NEW YORK REVIEW BOOKS
FALL 2022

NYR CLASSICS
NYRB POETS
NYRB KIDS
An Indian writer has come to Berlin in the fall of 2005 as a visiting professor. It has been some years since his last visit and it remains a strange place to him. Bemused by its names and immensity and history, he tries to settle in but is disoriented, passively waiting for something to happen. For a while he is taken under the wing of Faqrul, a Bangladeshi poet living in exile, but then Faqrul is gone. As the protagonist wanders the city he is more and more conscious of its having once been two cities, cut off from each other, not unlike, when he thinks about it, the way this present, unified city is cut off from the divided one of the past. Is this city that other city? It is getting cold in Berlin, riots have broken out in Paris, and the protagonist is beginning to feel his age, to feel that the twenty-first century exists in a perpetual present, a state of meaningless and interminable suspense. He meets Birgit, and soon she is playing a part in his life. He begins to miss his classes. People are worried about him, especially after he blacks out in the street. “I’ve lost my bearings—not in the city; in its history,” he thinks. “The less sure I become of it, the more I know my way.” But does he?

Amit Chaudhuri’s Sojourn is a dramatic and profoundly disconcerting work of fiction, a novel of the present moment as it slips continually into the past, a picture of a city, a picture of a troubled and uncomprehending mind, a historical novel, a ghost story.

Amit Chaudhuri is the author of the memoir Finding the Raga and the novel Friend of My Youth (both from NYRB) as well as other novels and collections of short stories, poetry, and essays. A Fellow of the Royal Society of Literature, he teaches at University of East Anglia in England and Ashoka University in India. In addition, he is a singer and performer in the North Indian classical tradition.

Called a “chronicler of a world on the move” by The New York Review of Books, Anna Badkhen seeks what separates and binds us at a time when one in seven people has left their birthplace, while a pandemic dictates the direst season of rupture in humankind’s remembering. Her new essay collection, Bright Unbearable Reality, addresses the human condition in the era of such unprecedented dislocation, contemplates the roles of memory and wonder in how we relate to one another, and asks how we can soberly and responsibly counter despair and continue to develop—or at least imagine—an emotional vocabulary against depravity.

Bright Unbearable Reality comprises eleven essays set on four continents and united by a common thread of communion and longing. In “The Pandemic, Our Common Story,” which takes place in the Great Rift Valley of Ethiopia, one of the locations where humankind originated, the onset of the global pandemic catches Badkhen mid-journey while researching human dispersal 160,000 years ago and migration in modern times. In “How to Read the Air,” set mostly in Philadelphia, Badkhen looks to the ancient Greeks for help pondering our need for certainty at a time of racist violence, political upheaval, and environmental cataclysm. “Ways of Seeing” and the title essay both wrestle with complications of distance and specifically the bird’s-eye view—the relationship between physical distance, understanding, and engagement. “Landscape with Icarus” examines how and why children go missing, while “Dark Matter” explores how violence always takes us by surprise. The subject throughout the collection is bright unbearable reality itself, a translation of the Greek enargeia, which, says the poet Alice Oswald, is “when gods come to earth not in disguise but as themselves.”

“Riley writes in pared-back, deceptively light sentences that twist and turn the emotional landscape almost imperceptibly... Witheringly precise, often funny. *First Love* says something very honest about relationships, and with an idiosyncratic style this sharp, who minds if it is not a departure from what has come before?” —Francesca Angelini, *The Sunday Times* (UK)

Neve is a writer in her mid-thirties married to an older man, Edwyn. For now they are in a place of relative peace, but their past battles have left scars. As Neve recalls the decisions that led her to this marriage, she tells of other loves and other debts, from her bullying father and her self-involved mother to a musician who played her and a series of lonely flights from place to place.

Drawing the reader into the battleground of her relationship, Neve spins a story of helplessness and hostility, an ongoing conflict in which both husband and wife have played a part. But is this, nonetheless, also a story of love?

Gwendoline Riley is an English writer. Born in London, she published her first novel, *Cold Water*, in 2002. Her novel *First Love* was short-listed for the Women’s Prize for Fiction, the Dylan Thomas Prize, and the Gordon Burn Prize, and won the Geoffrey Faber Memorial Prize. She has also been awarded a Betty Trask Prize and a Somerset Maugham Award, and has been short-listed for the John Llewellyn Rhys Prize. In 2018, *The Times Literary Supplement* named her one of the twenty best British and Irish novelists working today.

“‘This is a brilliant portrait of a mother-daughter relationship in which every encounter is a battle because both sides want something more, or different, than the other will give... Deliciously uncomfortable... As the book goes on, in all its horrible, funny, uncomfortable truthfulness, it feels increasingly like a complicated act of love.’ —Justine Jordan, *The Guardian*

“Riley has attracted something of a cult literary following, and she is now revered for her caustic first person voice, and her unflinching depictions of troubled—and often traumatic—relationships... *My Phantoms* [is] funny and coolly devastating.” —Baya Simons, *Financial Times*

Helen Grant is a mystery to her daughter. An extrovert with few friends who has sought intimacy in the wrong places, a twice-divorced mother of two now living alone surrounded by her memories, Helen (known to her acquaintances as “Hen”) has always haunted Bridget.

Now, Bridget is an academic in her forties. She sees Helen once a year, and considers the problem to be contained. As she looks back on their tumultuous relationship—the performances and small deceptions—she tries to reckon with the cruelties inflicted on both sides. But when Helen makes it clear that she wants more, it seems an old struggle will have to be replayed.

From the prize-winning author of *First Love*, *My Phantoms* is a bold, heart-stopping portrayal of a failed familial bond, which brings humor, subtlety, and new life to the difficult terrain of mothers and daughters.
Vasily Grossman wrote three novels about the Second World War, each offering a distinct take on what a war novel can be, and each extraordinary. A common set of characters links Stalingrad and Life and Fate, but Stalingrad is not only a moving and exciting story of desperate defense and the turning tide of war, but also a monumental memorial for the countless war dead. Life and Fate, by contrast, is a work of moral and political philosophy as well as a novel, and the deep question it explores is whether or not it is possible to behave ethically in the face of overwhelming violence. The People Immortal is something else entirely. Set during the catastrophic first months of the German invasion of the Soviet Union, this is the tale of an army battalion dispatched to slow the advancing enemy at any cost, with encirclement and annihilation its promised end. A rousing story of resistance, The People Immortal is the novel as weapon in hand.

Vasily Semyonovich Grossman (1905–1964) was born in Berdichev, a Ukrainian town that was home to a large Jewish community. During the war he worked as a reporter for the army newspaper Red Star and covered nearly all the major battles. NYRB Classics publishes Grossman’s Stalingrad, Life and Fate, The Road, Everything Flows, and An Armenian Sketchbook. Robert Chandler is a poet and translator. His translations include Alexander Pushkin’s The Captain’s Daughter and Peter the Great’s African; Nikolai Leskov’s Lady Macbeth of Mtsensk; and Vasily Grossman’s An Armenian Sketchbook, Everything Flows, Life and Fate, Stalingrad, and The Road. Elizabeth Chandler co-translates many books with her husband, Robert Chandler.

The town of Tarusa lies 101 kilometers outside Moscow, far enough to have served, under Soviet rule, as a place where former political prisoners and other “undesirables” could legally settle. Lying between the center of power and the provinces, between the modern urban capital and the countryside, Tarusa is the perfect place from which to observe a Russia that, in Maxim Osipov’s words, “changes a lot [in the course of a decade], but in two centuries—not at all.” The stories and essays in this volume—a follow-up to his debut in English, Rock, Paper, Scissors—tackle major questions of modern life in and beyond Russia with Osipov’s trademark blend of daring and subtlety. Deceit, political pressure, ethnic discrimination, the urge to emigrate, and the fear of abandoning one’s home, as well as myriad generational debts and conflicts, are as complexly woven through these pieces as they are through the lives of Osipov’s fellow Russians and through our own. What binds the prose in this volume is not only a set of concerns, however, but also Osipov’s penetrating insights and fearless realism. “Dreams fall away, one after another,” he writes in the opening essay, “some because they come true, but most because they prove pointless.” Yet, as he reminds us in the final essay, when viewed from ground level, “life tends not towards depletion, towards zero, but, on the contrary, towards repletion, fullness.”

Maxim Osipov is a Russian writer and cardiologist who has published short stories, novellas, essays, and plays, and whose fiction has won several literary prizes. He has published five collections of prose, and his plays have been staged in Russia. His work has been translated into more than a dozen languages. Rock, Paper, Scissors and Other Stories is available from NYRB. He lived in Tarusa, Russia until February 2022, when he moved to Germany. Boris Dralyuk is a poet and translator, and the editor in chief of the Los Angeles Review of Books. He is the translator of Maxim Osipov’s Rock, Paper, Scissors and Other Stories and Lev Ozerov’s Portraits Without Frames, and a co-translator of Pushkin’s Peter the Great’s African, all published by NYRB Classics.
THE RIGHT TO BE LAZY
PAUL LAFARGUE
A new translation from the French by Alex Andriesse
An NYRB Classics Original

Exuberant, provocative, and as controversial as when it first appeared in 1880, Paul Lafargue’s The Right to Be Lazy is a call for the workers of the world to unite—and stop working so much! Lafargue, Karl Marx’s son-in-law (about whom Marx once said, “If he is a Marxist, then I am clearly not”) wrote his pamphlet on the virtues of laziness while in prison for giving a socialist speech. At once a timely argument for a three-hour workday and a classical defense of leisure, The Right to Be Lazy shifted the course of European thought, going through seventeen editions in Russia during the Revolution of 1905 and helping shape John Maynard Keynes’s ideas about overproduction. Published here with a selection of Lafargue’s other writings—including an essay on Victor Hugo and a memoir of Marx—The Right to Be Lazy reminds us that the urge to work is not always beneficial, let alone necessary.

Paul Lafargue (1842–1911) was born in Cuba and lived there until age 9, when his family returned to their hometown of Bordeaux. When in his early twenties, Lafargue studied medicine in Paris, but after participating in a socialist gathering was barred from the French university system. He then moved to London, where he served as Karl Marx’s secretary and married Marx’s daughter Laura. After moving back to France in 1870, he participated in the Paris Commune and was again forced to flee the country. After amnesty was granted to the Communards in 1882, he and Laura returned permanently to France, where Lafargue gained notoriety as a writer of pamphlets and articles on politics and literature, founded the country’s first Marxist labor party, and earned a law degree. On November 26, 1911, he committed “rational suicide” with Laura at their home near Paris. Lenin spoke at their funeral.

Alex Andriesse has translated two volumes of an ongoing four-volume edition of François-René de Chateaubriand’s Memoirs from Beyond the Grave and edited The Uncollected Essays of Elizabeth Hardwick. He is an associate editor at New York Review Books.

MOJO HAND
AN ORPHIC TALE
J.J. PHILLIPS
Introduction by Lucy Scholes

Eunice Prideaux, a young, light-skinned black woman from a well-to-do San Francisco family, is sick of her conventional home. One evening when guests are over, she puts “Bakershop Blues,” by the legendary blues singer Blacksnake Brown, on the record player, and soon the whole well-mannered company is groaning and moaning along with the music. Soon, too, Eunice has packed up and set off for Raleigh, North Carolina, where Blacksnake lives, knowing that she has “to go find the source of herself, this music that moved her and the others, however much they tried to deny it.”

Disembarking from a train into a hot Southern night, Eunice finds herself in an unfamiliar world. Arrested on suspicion of soliciting, she spends a night in prison. After her release, she tracks Blacksnake down and soon she has moved in with him. There is nothing nice about Blacksnake or his way of life. The power of his music is real; so is the ugliness with which he treats Eunice, who finds herself in a dark place, almost deprived of the will to live. Mojo Hand, however, is an Orphic tale, a story of initiation into art and individuality no matter the cost, and Eunice will emerge from the darkness transformed.

Long out of print, J.J. Phillips’s novel is a powerfully original work of fiction that sings the blues.

The Bible is full of poems. It includes the Psalms and the Song of Songs of course, but poetry plays an immense part in the prophets and shows up in the books of the Old Testament. The New Testament, for its part, reverberates with allusions to the poetry of the Old Testament and concludes with Revelation, a visionary poem, while Jesus, seeking to open his listener’s eyes to the kingdom of heaven, describes it with the poetic epithet of “a treasure hid in a field,” while the son of God is the “true vine,” “the light of the world,” “the good shepherd,” “the way, the truth, and the life.” The Bible, in other words, asks to be read poetically throughout, and yet readers have rarely considered the implications of that, much less heeded its call.

In *The Bible and Poetry*, the poet and scholar Michael Edwards seeks to transform how the Bible and Christianity are understood, arguing that poetry is not an ornamental or accidental feature of the Bible but is central to its meaning. The creative use of words that is poetry is the necessary medium of the Creator’s word, and belief emerges not from precepts and propositions but out of the lived experience—this is what the Bible offers above of all—of the power of that word.

Michael Edwards is an Anglo-French poet and scholar. Born in Barnes, London, he is the author of twenty books and the first English person ever to have been elected to the Collège de France and to the Académie Française. Stephen E. Lewis is a professor of English at Franciscan University in Steubenville, Ohio, and a translator of French literature.

Colette’s *Chéri* (1920) and its sequel, *The End of Chéri* (1926), are widely considered her masterpieces. In sensuous, elegant prose, the two novels explore the evolving inner lives and the intimate relationship of an unlikely couple: Léa de Lonval, a middle-aged former courtesan, and Fred Peloux, twenty-five years her junior, known as Chéri. The two have been involved for years, and it is time for Chéri to get on with life, to make something of himself, but he, the personification of male beauty and vanity, doesn’t know how to go about it. It is time, too, for Léa to let go of Chéri and the sensual life that has been hers, and yet this is more easily resolved than done. Chéri marries, but once married he is restless and is inevitably drawn back to his mistress, as she is to him. And yet to reprise their relationship is only to realize even more the inevitability of its end. That end will come when Chéri, back from World War I, encounters a world that the war has changed through and through. Lost in his memories of time past, he is irremediably lost to the busy present. Paul Eprièle’s new translation of these two celebrated novels brings out a vivid sensuality and acute intelligence that past translations have failed to capture.

Sidonie-Gabrielle Colette (1873–1954) was born in a small village in France. At age twenty, she married Henri Gauthier-Villars, known as Willy, a Parisian man of letters under whose name she published the *Claudine* novels. After separating from Willy, Colette supported herself as an actress before establishing her own reputation as a writer. She was celebrated in later years as one of the great figures of French life and letters, and was the first woman to be accorded a state funeral by the French Republic. Her novel *The Pure and the Impure* is available from NYRB Classics. Paul Eprièle is a publisher, poet, and translator. He has translated Jean Giono’s *Hill*, *The Open Road*, and *Melville*, for which he was a co-winner of the 2018 Annual Translation Prize of the French-American Foundation (all available as NYRB Classics). Judith Thurman is a biographer and critic. A staff writer at *The New Yorker*, she is the author of *Secrets of the Flesh: A Life of Colette*, the winner of the Los Angeles Times Book Prize for Biography and the Salon Book Award for biography.
“Diana Athill’s writing is warm, straightforward, natural, enveloping. A blanketing comfort for a sore heart, a fuzzy head. . . . Athill’s skill as a writer of feelings is on full display. She is incisive without coming off as mean or angry, clear without being flat.” —Charles-Adam Foster-Simard, The Millions

“Don’t Look at Me Like That evokes a London of rain; grimy bedsits, plush, hushed restaurants, illicitness and despair. . . . Athill skillfully blends diffidence and pathos to produce a story at once all-too familiar and unique.” —Catherine Taylor


As Meg’s independence grows, Dick suddenly appears in London for work. A connection to her past, Meg and Dick’s friendship flourishes, blurring the lines of loyalty between what is and what was in a way that changes life for these three friends forever.

As sharp and startling now as when it was written, this unflinching and candid book of love and betrayal encapsulates Diana Athill’s gift of storytelling at its finest.

Helen Oyeyemi is the author of eight novels, including White Is for Witching, which won a 2010 Somerset Maugham Award; Mr. Fox, which won a 2012 Hurston/Wright Legacy Award; and What is Not Yours is Not Yours, which won a 2016 PEN Open Book Award. Her most recent novels are Gingerbread and Peaces.

“Don’t Look at Me Like That” by Diana Athill

Introduction by Helen Oyeyemi

NYRB Classics • Fiction • Paperback • 192 pages • 5 x 8
9781681376110 • $16.95 us / No Canadian or UK Rights
Available as an eBook: 9781681376127
On sale: May 9, 2023

“‘The reader sees the transformation of the battered soul into a buoyant woman, open-minded and open-hearted.’ —Hilary Mantel, Spectator

“‘Perhaps Athill’s greatest legacy was her refusal to cede to societal expectations as she carved out a persistently unusual world for herself in which the demands of femininity—marriage and children, specifically—were rethought and redefined.’” —Lena Dunham, The New York Times

Diana Athill’s childhood in the Norfolk countryside was idyllic. At the age of fifteen, she fell in love with a young undergraduate. They became engaged and traveled to Oxford. Then everything fell apart in the cruelest possible way.

In this classic modern memoir, Athill dissects the terrible consequences of loss and her struggle to rebuild a personality destroyed by sadness. Yet for all its unhappiness, Instead of a Letter remains a story of hope, written with the frank intelligence and lack of self-pity that have become the hallmarks of her writing.

Diana Athill (1917–2019) helped André Deutsch establish the publishing company that bore his name and worked as an editor for Deutsch for four decades. Her distinguished career as an editor is the subject of her memoir Stet. She is the author of seven further volumes of memoirs—Instead of a Letter; After a Funeral; Yesterday Morning; Make Believe; Somewhere Towards the End; Alive, Alive Oh!; A Florence Diary—and a collection of letters, Instead of a Book. Her only novel, Don’t Look at Me Like That, was first published in 1967. In January 2009, she won the Costa Biography Award for Somewhere Towards the End and was presented with an Order of the British Empire.

“Instead of a Letter” by Diana Athill

nyrbclassics.com

NYRB Classics • Memoir • Paperback • 224 pages • 5 x 8
9781681376133 • $16.95 us / No Canadian or UK Rights
Available as an eBook: 9781681376140
On sale: May 9, 2023
In the two books paired here and translated into English for the first time, the great Turkish writer Ferit Edgü represents complex social and political realities with startling lyricism and economy, written in his characteristically spare style. *The Wounded Age* features a newspaper reporter, assigned to write about ethno-national violence in the mountainous region of eastern Turkey. Like the narrators in *Eastern Tales*, who are teachers and writers from Istanbul, he is a stranger in a region that both confounds and attracts; language in this place, especially his own language, cannot be trusted.

The stories in *Eastern Tales* provide a buried and unspoken history of violence that continues uninterrupted into the present. Each tale of death, dispossession, and exile echoes catastrophes in the past, forming an increasingly resonant ledger of a tragic history. The state’s denial and justification of violence against its ethnic communities—the genocide of the Armenians and massacres of the Greeks and Assyrians in the last century—carries over into its continuing subjugation of the Kurds. The minimal tales Edgü tells are vivid pictures of life in the East and transcriptions of living voices. The reporter in *The Wounded Age* has no illusions that his story will stop the bloodletting; instead, he goes east because he knows he must open his eyes and unstop his ears.

Ferit Edgü is a Turkish writer of poems, novels, and essays. He has been awarded both the prestigious Sait Faik Literature Prize and the Sedat Simavi Literature Award. Aron Aji is a Turkish translator and the president of the American Literary Translators Association. He is the director of the MFA program in literary translation at the University of Iowa.

Set in a world of its own, Ernst Jünger’s *On the Marble Cliffs* is both a mesmerizing work of fantasy and an allegory of the advent of fascism. The narrator of the book and his brother, Otho, live in an ancient house carved out of the great marble cliffs that overlook the Marina, a great and beautiful lake that is surrounded by a peaceable land of ancient cities and temples and flourishing vineyards. To the north of the cliffs are the grasslands of the Campagna, occupied by herders. North of that, the great forest begins. There the brutal Head Forester rules, abetted by the warrior bands of the Mauretanians.

The brothers have seen all too much of war. Their youth was consumed in fighting. Now they have resolved to live quietly, studying botany, adding to their herbarium, consulting the books in their library, involving themselves in the timeless pursuit of knowledge. However, rumors of dark deeds begin to reach them in their sanctuary. Agents of the Head Forester are infiltrating the peaceful provinces he views with contempt, while peace itself, it seems, may only be a mask for heedlessness.

Tess Lewis’s new translation of Jünger’s sinister fable of 1939 brings out all of this legendary book’s dark luster.

Ernst Jünger (1895–1998) was a German philosopher, writer, and entomologist who became widely known for *Storm of Steel*, his memoir of World War I. He was the author of six novels, including *The Glass Bees* (available from NYRB Classics), and dozens of works of philosophy. During his lifetime, he received the Goethe Prize as well as the Grand Cross of the Order of Merit of the Federal Republic of Germany. Tess Lewis has translated works from the French and German, including books by Peter Handke, Anselm Kiefer, and Christine Angot, and for NYRB Classics, *The Storyteller Essays* by Walter Benjamin. Her awards include the 2017 PEN Translation Prize and a Guggenheim Fellowship. She serves as the co-chair of the PEN Translation Committee and is an advisory editor for *The Hudson Review*. 
The translator Anthony Kerrigan has compared the work of Camilo José Cela, the 1989 winner of the Nobel Prize in Literature, to that of Louis-Ferdinand Céline and Curzio Malaparte. These are, Kerrigan writes, “ferocious writers, truculent, badly spoken, foul mouthed.” However provocative and disturbing, they are also flat-out dazzling as writers, whose sentences, as rigorous as they are riotous, lodge like knives in the reader’s mind. Cela called himself a proponent of “uglyism,” of “nothingism.” But he has the knack, the critic Américo Castro reminds us, of deploying those “nothings and lacks” to construct beauty.

The Hive is set over the course of a few days in the Madrid of 1943, not long after the end of the Spanish Civil War, when the regime of General Francisco Franco was at its most oppressive. The book includes more than three hundred characters whose comings and goings it tracks to hypnotic effect. Scabrous, scandalous, and profane, this virtuosic group portrait of a wounded and sick society was first published in Buenos Aires in 1951 because in Spain it could not be published at all. This new translation by James Womack is the first in English to present Cela’s masterpiece in uncensored form.

Camilo José Cela (1916–2002) won the Nobel Prize in Literature in 1989. Though he wrote prolifically and audaciously in a number of different genres, he is best known for The Hive, which was published in Argentina in 1951 after being banned in Franco’s Spain. In addition to his writing, Cela produced drawings and paintings and also appeared in several films. James Womack is a poet and a translator from Russian and Spanish. His most recent poetry collection, Homunculus, was published by Carcanet Press in the UK in 2020. His translations include Manuel Vilas’s Heaven and a collection of poetry by Vladimir Mayakovsky. He is an editor at Calque Press and teaches at Cambridge University.

Now recognized as one of the giants of postwar American fiction, William Gaddis shunned the spotlight during his life, which makes this collection of his letters a revelation. Beginning in 1930, when Gaddis was at boarding school, and ending in September 1998, a few months before his death, these letters function as a kind of autobiography and are all the more valuable because he was not an autobiographical writer. Here we see him forging his first novel, The Recognitions, while living in Mexico; fighting in a revolution in Costa Rica; and working in Spain, France, and North Africa. Over the next twenty years he struggles to find time to write the National Book Award–winning J R amid the complications of work and family; deals with divorce and disillusionment before reviving his career with Carpenter’s Gothic; then teaches himself enough about the law to indite A Frolic of His Own, which earned him another National Book Award. Returning to a topic he first wrote about in the 1940s, he finishes his last novel, Agapē Agape, as he is dying.

A 1982 MacArthur Fellow and two-time winner of the National Book Award, William Gaddis (1922–1998) was the author of five novels: The Recognitions, J R (both published by NYRB Classics), Carpenter’s Gothic, A Frolic of His Own, and, published posthumously, Agapē Agape. Steven Moore is the author of the two-volume survey The Novel: An Alternative History, and has written and edited several books on the works of William Gaddis. He served as the managing editor of Dalkey Archive Press and the Review of Contemporary Fiction from 1988 to 1996. He lives in Ann Arbor, Michigan. Sarah Gaddis is the author of the novel Swallow Hard, and her work has appeared in The New Yorker, Faultline, and other publications. She is William Gaddis’s daughter.
Beppe Fenoglio’s *A Private Affair* is one of the great books of the Second World War and a masterpiece of modern Italian literature. Milton is the *nom de guerre* of the book’s protagonist, a one-time student of English literature who, in the chaotic last years of the war, has joined a partisan band. Before the war, gangly Milton was in love with the beautiful Fulvia—she let him read poetry to her—and now he hears that a friend and fellow partisan, the handsome Giorgio, was sleeping with her at the time. Jealous and furious, Milton hastens to confront Giorgio, only to discover that he has been captured by the Germans. *A Private Affair* tells the story of Milton’s mad quest—pursued through mud and fog and rain and terror, while barely evading German and fascist patrols—to rescue his friend and settle a personal grudge from a lost world of peace. Italo Calvino praised the book for the “geometric tension” between its themes of love and war and for its unsettling and utterly persuasive mingling of absurdity and mystery. The British novelist Paul Bailey has called the novel’s closing pages “superb and superbly exciting.” *A Private Affair* is a peerless story of the violent heart and world.

**Beppe Fenoglio** (1922–1963) was an Italian writer and translator. He briefly studied at the University of Turin before being drafted into the army in 1943. During the Nazi occupation of Italy, Fenoglio fought in the resistance. After the war, he worked as a wine merchant and wrote novels and stories that capture rural life in northern Italy and his war experiences fighting against fascist groups. He is best known for his 1952 cycle of stories, *The Twenty-Three Days of the City of Alba*, and for the novel *Johnny the Partisan*. He died of cancer at the age of forty. **Howard Curtis** is an award-winning British translator of French, Italian, and Spanish fiction.

*Arabesques* was a literary and political astonishment when it first came out in 1986, a book that showed how sophisticated fiction could engage the urgent political issues of the day not as propaganda but as and through the imaginative and linguistic means of literature itself. The astonishment began with the language in which the book was written. Anton Shammas, from a Palestinian Christian family and raised in Israel, wrote his novel in Hebrew, as no Arab novel had been before, a choice that was provocative to both Arab and Jewish readers. The novel is written in an elegant and elaborate style, alive with echoes, and is divided into two sections: “The Tale” and “The Teller.” “The Tale” tells of several generations of family life in a rural village, of the interplay of past and present, of how memory intersects with history in a part of the world where different people have both lived together and struggled against each other for centuries. “The Teller” is about the writer’s voyage out of that world to Paris and the United States, as he comes into his vocation as a writer, and raises questions of the authority of the storyteller and the nature of the self that have come to preoccupy so many writers. Shammas’s tour de force is both a personal and a political narrative, as well as a reinvention of the novel as a way of envisioning and responding to historical and cultural legacies and conflicts.

**Anton Shammas** is a Palestinian writer, poet, and translator who grew up in Haifa, where he went to an integrated Jewish-Arab high school. He attended the Hebrew University of Jerusalem. *Arabesques* was named one of the best works of fiction of 1988 by *The New York Times*. His essays in English have appeared in *Harper’s Magazine, The New York Times Magazine*, and *The New York Review of Books*. He is a professor of modern Middle Eastern literature at the University of Michigan. **Vivian Eden** is an American poet and translator who lives in Jerusalem and works on the staff of *Haaretz*. **Elias Khoury** is a literary critic, novelist, editor, playwright, activist, and public intellectual. The author of twelve novels, Khoury’s work has been translated into numerous languages and he is considered one of the foremost novelists writing in Arabic today.
In Eugene Ostashevsky’s *The Feeling Sonnets*—his fourth collection of poems—words, idioms, sentences, and poetic conventions are dislodged and defamiliarized in order to convey the experience of living in a land, and a language, apart. The book consists of four cycles of fourteen unrhymed, unmetered sonnets. The first cycle asks about the relationship between interpretation and emotion, whether “we feel the feelings that we call ours.” The second cycle, mainly composed of “daughter sonnets,” describes bringing up children in a foreign country and a foreign language. The third cycle, called “Die Schreibblockade,” German for writer’s block, talks about foreign-language processing of inherited historical trauma, in this case the siege of Leningrad from 1941 to 1944. The fourth cycle is about translation. The sonnets are followed by a short libretto, commissioned by the Italian composer Lucia Ronchetti, about Ravel’s interaction with Paul Wittgenstein over the Piano Concerto for the Left Hand.

**Eugene Ostashevsky** is a Russian American poet, translator, and professor at New York University. Born in Leningrad, he is the author of the poetry collections *The Life and Opinions of DJ Spinoza* and *Iterature* (both published by Ugly Duckling Presse). He is also the author of *The Pirate Who Does Not Know the Value of Pi*, a poem-novel, and the translator of Alexander Vvedensky’s *An Invitation for Me to Think*, both published in the NYRB Poets series. He is also the translator of *The Fire Horse: Children’s Poems* from the NYR Children’s Collection.

Amit Chaudhuri, one of the most exploratory writers of English-language fiction, has also written and published poetry throughout his career as a novelist, poetry that shares many of the concerns of his prose while sounding a distinct and memorable note of its own. This book collects the greater portion of that work for the first time, starting with *St Cyril Road*, named after a street in Bandra, a suburb of Bombay to which Chaudhuri’s parents moved in the early eighties. On visits to them from the UK, where he was studying, Chaudhuri found his attention drawn to the minutiae of streets and balcony-level sightings with a sense of everyday discovery that he then brought to his poems. In subsequent years he largely abandoned poetry, until a visit in 2018 to North Calcutta to photograph the interiors of sweet shops led to a new volume, *Sweet Shop*. If *St Cyril Road* is about being and looking, *Sweet Shop* is about the taste of living. It was followed by the poems in *Ramanujan* (named after the great mathematician), which trace the way Chaudhuri’s life has been intertwined with various cities, as well as poems that serve as elegies for his parents.

This collection also has the essay “Interlude,” about Chaudhuri’s parents’ move to Bandra and his beginnings as a poet, a selection of songs, and some unpublished new poems.

**Amit Chaudhuri** is the author of seven novels, including *Friend of My Youth* (available from NYRB), and numerous collections of short stories, poetry, and essays. His most recent book is *Finding the Raga*, a work of memoir and music criticism (also available from NYRB). He is a Fellow of the Royal Society of Literature and holds the titles of Professor of Contemporary Literature at the University of East Anglia in England and Professor of Creative Writing at Ashoka University in India. In addition, he is a singer and performer in the North Indian classical tradition.
“A Horse at Night is like light from a candle in the evening: intimate, pleasurable, full of wonder. It asks us to consider fiction as life and life as fiction. Amina Cain is our generous, gentle guide through an exquisite library. A truly beautiful book.”
—Ayşegül Savaş

“I adore her work, and sensibility,” writes Claire-Louise Bennett of Amina Cain; and Jenny Offill: “Cain writes beautiful precise sentences about what it means to wander through this luminous world.” Cain’s unique wandering sensibility, her attention to the small and the surprising, finds a profound new expression in her first nonfiction book, a sustained meditation on writers and their work. Driven by primary questions of authenticity and freedom in the shadow of ecological and social collapse, Cain moves associatively through a personal canon of authors—including Marguerite Duras, Elena Ferrante, Renee Gladman, and Virginia Woolf—and topics as timely and various as female friendships, zazen meditation, neighborhood coyotes, landscape painting, book titles, and the politics of excess. A Horse at Night: On Writing is an intimate reckoning with the contemporary moment, and a quietly brilliant contribution to the lineage of Woolf’s A Room of One’s Own or Gass’s On Being Blue, books that are virtuosic arguments for—and beautiful demonstrations of—the essential unity of writing and life.

Amina Cain is the author of two collections of stories, including Creature (available from Dorothy), and a novel, Indelicacy. Excerpts from A Horse at Night have appeared in Granta, The Paris Review Daily, and the Los Angeles Review of Books. She lives in Los Angeles.

“Some of Them Will Carry Me is a book of wonders, full of intricate beauty, and Giada Scodellaro is an extraordinary talent.” —Katie Kitamura

“In Some of Them Will Carry Me, Giada Scodellaro enthralls as she evokes the best of the lushly slow and quiet European films of the 1960s, with their long, wide, starkly gorgeous shots, deeply detached yet viscerally sensual plotlines, and lonely meandering figures crossing landscapes. But what is more powerful is how she reorganizes those canonized spaces to foreground the subjectness of brown bodies and to imbue her female characters with volition. It’s a virtuosic reframing, done with seductive and disarming brevity. A stunning debut.”
—Renee Gladman

Giada Scodellaro’s debut is a fiercely original collection of stories ranging in length, style, and tone—a collage of social commentary, surrealism, recipes, folklore, art—that centers Black women in moments of imminent change. In language that is lyrical, minimal, and often absurd, the diverse stories in Some of Them Will Carry Me deconstruct intimacy while building a surprising, unnerving new reality of language, culture, consumption, and loss.

Giada Scodellaro is a writer and photographer born in Naples, Italy, and raised in the Bronx, New York. She holds an MFA from The New School. Some of Them Will Carry Me is her first book. Excerpts have appeared or are forthcoming in BOMB, the White Review, and Granta. She lives in New York.
In *Thus Spake Zarathustra*, Friedrich Nietzsche conducts his protagonist through the great journey of life—the quest for meaning and fulfillment, and for a way to live with the knowledge of death. In this faithful new translation by Michael Hulse, Zarathustra is revealed in all his bold and ironic splendor as a man who strives to find a way to live—joyfully—in a secular world. Luminous and ecstatic, *Thus Spake Zarathustra* is a grand celebration of perilous, beautiful, human life by one of the most important philosophers in history.

Friedrich Nietzsche (1844–1900) was a German philosopher, essayist, and critic whose writings about morality, truth, language, aesthetics, and nihilism are considered cornerstones of Western philosophy. Michael Hulse is a poet, translator, and critic. He has won numerous awards for his poetry and his 2013 collection, *Half Life*, was chosen as a Book of the Year by *Australian Book Review*. He has translated many works from the German, including titles by Goethe, Rilke, and W.G. Sebald. His translations have been short-listed for numerous major translation awards, including the PEN Translation Prize, the Aristeion Prize, and the Schlegel-Tieck Prize. He teaches poetry and comparative literature at Warwick University. Joanna Kavenna is the author of several works of fiction and nonfiction, including *The Ice Museum*, *Inglorious*, *The Birth of Love*, and *A Field Guide to Reality*. Her short stories and essays have appeared in *The New Yorker*, *London Review of Books*, *New Scientist*, *The Guardian*, and *The New York Times*, among other publications. In 2008 she won the Orange Prize for New Writing, and in 2013 she was named one of *Granta’s* Best of Young British Novelists.

“*It was the most liberating thing that ever happened to me, having children. The children’s demands on me were things that nobody else ever asked me to do.”* —Toni Morrison

Children are a wonder, a blessing, a miracle, and everyone has an opinion on how we should raise them. From novelists to pediatricians; from modern parenting “experts” to child psychologists; from debunked academics to 1950s “agony aunts,” *Tiny Feet* is the first anthology of its kind, showcasing a range of the most influential writing about children over the past three hundred years. Published chronologically, the extracts featured in this delightful compendium show the extent to which some of our attitudes have changed while others remain absolute, and remind us of the joy that children have always brought to our lives.

Contributors include Bruno Bettelheim on the value of fairy tales; Erik H. Erikson on the meaning of play; Marvin J. Gersh on how to raise children in your “spare time”; *Good Housekeeping* (1913) on how to have “better babies”; Naomi Stadlen on how parenting books undermine parenting by reducing it to a number of essential tasks; and Donald Winnicott on "the good-enough mother.”

Plus: memoir, fiction, and further opinion from Daniel Burgess, Jean-Jacques Rousseau, Johann Heinrich Pestalozzi, Isabella Beeton, Charles Darwin, Robert Louis Stevenson, James Sully, Maria Montessori, Bertrand Russell, Margaret Mead, Jean Piaget, Harry F. Harlow, Benjamin Spock, Marvin J. Gersh, Toni Morrison, Nancy Samalin, Anne Lamott, Lydia Davis, Alison Gopnik, Giuseppina Persico, Cleon C. Mason, Bernardine Evaristo, Ella Cara Deloria, John B. Watson, and Rosalie Rayner.

Lauren Child is an English children’s book author and illustrator, best known for her *Charlie and Lola* picture books, and the *Clarice Bean* and *Ruby Redford* series.
Soon after the fall of the Berlin Wall, the West German–born Katrin de Vries read a magazine featuring the drawings of the East German–born Anke Feuchtenberger. De Vries wrote to ask Feuchtenberger if she might want to collaborate, and together they’ve produced some of the most striking German comics of the last thirty years, most notably *W the Whore*.

Collected here in English for the first time, *W the Whore, W the Whore Makes Her Tracks*, and *W the Whore Throws the Glove* present the shared vision of de Vries and Feuchtenberger at its most ambitious. The titular heroine, W the Whore, drawn in a shifting guise by Feuchtenberger, navigates the tedious rituals of womanhood, the unsettling mysteries of male desire, and the strangeness of motherhood, all while moving through a familiar but hostile everyday landscape of houses, factories, rail yards, and other ominous structures. An intimate and captivating work of comics, *W the Whore* is a testament to the challenges of existing in the bodies that we have been fated to inhabit, and what we do to persevere.

Anke Feuchtenberger is a German artist. She studied at the Kunsthochschule Berlin. Since 1997 she has held a professorship in drawing and graphic narration at the University of Applied Science in Hamburg. Feuchtenberger emerged as a comic artist and started exhibiting and publishing internationally in the 1990s. She lives in Hamburg and Vorpommern, Germany. **Katrin de Vries** is a German writer. She lives with her family in Bunde, Germany. **Mark David Nevins** is an occasional writer on and translator of comics. For more than two decades he has been the American Correspondent for the Swiss comics journal *STRAPAZIN*. His comics translations include *Lone Racer, The Exlibris, Tango with Death*, and *The Man Who Didn’t Sweat*. Professionally he advises CEOs and boards on leadership, strategy, and governance. **Madeleine Schwartz** is a journalist and editor based in Paris whose work has appeared in *The New Yorker, The London Review of Books, and The New York Review of Books*.

Before Charles Johnson found fame as a novelist and won the National Book Award for *Middle Passage* in 1991, he was a cartoonist, and a very good one. Taught via correspondence course by the comics editor Lawrence Lariar, mentored by the *New Yorker* cartoonist Charles Barsotti, and inspired by the call of the poet Amiri Baraka to celebrate and depict Black life in America, Johnson crafted some of the fiercest and funniest cartoons of the twentieth century.

Reimagining the gag comic as a powerful and incendiary tool, Johnson tackled America’s mid-century afflictions—segregation, inner-city poverty, police brutality, and white supremacy—by craftily subverting stale gag tropes. He populated them with bullet-dodging Black Panthers, doubt-filled Klansmen, militant babies, self-serving politicians, and complacent suburban liberals.

This collection, Johnson’s first in nearly fifty years, brings together work from across his career: college newspaper gags, selections from his books *Black Humor* and *Half-Past Nation Time*, his unpublished manuscript *Lumps in the Melting Pot*, and uncollected pieces. Taken together, this volume reveals Johnson as long overdue for appreciation as a cartoonist of the first order.

**Charles Johnson** is a novelist, essayist, literary scholar, philosopher, cartoonist, screenwriter, and professor emeritus at the University of Washington in Seattle. A MacArthur Fellow, he won the National Book Award for his novel *Middle Passage* in 1990. He is one of the artists and contributors featured in *It’s Life as I See It: Black Cartoonists in Chicago, 1940–1980*, published by New York Review Comics.
“It is a rare gift to come across a book as tender, affecting and complete as Pretending Is Lying.” —Sheila Heti, The New York Times Book Review

“A touchstone work of comics autobiography, from one of the genre’s key innovators, is finally translated, complete with expressive lettering newly handcrafted by the artist.” —Sean Rogers, The Globe and Mail

In a series of dazzling fragments—skipping through time, and from raw, slashing color to delicate black-and-white—Dominique Goblet examines the most important relationships in her life: with her partner, Guy Marc; with her daughter, Nikita; and with her parents.

The result is an unnerving comedy of paternal dysfunction, an achingly ambivalent love story (with asides on Thomas Pynchon and the Beach Boys), and a searing account of childhood trauma—a dizzying, unforgettable view of a life in progress and a tour de force of the art of comics.

Dominique Goblet was born in Brussels, Belgium, and studied illustration at St. Luke’s Institute. Involved from the start in the creation of the experimental-comics publisher Frémok, she published several books with them. At the same time she worked with the Parisian publishing house L’Association and published two books with them, including Pretending Is Lying. Artist, comics author, and professor of comics and illustration, she is also certified as an electrician, plumber, and welder.

Sophie Yanow is a cartoonist and translator. She is the author of the autobiographical comic books War of Streets and Houses and What Is a Glacier? and of the Eisner Award–winning graphic novel The Contradictions.
 Seasons of Splendour is a richly illustrated treasury of stories about Indian gods and goddesses, kings and queens, princes and demons. Here are engaging and beautifully told tales of Krishna, Ram, and Sita, along with stories based on the Hindu epics the Ramayana and Mahabharata, as well as others of ancient origin with no known source. When Madhur Jaffrey was a young girl growing up in her grandfather’s house in Delhi, storytelling was an integral part of life. After dinner, she would huddle with her cousins and siblings around a seated aunt, grandmother, or mother and listen. This collection contains those enduring stories, each one introduced by a vivid childhood memory or humorous anecdote and arranged in the sequence in which they were told, in conjunction with religious festivals throughout the Hindu calendar year. From April to April, here is a year’s worth of tales, myths, and legends, a cycle of stories to read aloud, illustrated in full color with Michael Foreman’s sumptuous watercolor paintings. Also included is a “Who Is Who and What Is What” glossary and English pronunciation guide for curious young readers.

Madhur Jaffrey is an Indian actress and food writer. Born in Delhi, she studied at the Royal Academy of Dramatic Arts in London. In 1965, she won Best Actress at the Berlin Film Festival for her performance in James Ivory’s Shakespeare Wallah. Jaffrey is best known for her dozens of cookbooks which helped to popularize Indian cuisine. She is also the author of Climbing the Mango Tree, a memoir about her youth in the final years of the British Raj. Michael Foreman has illustrated more than one hundred books, including those for stories by J.M. Barrie, the Brothers Grimm, Charles Dickens, and Oscar Wilde. His most recent work includes The Seeds of Friendship, which he wrote and illustrated, and the illustrations for Michael Morpurgo’s retellings of Sir Gawain and the Green Knight and Beowulf. He is the illustrator of Leon Garfield’s Shakespeare Stories, published by the NYR Children’s Collection.