



THE PAPER HOUSE

Carlos María Domínguez

Translated by Nick Caistor



"For those who enjoy the magic of literature."

–Ayfer Tunç, the author of *The History of a Madhouse*

"The Paper House is one of those little books that can haunt a reader long after it is finished - or used as a brick to make a house. It comes from a territory of the imagination that is distant and dreamlike."

–Alexander McCall Smith, *The New York Times Book Review*

- Translated into over 20 languages, sold 250,000 copies worldwide
- Turkish edition has sold over 60,000 copies
- Domínguez is honoured by many awards including the Bartolomé Hidalgo Prize, the most important literary award in Uruguay.
- Praised by renowned authors, such as Alexander McCall Smith, Ayfer Tunç, and Miranda France

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About the Author

Carlos María Domínguez was born in Buenos Aires in 1955. Since 1989, he lives in Montevideo where he works as a journalist. He has published prize-winning novels and a biography of the Uruguayan writer Juan Carlos Onetti.

About the Translator

Nick Caistor is a translator and journalist. He has translated more than 40 books of fiction from Spanish, Portuguese and French, including works by Isabel Allende, Juan Carlos Onetti, and Juan Marsé. As a journalist, he has presented and produced many programmes on BBC Radio 4 and the BBC World Service, and he contributes regularly to the TLS and the Guardian.

On a spring day in 1998, literature professor Bluma Lennon buys a used copy of Emily Dickinson's poems from a Soho bookshop. Moments after she starts reading it, she's struck by a car on a street corner and killed. After her funeral, one of her colleagues—the book's narrator—receives a package addressed to Bluma: a broken-spined old copy of Conrad's *The Shadow-Line*, inscribed with her own dedication. Intrigued, he sets off on a quest that leads him to Buenos Aires, searching for clues about Carlos Brauer, a devoted book collector, and his mysterious connection to Bluma.

Already a worldwide classic in its genre, *The Paper House* is a venture beyond our shadow lines, and what we fear to leave behind to cross them.

Excerpt: It is often much harder to get rid of books than it is to acquire them. They stick to us in that pact of need and oblivion we make with them, witnesses to a moment in our lives we will never see again. While they are still there, it is part of us. [...] Nobody wants to mislay a book. We prefer to lose a ring, a watch, our umbrella, rather than a book whose pages we will never read again, but which retains, just in the sound of its title, a remote and perhaps long-lost emotion.



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