



One Hundred Apocalypses and Other Apocalypses

Lucy Corin

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Lucy Corin's dazzling new collection is powered by one hundred apocalypses: a series of short stories, many only a few lines, that illuminate moments of vexation and crisis, revelations and revolutions. An apocalypse might come in the form of the end of a relationship or the end of the world, but what it exposes is the tricky landscape of our longing for a clean slate.

Three longer stories are equally visionary: in "Eyes of Dogs," a soldier returns from war and encounters a witch who may in fact be his mother; "Madmen" describes an America where children who reach adolescence choose the madman who will accompany them into adulthood; in "Godzilla versus the Smog Monster," a teenager is flustered by his older, wilder neighbor while California burns on the other side of the continent.

At once mournful and explosively energetic, *One Hundred Apocalypses and Other Apocalypses* makes manifest the troubled conscience of an uneasy time

One Hundred Apocalypses and Other Apocalypses Details

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Author : Lucy Corin

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From Reader Review One Hundred Apocalypses and Other Apocalypses for online ebook

Alison says

Satisfying to move this to the DNF shelf. I liked the first half more or less, but the second half is all microfiction and I'm just not into it.

El says

My interest is piqued after this interview in The Rumpus.

Paul says

Apocalypses come in sizes large and small in the title sequence of 100 vignettes and prose poems that never fail to move the reader. Included are also three other short stories/novelettes, my favorite of the strong bunch being "Godzilla vs. the Smog Monster," which gets huge bonus points for the title, but it's one of the most devastating and haunting pieces I've read this year.

Sarah Schantz says

First of all, the actual book is a work of art; it looks and feels like something an artsy bookmaker would make (like a teacher I once had who did book binding and print making--she made these amazing books that were so much more than books but tiny little museums or curio cabinets, but I digress). Secondly, there are over a hundred short stories about the apocalypse--what could go wrong? Well, actually, a whole lot could go wrong, but it doesn't, and that is my point. The theme doesn't get tiresome, although I will admit to not having always read through the book in chronological order, but rather by the rules of bibliomancy, through the touch of divination--and I will probably continue to pick the book up, close my eyes, flip through pages and land where my gut says, "Stop," and then re-read whatever story has presented itself. The stories themselves are diverse, textured, and often quite unique. Furthermore, and finally, it was the perfect book to employ while teaching a creative writing workshop titled: Apocalyptic Summer (especially considering how male-dominated the authorship of such books are, although, this is changing).

Kendall Blake says

This collection of short stories is like a handful of words thrown onto a page with no particular sense in how they fall. I'm obviously not on Lucy Corin's level because I couldn't get into nearly any of the apocalyptic stories. Maybe 6 of the stories in the book were intriguing, and perhaps this would be a good book to read with the intention of deeply thinking about the meaning of each story, but for me, who was looking for entertainment, this book was far too abstract for me to appreciate the complexities in the writing. Wouldn't

recommend unless you were going to closely examine it in an upper-level creative writing course.

Jeremy says

On the strength of *Godzilla Versus the Smog Monster* alone I'd read more Corin, but much of the rest had a Dickinson-ish lyrical/enigmatic tang, only more impenetrable and cynical and without the sublimity. Some of the apocalypses make up the best English sudden fiction I've come across. As Louise Glück blurbs, "Corin sounds like no one;" her prose is uncanny, in the way Freud used the word: fundamentally strange: it's uncanniness aestheticized somehow. Anxious, graceful, frustrated, violent, flippant, cracked-out at times, you're not sure what to do with it, maybe I should laugh, maybe I should reread that line, maybe I should just shut up and careen through and just listen. Flits between hyperintellectualism and pop colloquialism midsentence like DFW, only less inviting. And she's cold, there's the analytical coldness you get with Robbe-Grillet. The fact that I want to reach for these big names to compare/define her work says something, I think, but the point is, it moved me, I'm just not sure how, and I'll definitely attempt anything she writes in future, hoping for more of a balance between style (already masterful) and content/story (jury's out).

Darcy says

Lucy Corin is an odd bird and I am so appreciative of that beautiful quality in her writing. There were times I did not know what end was up in the many worlds she created and I was grateful for the disturbance. She does not tell stories like anyone else I know. Strange and beautiful and heart wrenching and mind-bending. I was so happy to have stumbled upon this book merely for my fascination with apocalyptic stories. And congratulations McSweeney for publishing this stunning fare. Worth serious consideration.

Melanie Page says

I discovered Lucy Corin when several years ago I was scrolling through the FC2 catalog, looking for some new treasure (based on title and description). Then, there it was: *Everyday Psychokillers: A History for Girls*. How can you not love the title alone?! I bought it. I loved it. I taught it at an all-women's Catholic college. They hated it. I loved that.

One Hundred Apocalypses and Other Apocalypses is quite a different kind of read. While *Everyday Psychokillers* had short stories within the novel, this new collection consists mostly of flash fiction pieces. The more I read, the more I felt that Corin's strength is in telling those short stories.

Read the full review at [Grab the Lapels](#).

bklyn mike art says

original, entertaining and thought provoking essays.

Libby Hays says

The only book I've ever read to insightfully encapsulate the bloated, swirling, hemorrhaging, compacted, impacted, pregnant, aborted, miasmic, naked, distended, deceitful and delicious world we really live in, at this present moment in the history of planet earth. Corin might be our only hope for salvation.

Thomas says

Death, madness, sex, and explosions - just a few of the apocalyptic treasures in Lucy Corin's *One Hundred Apocalypses and Other Apocalypses*. In this artfully-bound book she includes three short stories and 100 pieces in flash fiction form. Of the three longer pieces "Madmen" stood out the most. It explores a society in which when girls get their periods, they adopt an insane person to stay with them for the rest of their lives. This piece highlights Corin at her best, when she nails the authentic and vulnerable voice of an anxious thirteen-year-old, all while driving home an important and non-didactic message about mental health in contemporary times.

Her 100 vignettes also carry a a more sporadic strength. While some move into the realm of hyper-intellectualism or self-awareness-turned-dramatic, for the most part they offer a slew of thoughtful themes ranging from the psychological repercussions of imminent death to our intrinsic desire for sheer connection when times get rough. Even though Corin may lack consistency in the quality of her writing in this piece, she still offers much wit, in the form of sometimes shocking and revelatory near-death moments.

keri. says

at some point this book started feeling super in love with itself and its own twee cleverness, and stopped being interesting wrt its apocalyptic story telling. it saved itself in the end, and I'm glad I finished it, but I probably would've enjoyed it more if it was 10-15 more traditional short stories about a variety of world ending events, instead of a hundred paragraphs or one page items that mostly went nowhere at all. McSweeney's!! I WILL NEVER ESCAPE.

Jenny (Reading Envy) says

"Like any reasonable apocalypse, pulsing with intimacy and the anonymous."

Well I do love a good apocalypse treatment, and this is unique in the handling of the topic. It isn't really a story, but a set of a few longer stories and then a bunch (a hundred, I'm guessing) of smaller little blurb stories, flash fiction really, all in this universe of collapse and destruction. There are fun bits to enjoy and one in particular ("Questions in Significantly Smaller Font") sent me on a huge internet rabbit hole, it was more of a poem quoting entirely from the FAQ of the website raptureready.com... which seems to be a real thing, in fact I saw a church yesterday in the mountains of NC that had a "rapture ready" banner up. And hey, the church was empty, so you can decide what that means.

This book was previously published by McSweeney's so even though I have a review copy, I believe it to be final copy. Mea culpa if I should not be quoting from it.

"This is why we lived twitching, as if we'd ever sense what could help us." (from Vibrissae)

"Despite everything, after the apocalypse there are hardly any suicides, no matter what we've done or failed to do. I suppose our minds assure us we can handle it. I mean God only gives you... I mean God only lets you do what you can live with after the apocalypse. After the apocalypse, we're just living with ourselves."
(from Fertile Crescent)

Tadzio Koelb says

From my review for the TLS:

Corin's surreal, sci-fi tinged stories of alternate worlds rely for their effect on the non-specific. Where they occur, and when, what caused the apocalypses –even what an apocalypse is (some are sold from under raincoats, others crawl about or enter the body) – all remain carefully undefined. In "A Hundred Apocalypses", a collection-within-a-collection uniting a series of thematically linked pieces, there are stories as short as ten words. The contexts of place and character shrink to nearly nothing.

Such "flash fiction" sections are apocalyptic only by association; in themselves they are aphorisms, recollections, or anecdotes. Taken as a whole, "A Hundred Apocalypses" implies a vision of the strange as inextricable from the commonplace: when a band plays a concert for the few people to have survived one apocalypse, the narrator's concern is with dodging the price of the ticket; a man attending an unruly exhibition of computer-controlled holograms is bumped and loses his glasses. Even in the wasteland, we are unable to escape the small irritations and confusions that make us human.

Although less obvious, this is another link between Apocalypses and Isle of Youth: both use genre conventions – albeit from extremely different genres – to investigate the familial, the emotional, and the personal. In "Madmen", when the narrator experiences her first period, the time has come to visit the pound-like centre where the mad are kept and choose one. In the battle of wills that ensues between the narrator and her mother, the issue of what is being chosen is hardly important; what matters is the sensitivity with which Corin explores the family dynamic.

Mariel says

I read this over a year ago and never wrote a review. This collection is so bizarre and beautiful, even frightening at times. It's one of the most unique short story collections I've read, containing longer pieces of fiction and tiny pieces of prose alike. Corin's voice is singular, and I feel I'd know her anywhere.
