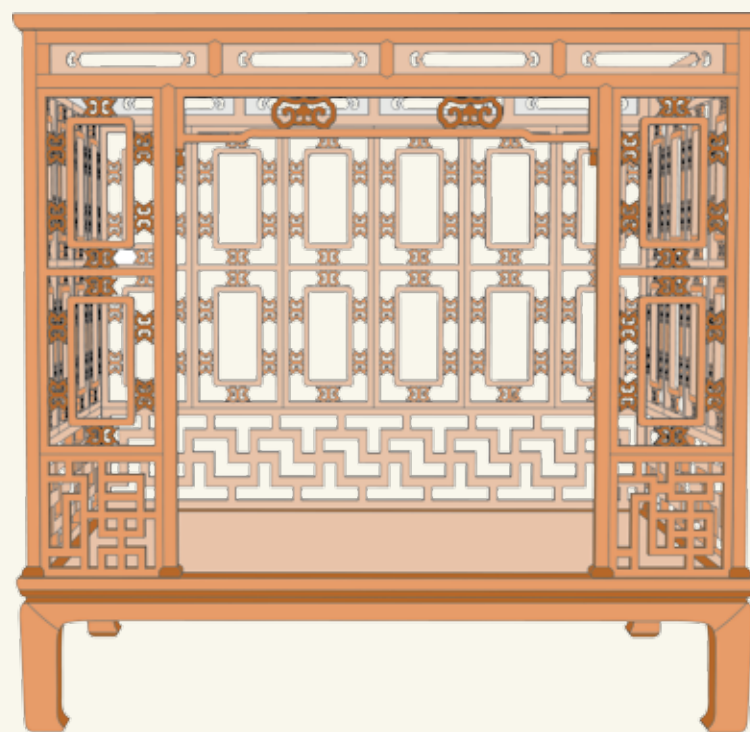
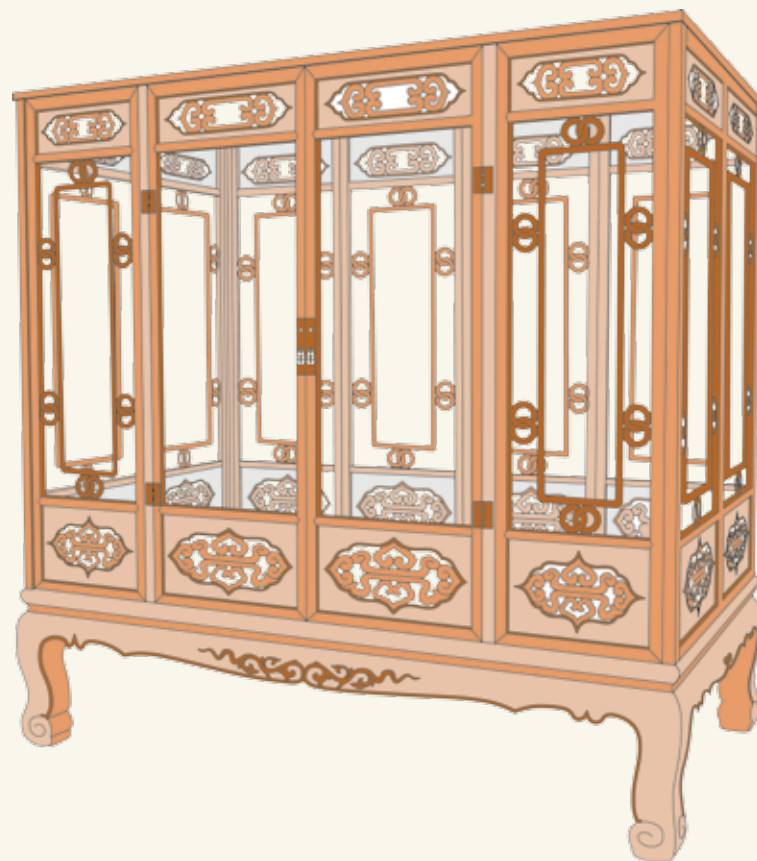
At the heart of the book lies the furniture itself, from bonsai stands to painting tables and elaborate canopy beds, superbly photographed and in most cases documented here for the first time in print. Detailed drawings provide an intimate look at the ingenuity of the pieces' design. The book's design presents the exquisite and rare furniture in an innovative way, providing an inspiring point of entry for newcomers to the field, and a novel perspective for seasoned collectors and academics concerned with a vital time and place in the history of Chinese art.

ZHANG JINHUA  
**CLASSICAL CHINESE FURNITURE  
FROM WEIYANG**  
IMPRINT: RASIKA  
MORE THAN 400 COLOUR IMAGES  
C. 500 PAGES | 265 X 315MM  
HARDBACK  
ISBN 978-1-909631-22-9

#### IMPRINT: RASIKA

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AUTUMN 2016





Ornan Rotem

# A TYPO- GRAPHIC ABECE- DARIUM

In this photographic essay the author explores the relationship between typography and the visual world around us. Each letter of the English version of the Roman alphabet is refracted, appearing in four dimensions: as the world presenting itself in the shape of a letter; as an intended letter in space; as a flat letter on paper, and finally in the manner of a pure geometric form embodied in a typeface. Familiar letterforms are presented in fresh, surprising ways, forming a homage to the beauty of type and a reflection on its ubiquity in our visual understanding of the world. In addition to the original photography and the inspiring reproductions of printed matter, the book and its underlying idea are lucidly explained and elaborated in an overview and a detailed discussion of each letter. Text and image coalesce to create a modern day primer on letters: a typographic abecedarium.

ORNAN ROTEM

A TYPOGRAPHIC ABECEDARIUM

ART & PHOTOGRAPHY

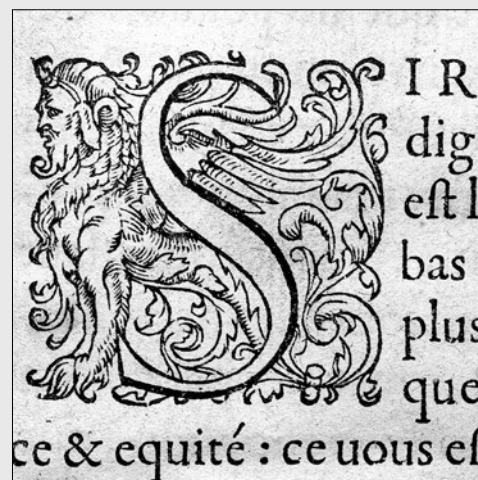
104 COLOUR IMAGES

136 PAGES | 180 x 180MM

SOFTBACK WITH FLAPS & FULL SIZE POSTER

ISBN 978-1-909631-00-7

£25





something  
visual core.

In this abecedarium, each letter of the English version of the Roman alphabet is looked at from four different vantage points that correspond to the four dimensions of space-time. Divested of its aural quality, a letter will move about freely in the world on holiday: unfulfilled function, irresponsible, unaccountable, and unanswerable nor to law, nor to logic, nor to recognition.

The

h

the origin of writing without record tied to the attempt as how much who has of what. Though these matters were worthy of precise recollection, to do it orally would have overtaxed individual and collective memory and hence something else was sought. The practice of making marks is very ancient. Hand-prints and drawings on cave walls date back tens of thousands of years, if not more, and far transcend the lives of whoever made them. This in itself is not even proto-writing, but given how ancient the habit of marking is, it must be safe to assume that when, several thousand years ago, people





Kirsty Gunn

# GOING BUSH

Kirsty Gunn meditates upon her childhood in New Zealand, revisiting in writing the landscapes she once explored through sight, sound and touch. Struggling with the stifling norms of colonial society, the young girl becomes fascinated by 'the bush' – that fringe of sodden, savage vegetation bordering the town's tidy gardens and parks. Both threatening and irresistible, the bush becomes a powerful metaphor for the wild, with all its contradictions: marginalised but intrinsic, feared but desired. Interweaving essay, memoir and narrative, Gunn explores the influence of this disquieting presence on her early life and how it was able to provide her sustenance during the painful years of growing up.

Merran Gunn has created a mixed-media assemblage, reproduced in this cahier, that attempts to extend her sister's exploration of the bush.

KIRSTY GUNN

GOING BUSH

THE CAHIERS SERIES [NO. 27]

7 COLOUR IMAGES

40 PAGES | 240 X 150MM

SEWN PAPERBACK WITH DUST JACKET

ISBN 978-1-909631-17-5

£12

SERIES: THE CAHIERS SERIES

The Cahiers Series is published by Sylph Editions in collaboration with The American University of Paris. The goal of this series is to make available new explorations in writing, in translating, and in the areas linking these two activities.

Whauwhau tree, up to eight  
tall, leaves palmate, stalked  
toothed, with thick dark-green  
glossy midrib and light green  
veins. *Titoki*, reaching upwards  
with branchlets, and leafstems  
brown furred. *Mingimingi*,  
black. Leaves showing parallel  
veins. Flowers and fruit arranged  
in bundles. *Horoeka*, an upright  
stem with long lance-shaped  
dark green matt. *Ngaio*. *M*  
*Totara*. Leaves dark green,  
dark... All bush but different  
separate: *Miro*. *Rimu*. Each  
own, each leaf and twig different  
*Piri-rangi*. *Tawhai*. Come in  
say. *Houi*. *Whauwhi*. Come in  
each consonant, each vowel  
syllable... *Rewarewa*. *Hoau*



Saul Leiter

# PAINTED NUDES

In the early 2000s, Saul Leiter came to the fore as one of the most accomplished and surprising colour photographers of the 20th century. Books were published, films made and exhibitions launched. While it was never a secret, few of those who are familiar with Leiter's photography are aware that over the years he created, in his own unhurried way, a yet-to-be appreciated and equally formidable body of paintings and painted photographs. As the first ever publication dedicated to this largely unknown part of Leiter's oeuvre, *Painted Nudes* offers a selection of more than 70 painted photographs – intimate, brilliantly coloured pieces that marry Leiter's two artistic passions. Produced over the course of four decades, these fiercely expressive nudes are a testament to Leiter's intuitive sense of colour and composition, and showcase a great 20th century artist at his resplendent best.

*Painted Nudes* seeks not only to celebrate, but to illuminate this unique body of work by juxtaposing the painted nudes with a selection of quotes from works of literature. Taking its cue from Leiter's own work, the book straddles the boundaries between genres, inviting readers to discover their connections and resonances. Lush, evocative and associative, *Painted Nudes* is as stimulating to the eye as it is for the mind.

SAUL LEITER

PAINTED NUDES

ART & PHOTOGRAPHY

MORE THAN 70 COLOUR IMAGES

160 PAGES | 218 X 256MM

HARDBACK

ISBN 978-1-909631-06-9

£35

FOREWORD BY

MARGIT ERB

Director, Saul Leiter Foundation

INTRODUCTION BY

MONA GAINER-SALIM





Rachel Shihor

# STALIN IS DEAD

Stories and aphorisms on animals,  
poets and other earthly creatures

With a foreword by Nicole Krauss

In this playfully designed dual language edition, Rachel Shihor's stories – published here for the first time in the original Hebrew – appear alongside Ornan Rotem's translation into English. Shihor offers a medley of aphorisms, flash fiction and short stories, carving out a slice of the world in which Kafka would feel at home. The characters that inhabit this world – reckless she-goats, morose fish, somnambulistic theologians, poignant old ladies, dying dictators and dead poets, to name but a few – have nothing in common save for the fact that they instruct us on the human condition. These edifying stories, with all their sadness and humour, are a writer's tour de force and a reader's delight. Interspersed throughout the text are typograms by the translator that take their inspiration from both the Hebrew and Roman alphabets.

RE-ISSUED  
IN DUAL  
LANGUAGE  
FORMAT



RACHEL SHIHOR  
STALIN IS DEAD  
DUAL LANGUAGE EDITION

LITERATURE

140 PAGES | 120 X 216MM

PAPERBACK

ISBN 978-1-909631-14-4

£15



Anne Carson

# NAY RATHER

Characteristically fusing essay, poetry and criticism, this cahier by the celebrated Canadian poet and classicist Anne Carson explores the role of silence in translation. Two texts, essay and poem, sit side by side, encouraging the reader to discover the resonances between them. Ranging from Homer through Joan of Arc to Paul Celan, Carson's essay examines how the refusal to translate can sometimes be a form of resistance. In the poem, 'By Chance the Cycladic People', the order of the lines has been determined by a random number generator. The cahier is illustrated by Lanfranco Quadrio's drawings and gouaches, inspired by his reading of Anne Carson's texts. Densely packed with ideas and experiments in form, *Nay Rather* offers an opportunity to encounter one of contemporary poetry's most nimble and original minds meditating on the nuances of her craft.

ANNE CARSON

**NAY RATHER**

THE CAHIERS SERIES [NO. 21]

16 COLOUR IMAGES

44 PAGES | 240 X 150MM

SEWN PAPERBACK WITH DUST JACKET

ISBN 978-1-909631-03-8

£12

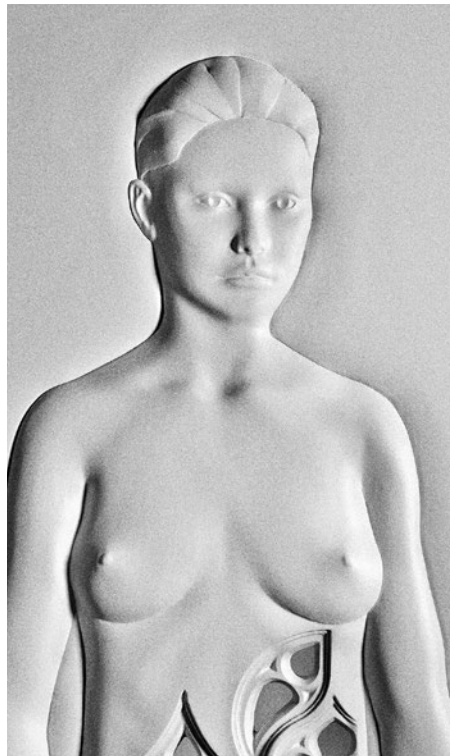
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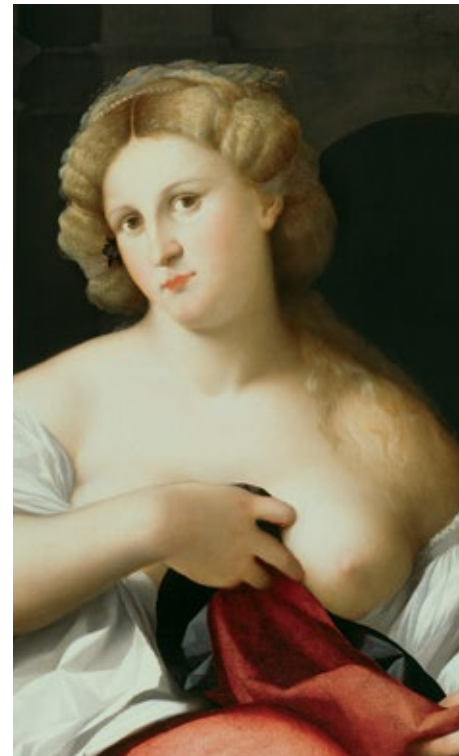
# FROM THE BACK- LIST



<b>ANNA SUN</b>
<b>DREAMERS OF THE ABSOLUTE</b>
LITERATURE
12 IMAGES
124 PAGES   120 X 216MM
PAPERBACK
ISBN 978-1-909631-08-3
£14

A young woman, dreaming of love and yearning to know what love is, drives up to a Trappist monastery in rural Kentucky, seeking her older brother who has taken the vows of a novice. She spends seven days of unplanned contemplation interspersed between the seven prayers that punctuate the monastery's daily routine. In her silent enclosure she asks herself who she is, what she wants, and what she believes.

Anna Sun poses seemingly unanswerable questions, but like an illuminated book of hours this sensitive novella – beautifully adorned by photographs of Bee Flowers's magnificent bas-reliefs – seems to point to where an answer might lie.



<b>LÁSZLÓ KRASZNAHORKAI</b>
<b>THE BILL</b>
THE ART MONOGRAPHS [NO. 2]
12 COLOUR IMAGES
32 PAGES   215 X 153MM
SEWN SOFTBACK
ISBN 978-0-956992-09-3
£10

In *The Bill*, László Krasznahorkai's madly lucid voice pours forth in a single, vertiginous, 14-page sentence addressing Palma Vecchio, a 16th-century Venetian painter. Peering out from the pages are Vecchio's voluptuous, bare-breasted blondes, a succession of models transformed on the canvas into portraits of apprehensive sexuality. What is Vecchio's gift? Why does he do it? How does he do it? And why are these models so afraid of him even though he, unlike most of his contemporaries, never touches them? The text engages with the art, asking questions only the paintings can answer.



<b>MAUREEN FREELY</b>
<b>ANGRY IN PIRAEUS</b>
THE CAHIERS SERIES [NO. 24]
12 COLOUR IMAGES
40 PAGES   240 X 150MM
SEWN PAPERBACK WITH DUST JACKET
ISBN 978-1-909631-13-7
£12

In this cahier, Maureen Freely offers rich descriptions of her itinerant upbringing in the United States, Turkey and Greece, vividly evoking what it means to be constantly commuting between worlds – geographical, conceptual, linguistic and literary – in search of a home, or a self, that is proving elusive. She tells of her transition from novelist to translator – specifically, the English translator of Nobel Prize winner Orhan Pamuk – and of how eventually she found it necessary to give up translating Pamuk in order to return to her own fictional worlds. Freely's meditations are accompanied by the evocative collages of Japanese artist Rie Iwatake.





MARLENE VAN NIEKERK

# THE SWAN WHISPERER

THE CAHIERS SERIES [NO. 25]

12 COLOUR IMAGES

40 PAGES | 240 X 150MM

SEWN PAPERBACK WITH DUST JACKET

ISBN 978-1-909631-10-6

£12

The Swan Whisperer is the story of a strange encounter: Kasper Olwagen, a neurotic creative writing student, becomes fascinated by a vagrant who communes mysteriously with Amsterdam's swans. Riveted by the Swan Whisperer's unintelligible murmurings, Olwagen begins a mad project of transcription and translation, obsessively seeking to draw meaning from the garbled noise of the world. William Kentridge's prints form a fantastical accompaniment to this peculiar fable. Birds, mammals and human figures are thrust into loose spatial arrangements, struggling, like Olwagen, to orient themselves in a newly rearranged world.



FRANCO NASI

# TRANSLATOR'S BLUES

THE CAHIERS SERIES [NO. 26]

12 COLOUR IMAGES

40 PAGES | 240 X 150MM

SEWN PAPERBACK WITH DUST JACKET

ISBN 978-1-909631-11-3

£12

An Italian naïf from the town of Reggio Emilia travels his home province and North America, reflecting on the oddity of what he finds. Through his unguarded eyes, the world is revealed in all its fundamental strangeness, pathos and humour. If there are 'blues' to be heard, then this is partly because any description or explanation, however successful it may be, is bound to go awry when it is required to pass into another language. At once story and reflection, essay and narrative, this cahier by one of Italy's pre-eminent translators is a celebration of the space between languages, which both unites and divides us.

# IN THE OFFING



In the 19th century, before the photographic image began to dominate the pages of books, magazines and commercial publications, the main source of images were wood engravings. Finer and more durable than woodcuts, these were made by specialists who would engrave drawings made by other artists into boxwood blocks for printing. John Tenniel's designs for Lewis Carroll's *Alice in Wonderland* and *Through the Looking Glass* (above) are a famous example of the Dalziel Brothers' engravings. Dalziel was perhaps the most substantial and powerful of the wood engraving firms. They kept a fine proof impression of every illustration

they made between 1839 and 1893 – 49 volumes in total, and approximately 54,000 prints. These were purchased by the British Museum in 1913, and now a major AHRC-funded study of the collection is being undertaken by Bethan Stevens of Sussex University. Sylph Editions has published Stevens in the past twice (*Mostly Indoors* and *Daily Mirror*) and is now delighted to be assisting her in procuring the images that will form the mainstay of her research. In addition to her academic project, Stevens will engage in a literary response to this unique collection of 19th-century engravings that Sylph Editions will publish alongside reproductions from the Dalziel Archive.



# SYLPH EDITIONS

17 KILBURN VALE  
LONDON NW6 4QL · UK  
T: +44 207 625 3223  
INFO@SYLPHEDITIONS.COM  
WWW.SYLPHEDITIONS.COM

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