



Come
with me
ON AN ADVENTURE
ELECTRIC AS THE
TASTE OF

FORBIDDEN FRUIT

WHAT is this strange and sensuous flavor of Gothic Tales—

so ancient and yet so new, so baffling that excited reviewers have found it indescribable? Some have likened it to white magic and an eerie light. Others have striven manfully to find fresh and illuminating words in which to reveal it—a few have given up in frank despair.

What they have all done, however, is to find in these Gothic Tales a likeness to the great in all the realms of literature—to BOCCACCIO, to ANATOLE FRANCE, to GOETHE, RABELAIS, BYRON, and many others whose writings bear the stamp of genius.

The meaning of this chorus of praise is unmistakable: that the book is unique, that it encompasses the arts and perceptions of the ages, that Isak Dinesen writes with authentic new genius . . . and that the lost art of story-telling has come back into the world to enthrall you, to amuse you, to lift you to mystic realms of adventure and romance. SEVEN GOTHIC TALES is your book to savor and enjoy.

Seven
Gothic
Tales

By ISAK DINESEN

Introduction by

DOROTHY CANFIELD

SEVEN GOTHIC TALES

is compared to the works of these great writers:—

SHAKESPEARE

" . . . something of Shakespeare in the scope of Dinesen's imagination, restricting himself neither to one particular area, nor to one particular field of specialization.—N. Y. Sun.

BOCCACCIO HENRY JAMES

" . . . A book bringing the psychological insight of a Henry James to the material of a Northern Boccaccio . . . a creation in fiction of so astonishing a brilliance that I feel like ranking it among the great imagined episodes of all time, even though that may seem preposterous praise.—William Rose Benét, Saturday Review.

BALZAC MAX BEERBOHM

"It is essentially a Balzacian world that Isak Dinesen presents . . . or it might be even closer to the mark to think of Balzac rewritten by Max Beerbohm, with the solidity and lightness so wilfully entangled you cannot tell one from the other. It is a strange book, however, often a beautiful one, always amusing, but principally memorable, I think, for its strangeness.—Robert Cantwell, New Outlook.

BOCCACCIO RABELAIS GOETHE BYRON

"For the sheer magic of story telling, these tales stand outside our century. There is an elusive, classic air pervading the tales, too; they are strangely familiar. Boccaccio? Rabelais? Goethe? Byron? But, no; this has never happened before.—Herald Tribune Books.

BOCCACCIO CASTIGLIONE DE MAUPASSANT ERNST HOFFMANN

" . . . If by being born a Dane or a Yugoslav and then learning English I could acquire the brilliance of Isak Dinesen's style, I would go about it. . . . Where are these people? In some vaguely defined European land. Sometimes in Italy, sometimes in the North, they belong to Boccaccio and to Castiglione, to Guy de Maupassant and to some of the German romantics like Ernst Hoffmann. . . . Seven Gothic Tales excites me more than anything I have read this season.—William Soskin.

CERVANTES STEVENSON BYRON

"Byron's moral atmosphere is that of a naive, kindly, immature youth compared to the tense, fierce, hard, controlled, over-civilized, savage something-or-other created in this book by its anonymous author. Is it of Cervantes? . . . of R. L. Stevenson? . . . No. Where, you will ask yourself, puzzled, have I ever encountered such vigorously presented, outrageously unexpected, sometimes horrifying, but perfectly real human beings . . . clothed with such strange, slanting beauty of phrase? As for me, I don't know where.—Dorothy Canfield.

BOCCACCIO ANATOLE FRANCE

" . . . One of the strangest books of our day, and one of the richest flavored. I have been led to suggest Anatole France . . . and Boccaccio. But the tales are, in fact, unique . . . a book that will be long remembered.—Lewis Gannett.

POE BAUDELAIRE

" . . . Contains many of the talents of Poe . . . and Baudelaire. . . . It is rare literature.—The New Yorker.

BOOK-OF-THE-MONTH CLUB SELECTION
420 pages \$2.50

HARRISON SMITH AND ROBERT HAAS
17 East 49th Street New York