



80 YEARS OF  
INDEPENDENT  
PUBLISHING

FALL 2016

# László Krasznahorkai

## The Last Wolf

• Translated from the Hungarian by George Szirtes

**A short masterwork by the most recent winner of the Man Booker International Prize: here, in miniature, is every reason why he won**

*The Last Wolf* features a classic, obsessed Krasznahorkai narrator, a man hired to write (by mistake, by a glitch of fate) the true tale of the last wolf of Extremadura, a barren stretch of Spain. This miserable experience (being mistaken for another, dragged about a cold foreign place, appalled by a species' end) is narrated—all in a single sentence—as a sad looping tale, a howl more or less, in a dreary wintry Berlin bar to a patently bored bartender.

*The Last Wolf* is Krasznahorkai in a maddening nutshell—with the narrator trapped in his own experience (having internalized the extermination of the last creature of its kind and “locked Extremadura in the depths of his own cold, empty, hollow heart”)—enfolding the reader in the exact same sort of entrapment to and beyond the end, with its first full-stop period of the book.

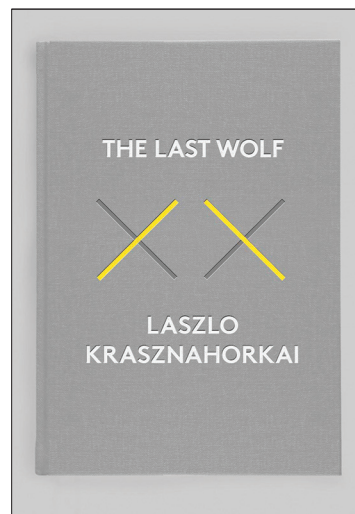
“László Krasznahorkai is a visionary writer of extraordinary intensity and vocal range who captures the texture of present-day existence in scenes that are terrifying, strange, appallingly comic, and often shatteringly beautiful: magnificent works of deep imagination and complex passions, in which the human comedy verges painfully onto transcendence.” —**MARINA WARNER, ANNOUNCING THE 2015 MAN BOOKER INTERNATIONAL PRIZE**

“One of the most profoundly unsettling experiences I have had as a reader.” —**JAMES WOOD, THE NEW YORKER**

“Krasznahorkai is alone among European novelists now in his intensity and originality. One of the most mysterious artists now at work.” —**COLM TÓIBÍN**

**LÁSZLÓ KRASZNAHORKAI** was born in Gyula, Hungary, in 1954. He has won numerous international literary awards, and his works have been translated into many languages.

**GEORGE SZIRTES** is a Hungarian-born British poet and translator who has translated works by Sándor Csoóri, Dezső Kosztolányi, and László Krasznahorkai.



CLOTH

FICTION SEPTEMBER

4½ x 7" 96pp

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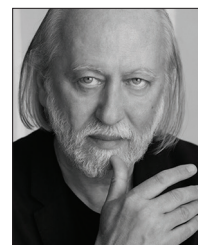
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# Yoshimasu Gozo

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## Alice Iris Red Horse: Selected Poems

- Edited by Forrest Gander
- Introduction and notes by Derek Gromadzki
- Translated by Jeffrey Angles, Richard Arno, Forrest Gander, Derek Gromadzki, Sawako Nakayasu, Sayuri Okamoto, Hiroaki Sato, Eric Selland, Auston Stewart, and Kyoko Yoshida
- Illustrated

**For the first time in English, a selection from the highly acclaimed Japanese poet, photographer, performance artist, and filmmaker**

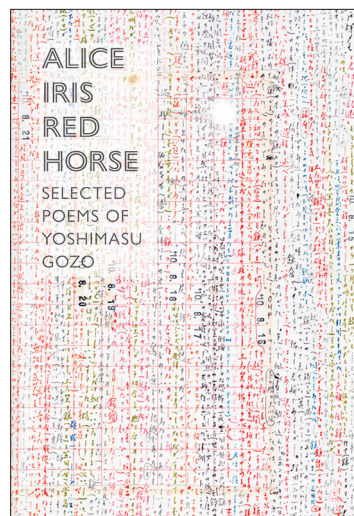
Yoshimasu Gozo is one of the most prominent figures in contemporary Japanese literature and art. His creative endeavors have spanned over half a century since the publication of his first book of poetry, *Shuppatsu (Departure)*. Much of his work is so unorthodox it defies the print medium. Since the late sixties, Gozo has collaborated with visual artists and free-jazz musicians. In the late eighties, he began creating art objects that featured words engraved on copper plates and later produced photographs and video works. In *Alice Iris Red Horse*, the poet Forrest Gander has gathered translations of Gozo's major works that represent his entire career. Also included here are illuminating interviews and reproductions of Gozo's artworks and performances.

"Gozo's poems often explore, like Basho's, moments in journeys that are at once physical and spiritual. His work sprawls, expanding and contracting like the universe." **—FORREST GANDER**

"Born in 1939, influential and innovative, Gozo is widely known for his visual art and performances." **—BOSTON REVIEW**

"He became famous for his avant-garde work, which employs chance operations and other techniques, pushing Japanese poetry in radically new directions." **—GUERNICA**

**YOSHIMASU GOZO**, born in Tokyo, has given performances worldwide, and has received many literary and cultural awards, including the Takami Jun Prize, the Rekitei Prize, the Purple Ribbon, and the 50th Mainichi Art Award for Poetry.



<b>PBK</b>	<b>NDP 1350</b>
<b>POETRY</b>	<b>SEPTEMBER</b>
<b>6 x 9"</b>	<b>240pp</b>
<b>ISBN</b>	<b>978-0-8112-2604-2</b>
<b>EBK</b>	<b>978-0-8112-2605-9</b>
<b>48 CQ</b>	<b>TERRITORY W</b>
<b>US \$18.95</b>	<b>CAN \$24.95</b>



# Enrique Vila-Matas

## Vampire in Love

- *Selected stories*
- *Translated from the Spanish by Margaret Jull Costa*

**“Arguably Spain’s most significant contemporary literary figure” (Joanna Kavenna, *The New Yorker*)**

Gathered for the first time in English, and spanning the author’s entire career, *Vampire in Love* offers a selection of the Spanish master Enrique Vila-Matas’s finest short stories. An effeminate, hunchbacked barber on the verge of death falls in love with a choirboy. A fledgling writer on barbiturates visits Marguerite Duras’s Paris apartment and watches his dinner companion slip into the abyss. An unsuspecting man receives a mysterious phone call from a lonely ophthalmologist, visits his abandoned villa, and is privy to a secret. The stories in *Vampire in Love*, selected and brilliantly translated by the renowned translator Margaret Jull Costa, are all told with Vila-Matas’s signature erudition and wit and his provocative questioning of the interrelation of art and life.

“With his ironic worldview and playful sense of fatality, Vila-Matas’s reputation as a writer of intellectually stimulating but accessible novels looks set to grow among English-language readers.” **–THE WALL STREET JOURNAL**

“One of Spain’s most distinguished novelists.”  
**–RACHEL NOLAN, THE NEW YORK TIMES**

“Vila-Matas’s work made a tremendous impression on me. I was fascinated by his humor, the incredible knowledge he has of all kinds of literature, his compassion for writers, and his fearlessness in taking on literary subjects and making that part of what he is writing about.” **–PAUL AUSTER**

“Vila-Matas’s excellence is an undisputed fact.” **–ROBERTO BOLAÑO**

**ENRIQUE VILA-MATAS** (b. 1948) was raised in Barcelona. The author of *Bartleby & Co.* and *Never Any End to Paris*, he has won the Rómulo Gallegos Prize, the FIL Award, and the Formentor Prize (awarded to Jorge Luis Borges and Samuel Beckett).

**MARGARET JULL COSTA** has translated many works of Portuguese and Spanish literature by writers such as José Saramago, Eça de Queirós, Javier Marías, and Luisa Valenzuela.



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Sylvia Legris

## The Hideous Hidden

**From the winner of the Griffin Prize, a richly lyrical collection of poems exploring the body's minutiae**

In her first full-length collection published in the United States, Sylvia Legris probes and peels, carves and cleaves, amputates and dissects, to reveal the poetic potential of human and animal anatomy.

Starting with the Greek writings of Hippocrates and the Latin language of medicine, and drawing from Leonardo da Vinci's *Anatomical Manuscripts*, the dermatologist Robert Willan's *On Cutaneous Diseases* (1808), and Baudelaire's *The Flowers of Evil*, Legris infuses each poem with unique rhythms that roll off the tongue. *The Hideous Hidden* boldly celebrates anatomy's wonders: "Renounce the vestibule of non-vital vitals. / Confess the gallbladder, / the glandular wallflowers, / the objectionable oblong spleen."

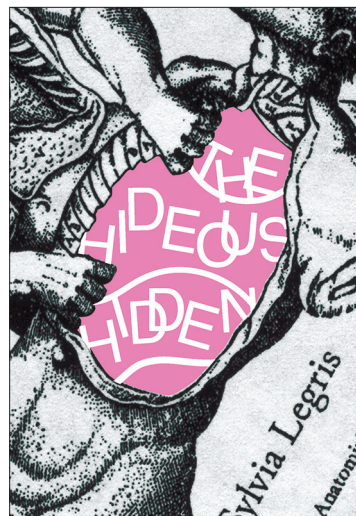
"*The Hideous Hidden* peels back the skin and takes us on a tour of our 'fleshes,' our 'complicated riddle of meats,' the 'Vast. Vas. Vascular. Bladder-drenched city of organs.' It is a tour de force through the vocabulary of the body's parts and functions in sickness and health, waking and sleeping. With more than a passing glance at the history of its description. Most of all, it is a book that makes anatomy sing." **-ROSMARIE WALDROP**

"Rapidly gets deep and electric as the corded nerves running through the spinal channel." **-LIGHTSEY DARST, BOOKSLUT**

"Her work crackles with exuberant wackiness." **-CBC**

"In her hands, language refracts in ways which break open etymology. Legris's poems build like chords from sub- to super-sonic and, even at their most rapid and heightened point, sustain the force of poetic enquiry. There is always, as she says, 'something on your hook, you feel it.'" **-GRIFFIN PRIZE CITATION**

**SYLVIA LEGRIS** was born in Winnipeg, Manitoba, and now lives in Saskatoon, Saskatchewan. Her poems have appeared in the *New Yorker*, *Conjunctions*, and *Granta*, and her third collection of poetry, *Nerve Squall*, won the 2006 Griffin Poetry Prize.



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# Dylan Thomas

## A Child's Christmas in Wales

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**The classic Christmas tale, with beautiful new illustrations**

This gem of lyric prose has enchanted both young and old for over half a century and is now a modern classic. Dylan Thomas (1914–1953), one of the greatest poets and storytellers of the twentieth century, captures a child's-eye view and an adult's fond memories of a magical time of presents, aunts and uncles, the frozen sea, and in the best of circumstances, newly fallen snow.

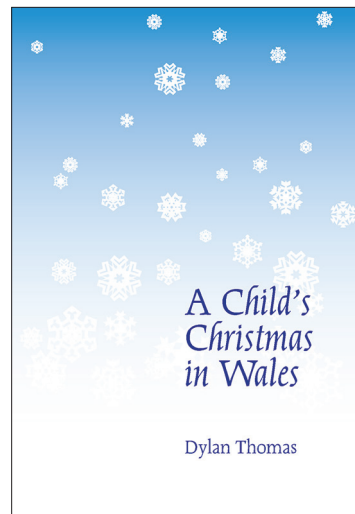
"Enchanting." **—CHICAGO TRIBUNE**

"A merrier and more pungent celebration of the season for family reading aloud has not been written in our time." **—THE NATION**

"Surely this Christmas story ranks among the great experiences of the language." **—HARPER'S MAGAZINE**

"The language is enchanting and the poetry shines with an unearthly radiance." **—THE NEW YORK TIMES**

The reputation of the Welsh poet **DYLAN THOMAS** (1914–1953) as one of the greatest poets of the twentieth century has not waned in the fifty years since his death. His work, noted for its lush metaphors, musicality, and playfulness within traditional forms, was largely responsible for modernizing poetic verse. Thomas also wrote captivating short stories, a novella, several screenplays, and radio plays, as well as his delightful stage play *Under Milk Wood*—all infused with his passion for the English language and his enduring love of Wales.



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# Emily Dickinson

## Envelope Poems

- *Illustrated*
- *Edited by Jen Bervin and Marta Werner*
- *New Directions/Christine Burgin copublication*

**Another gorgeous copublication with the Christine Burgin Gallery, *Envelope Poems* is a compact, clothbound gift book, a full-color selection from *The Gorgeous Nothings***

Although a very prolific poet, Emily Dickinson (1830–1886) published fewer than a dozen poems. Instead, she created small handmade books. In her later years, she stopped producing these, but she continued to write a great deal, and at her death she left behind many poems, drafts, and letters. It is among the makeshift and fragile manuscripts of Dickinson's later writings that we find the envelope poems gathered here. These manuscripts on envelopes (recycled by the poet with marked New England thrift) were written with the full powers of her late, most radical period. Intensely alive, these envelope poems are charged with a special poignancy—addressed to no one and everyone at once.

Full-color facsimiles are accompanied by Marta L. Werner and Jen Bervin's pioneering transcriptions of Dickinson's handwriting. Their transcriptions allow us to read the texts, while the facsimiles let us see exactly what Dickinson wrote (the variant words, crossings-out, dashes, directional fields, spaces, columns, and overlapping planes).

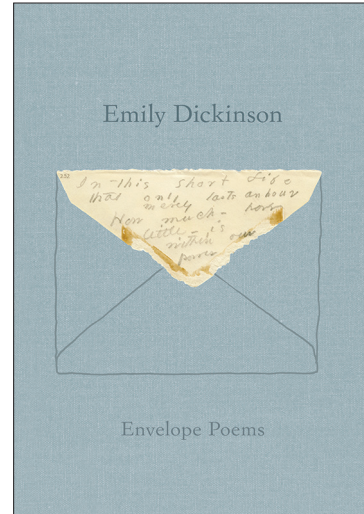
"Magnificent: the absolute perfect combination of solid scholarship and art."  
—**SUSAN HOWE**

"This exquisitely produced book [*The Gorgeous Nothings*]—lovingly curated by Bervin and Werner—allows you to encounter Emily Dickinson's 'envelope poems' in full-color facsimile for the first time. It's an experience suspended between reading and looking, of toggling between those two modes of perception, and it thoroughly refreshes both." —**BEN LERNER, THE NEW YORKER**

Arguably America's greatest poet, **EMILY DICKINSON** (1830–1886) wrote eighteen hundred poems during her lifetime.

**JEN BERVIN's** work includes *The Dickinson Composites*, *The Desert*, and *Nets*.

**MARTA WERNER's** books include *Emily Dickinson's Open Folios: Scenes of Reading, Surfaces of Writing* and *Radical Scatters: An Electronic Archive of Emily Dickinson's Late Fragments and Related Texts*.



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A 499

'Twas later when  
 the summer went  
 Than when the  
 Cricket came -  
 + And yet we knew  
 that gentle Clock  
 Me ant nought but  
 Going Home -  
 'Twas sooner when  
 the Cricket went  
 Than when the  
 Winter came  
 Yet that pa-  
 thetic Pendulum  
 keeps  
 Esoteric  
 Time  
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72

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 'Twas sooner when  
 the Cricket went  
 than when the  
 Winter came  
 yet that pa-  
 thetic pendulum  
 keeps  
 Esoteric  
 Time  
 e

S31

Without a smile -  
 Without a throe  
 \* A Summer's soft  
 Assemblies go  
 to their entrancing  
 end  
 Unknown - for all  
 the times we met -  
 Estranged, however  
 intimate -  
 What a dissembling  
 friend -  
 + No - our -  
 Nature's soft

A531

Without a smile -  
 Without a Throe  
 \* A Summer's soft  
 Assemblies go  
 To their entrancing  
 end  
 Unknown - for all  
 the times we met -  
 Estranged, however  
 intimate -  
 What a dissembling  
 Friend -  
 + Do - our -  
 Nature's soft

77



Eliot Weinberger

## Nineteen Ways of Looking at Wang Wei

- Afterword by Octavio Paz
- Including translations by Kenneth Rexroth, Burton Watson, Octavio Paz, and Gary Snyder

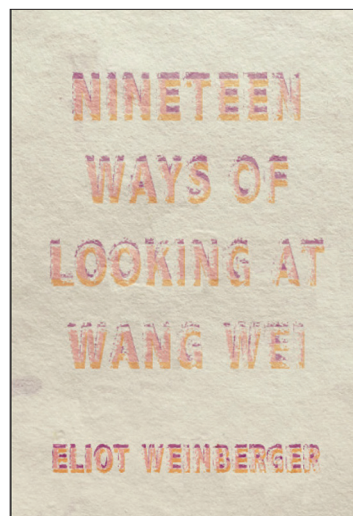
The classic study of translation, finally back in print in an expanded edition

The difficulty (and necessity) of translation is concisely described in *Nineteen Ways of Looking at Wang Wei*, a close reading of different translations of a single poem from the Tang Dynasty—from a transliteration to Kenneth Rexroth's loose interpretation. As Octavio Paz writes in the afterword, "Eliot Weinberger's commentary on the successive translations of Wang Wei's little poem illustrates, with succinct clarity, not only the evolution of the art of translation in the modern period but at the same time the changes in poetic sensibility."

"There is a great profusion of Chinese poetry in English, and this fact is significant. It suggests that, despite all the barriers, this poetry does communicate, even urgently, to modern Western readers. Both the difficulty and the urgency are elegantly demonstrated in *Nineteen Ways of Looking at Wang Wei*. Weinberger collates and comments on a series of translations of Wang Wei's famous poem 'Deer Park,' allowing the reader to see how even this brief poem—twenty characters, in four lines—contains endless shades of meaning and implication." **—ADAM KIRSCH, THE NEW REPUBLIC**

"Weinberger is like an ancient Chinese zither player, tuning lonely in the mountain overlooking the world." **—BEI DAO**

**ELIOT WEINBERGER** is an essayist and translator, the editor of *The New Directions Anthology of Classical Chinese Poetry*, and the series editor of *Calligrams: Writings from and on China* (New York Review Books and Chinese University of Hong Kong Press). He lives in New York City.



<b>PBK</b>	<b>NDP 1354</b>
<b>ESSAYS</b>	<b>OCTOBER</b>
<b>4½ x 7¼"</b>	<b>64pp</b>
<b>ISBN</b>	<b>978-0-8112-2620-2</b>
<b>EBK</b>	<b>978-0-8112-2621-9</b>
<b>48 CQ</b>	<b>TERRITORY A</b>
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# Eliot Weinberger

## The Ghosts of Birds

**A new collection from “one of the world’s great essayists” (*The New York Times*)**

*The Ghosts of Birds* offers thirty-five essays by Eliot Weinberger: the first section of the book continues his linked serial-essay *An Elemental Thing*, which pulls the reader into “a vortex for the entire universe” (*Boston Review*). Here, Weinberger chronicles a nineteenth-century journey down the Colorado River, records the dreams of people named Chang, and shares other factually verifiable discoveries that seem too fabulous to possibly be true. The second section collects Weinberger’s essays on a wide range of subjects—some of which have been published in the *New York Review of Books*, and *London Review of Books*—including his notorious review of George W. Bush’s memoir, *Decision Points*, and writings about Khubilai Khan, the I Ching, different versions of the Buddha, American Indophilia (“There is a line, however jagged, from pseudo-Hinduism to Malcolm X”), Herbert Read, and Charles Reznikoff. This collection proves once again that Weinberger is “one of the bravest and sharpest minds in the United States” (Javier Marías).

“A master of the infinite commentary on the astonishing variety of the world ... I envy those who have not yet discovered him.” **–ENRIQUE VILA-MATAS**

“One remains in silent amazement: How does he find these stories? How does he know everything?” **–DIE ZEIT**

“His essays are dense collages of magical facts that make me ecstatic every time I read them.” **–SAM ANDERSON, THE NEW YORK TIMES**

“As is often the case with brilliant writers, an Eliot Weinberger sentence cannot be mistaken for that of anyone else.”  
**–WILL HEYWARD, AUSTRALIAN BOOK REVIEW**

“The brilliant net of details that Weinberger casts and recasts in his various inventive approaches to form is precisely what constitutes a superlative poetic imagination. And it’s what holds the essays—and us—trembling and raging and hallucinating together.” **–FORREST GANDER**

“Our personal favorite for the Nobel Prize.” **–ROLLING STONE (GERMANY)**



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# Roger Lewinter

## Story of Love in Solitude

- *Translated from the French by Rachel Careau*
- *Bilingual*

### A notable discovery of a truly original voice

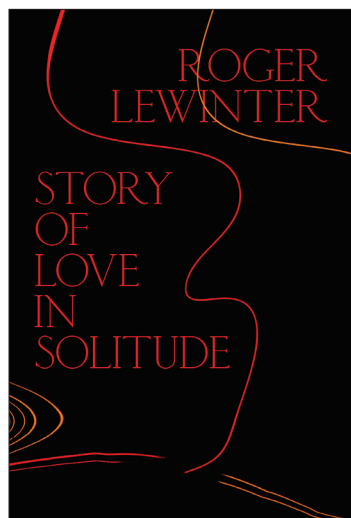
Several stories inhabit Roger Lewinter's first small book to appear in English. Each story takes the form of a loop: a spider who won't stop returning; camellias that flourish and then die; dying parents whose presence is always felt; turning again and again to work on Rilke translations; a younger man whom the narrator sees each week at the Geneva street markets. All the tales touch on the possibility, the open possibility of love—a loop without end.

Lewinter's short fictional works are at once prose poems and a form of dreaming; they are akin to the great French tradition of things sparking emotions and emotions sparking things—part Sarraute, part Robbe-Grillet, part Perec. Plot is not really the point of his meditative works. Lewinter concerns himself more with perception, apperception, and sudden inflections of grace: loss and beauty meet in an explosion of joy, which becomes, “in its brilliance, a means of transmittal.”

“The work of Roger Lewinter is essentially a work of reflection on meaning, on units of meaning and the logical problems posed by their ordering in the sentence: each word, each sense, leading to a calling into question of the text as a whole. This sentence, which can be compared to a Kashmir shawl in its infinite interlacing, woven in one piece and from a single thread, raises, beyond the simple syntactic difficulties, logical problems of thought that no writing had up to now approached.” **—LORENZO VALENTIN**

**ROGER LEWINTER** was born in Montauban, France, in 1941, to Austrian Jewish parents. The family moved to Switzerland during the war, and he has lived much of his life in Geneva. For more than forty years he has worked as a writer (of both literary and scholarly works), an editor, and a translator (of Georg Groddeck, Karl Kraus, Elias Canetti, Robert Walser, and Rilke, among others). Among his dozen books are three works of fiction.

**RACHEL CAREAU** is a writer and translator and the author of one book of prose poems, *Itineraries*. She is working on a translation of Roger Lewinter's *L'Apparat de l'âme*.



PBK NDP 1356

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US \$10.95 CAN \$13.95



# Roger Lewinter

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## The Attraction of Things

- *Translated from the French by Rachel Careau*
- *Bilingual*

**Stunning fragments that offer an epiphany of grace and beauty**

*The Attraction of Things* concerns the entirety of beauty and the possibility of grace, relayed via obsessions with rare early gramophone records, the theater, translation, dying parents: all these elements are relayed in a dizzying strange traffic of cultural artifacts, friendships, losses, discoveries, and love. Roger Lewinter believes that in the realm of art, “the distinction between life and death loses its relevance, the one taking place in the other.”

Whereas *Story of Love in Solitude* is a group of small stories, *The Attraction of Things* is a continuous narrative (more or less) of a man seeking (or stumbling upon) enlightenment.

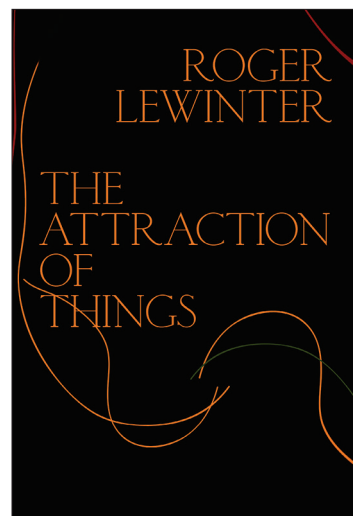
“*The Attraction of Things*,” states Lewinter, “is the story of a being who lets himself go toward what attracts him, toward what he attracts—beings, works, things—and who, through successive encounters, finds the way out of the labyrinth, to the heart, where the bolt of illumination strikes. This is the story of a letting go toward the illumination.”

“Roger Lewinter’s works, both humanly touching and artistically innovative, are spectacularly individual. Obsessively, and in the most incisive detail, they portray some of the crucial events and ideas of his life in prose at once headlong and passionate in its pacing, and tight and cerebral in its articulation. In this volume, Lewinter’s highly intricate syntax, which necessarily so closely reflects and reproduces his complexly layered thinking, has been meticulously and eloquently recreated by Rachel Careau in her masterful translation.”

**—LYDIA DAVIS, AUTHOR OF *CAN’T AND WON’T***

“You absolutely must read Roger Lewinter, beginning with two perfect narratives: *The Attraction of Things* and *Story of Love in Solitude*.”

**—DAVID LESPIAU, *D-FICTION***



<b>PBK</b>	<b>NDP 1357</b>
<b>FICTION</b>	<b>NOVEMBER</b>
<b>4½ x 7¼"</b>	<b>128pp</b>
<b>ISBN</b>	<b>978-0-8112-2520-5</b>
<b>EBK</b>	<b>978-0-8112-2610-3</b>
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# W. G. Sebald

## The Emigrants, The Rings of Saturn & Vertigo

• Translated from the German by Michael Hulse

**The masterworks of W. G. Sebald, now with gorgeous new covers by the famed designer Peter Mendelsund**

New Directions is delighted to announce beautiful new editions of these three classic Sebald novels, including his two greatest works, *The Emigrants* and *The Rings of Saturn*. All three novels are distinguished by their translations, every line of which Sebald himself made pitch-perfect, slaving to carry into English all his essential elements: the shadows, the lambent fallings-back, nineteenth-century Germanic undertones, tragic elegiac notes, and his unique, quiet wit.

“Think of Sebald as memory’s Einstein.”

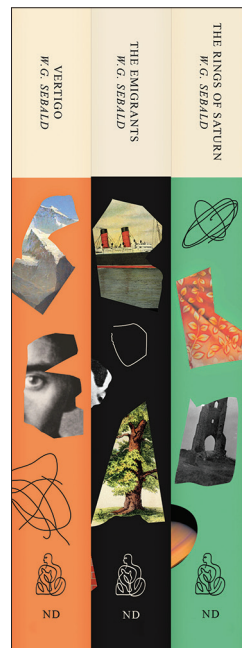
–**RICHARD EDER, LOS ANGELES TIMES**

“Sebald is a thrilling, original writer. He makes narration a state of investigative bliss.” –**W. S. DI PIERO, THE NEW YORK TIMES BOOK REVIEW**

“One of contemporary literature’s most transformative figures: utterly unique. His books combine memoir, fiction, travelogue, history, and biography in the crucible of his haunting prose style to create a strange new literary compound. Susan Sontag, in a 2000 essay in the *Times Literary Supplement*, asked whether ‘literary greatness [was] still possible’. She concluded that ‘one of the few answers available to English-language readers is the work of W. G. Sebald! The books are fascinating for the way they inhabit their own self-determined genre, but that’s not ultimately why they are essential reading. There is a moral magnitude and a weary, melancholy wisdom in Sebald’s writing that transcends the literary and attains something like an oracular register. Reading him feels like being spoken to in a dream.’ –**THE NEW YORKER**

**W. G. SEBALD** (1944–2001) has been acclaimed as “one of the most gripping writers imaginable” (*The New York Review of Books*).

**MICHAEL HULSE** is an English translator, critic, and poet. Hulse has translated more than sixty books from the German.



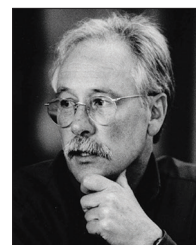
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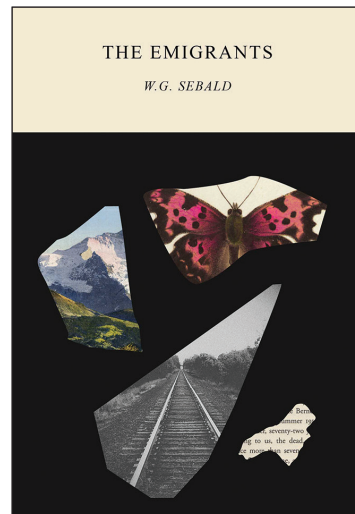


W. G. Sebald

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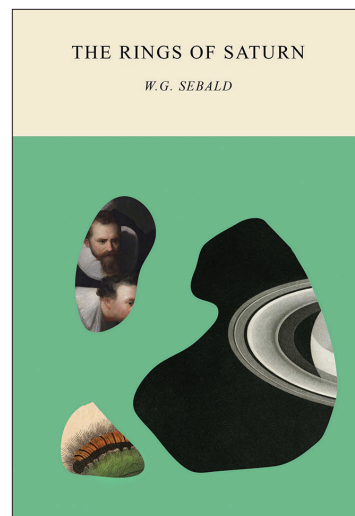
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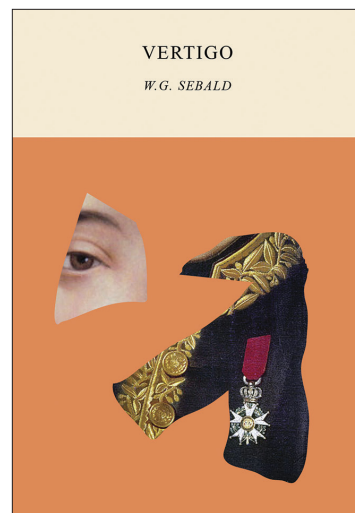
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# Abdelfattah Kilito

## The Tongue of Adam

- Translated from the Arabic by Robyn Creswell
- Introduction by Marina Warner

### A playful and erudite look at the origins of language

In the beginning there was one language—one tongue that Adam used to compose the first poem, an elegy for Abel. “These days, no one bothers to ask about the tongue of Adam. It is a naive question, vaguely embarrassing and irksome, like questions posed by children, which one can only answer rather stupidly.” So begins Abdelfattah Kilito’s *The Tongue of Adam*, a delightful series of lectures. With a Borgesian flair for riddles, stories, and subtle scholarly distinctions, Kilito presents an assortment of discussions related to Adam’s tongue, including translation, comparative religion, and lexicography: for example, how, from Babel onward, can we explain the plurality of language? Or can Adam’s poetry be judged aesthetically, the same as any other poem?

Drawing from the commentators of the Koran to Walter Benjamin, from the esoteric speculations of Judaism to Herodotus, *The Tongue of Adam* is a nimble book about the mysterious rise of humankind’s multilingualism.

“Reading Kilito for me has always been a kind of adventure. We normally speak of writing as an adventure, but Kilito dares his reader to travel with him, on a quest to override the boundaries between reality and fiction, between literary criticism and storytelling.” —**ELIAS KHOURY**

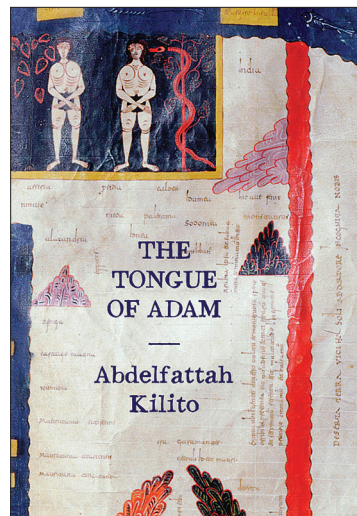
“One would be hard-pressed to find a Moroccan writer who is more respected by his peers and more appreciated by his readers than Abdelfattah Kilito.” —**LAILA LALAMI, THE NATION**

“Borges’s afterglow falls on Kilito’s pages, and he shares the Argentinian’s relish for puzzles, mazes, and riddling forms, as well as a love of pulp on one hand and the rare and raffiné on the other, al-Jahiz’s philosophy of discretion alongside Tintin, Sufi metaphysical lyrics and the Queen of the Serpents’ spells. Kilito is a mandarin who likes comic books.”

—**MARINA WARNER, THE LONDON REVIEW OF BOOKS**

**ABDELFATTAH KILITO** was born in Rabat, Morocco, in 1945. He has received the Great Moroccan Award (1989), the French Academy Award (1996), and the Sultan Al Owais Prize for Criticism and Literature Studies (2006).

A critic, translator, and scholar, **ROBYN CRESWELL** is currently the poetry editor for the *Paris Review* and assistant professor of comparative literature at Yale.



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Yoko Tawada

## The Memoirs of a Polar Bear

• Translated from the German by Susan Bernofsky

**The Memoirs of a Polar Bear stars three generations of talented writers and performers—who happen to be polar bears**

*The Memoirs of a Polar Bear* has in spades what Rivka Galchen hailed in the *New Yorker* as “Yoko Tawada’s magnificent strangeness”—Tawada is an author like no other. Three generations (grandmother, mother, son) of polar bears are famous as both circus performers and writers in East Germany: they are polar bears who move in human society, stars of the ring and of the literary world. In chapter one, the grandmother matriarch in the Soviet Union accidentally writes a bestselling autobiography. In chapter two, Tosca, her daughter (born in Canada, where her mother had emigrated) moves to the DDR and takes a job in the circus. Her son—the last of their line—is Knut, born in chapter three in a Leipzig zoo but raised by a human keeper in relatively happy circumstances in the Berlin zoo, until his keeper, Matthias, is taken away ...

Happy or sad, each bear writes a story, enjoying both celebrity and “the intimacy of being alone with my pen.”

“A writer of scrupulous intensity.” —**KIRKUS REVIEWS**

“Tawada’s stories agitate the mind like songs half remembered or treasure boxes whose keys are locked within.” —**THE NEW YORK TIMES**

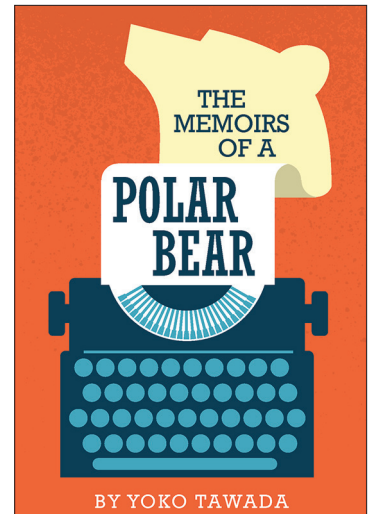
“Tawada’s accounts of alienation achieve a remarkable potency.”  
—**THE NEW YORK TIMES BOOK REVIEW**

“A distinguished contribution to the unique paranoid style of the new European novel.” —**ANIS SHIVANI, THE BROOKLYN RAIL**

“Her finest stories dramatize the fate of the individual in a mobilized world.”  
—**BENJAMIN LYTAL, THE NEW YORK SUN**

**YOKO TAWADA** was born in Tokyo in 1960, moved to Hamburg when she was twenty-two, and then moved again to Berlin in 2006. She writes in both Japanese and German, and has received the Akutagawa Prize, the Adelbert von Chamisso Prize, the Tanizaki Prize, and the Goethe Medal.

The award-winning translator **SUSAN BERNOFSKY** is currently working on a biography of Robert Walser.



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# Antonio Tabucchi

## Pereira Maintains

• Translated from the Italian by Patrick Creagh

**Tabucchi's masterpiece "conjures a state between waking and dreaming" (*The New York Times*)**

Dr. Pereira is an aging, lonely, overweight journalist who has failed to notice the menacing cloud of fascism over Salazarist Lisbon. One day he meets Montiero Rossi, an aspiring young writer whose anti-fascist fervor is as strong as Pereira's apolitical languor. Eventually, breaking out of the shell of his own inhibitions, Pereira reluctantly rises to heroism—and this arc is "one of the most intriguing and appealing character studies in recent European fiction" (*Kirkus*).

"A masterpiece of compression." **–MOHSIN HAMID**

"*Pereira Maintains* is small only in size. Its themes are great ones—courage, betrayal, fidelity, love, corruption; and its treatment of them is subtle, skillful, and clear. It's so clear, in fact, that you can see a very long way down, into the heart of a flawed but valiant human being, into the sickness of a nation, into the depths of political evil. It's the most impressive novel I've read for years, and one of the very few that feels truly necessary." **–PHILIP PULLMAN**

"A work in the high aesthetic mode, a historical novel cast in delicately evocative prose and filled with witty references to the great figures of modern European literature. In it Italians could examine their political consciences through an artful image of another country's past. The pleasures to be had from *Pereira Maintains* are rich and varied, but best of all it's very enjoyable."

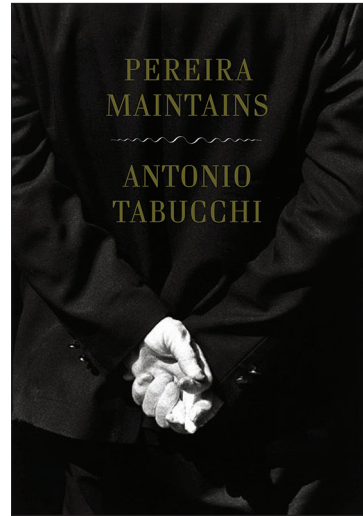
**–THE NEW YORK TIMES**

"Tabucchi's prose creates a deep, near-profound and sometimes heart-wrenching nostalgia and constantly evokes the pain of recognizing the speed of life's passing which everyone knows but few have the strength to accept."

**–ALAN CHEUSE, NPR**

**ANTONIO TABUCCHI** was born in Pisa in 1943 and died in Lisbon, his adopted home, in 2012. Over the course of his career he won France's Médicis Prize for *Indian Nocturne*, the Italian PEN Prize for *Requiem*, and the Aristeion Prize for *Pereira Maintains*. A staunch critic of the former Italian prime minister Silvio Berlusconi, he once said that "democracy isn't a state of perfection, it has to be improved, and that means constant vigilance."

**PATRICK CREAGH** (1930–2012) was a British poet and translator.



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# César Aira

## Ema, the Captive

- Translated from the Spanish by Chris Andrews
- With a preface by the author

***Ema, the Captive*, César Aira's second novel, is perhaps closest in style to his popular *Episode in the Life of a Landscape Painter* and *The Hare***

In nineteenth-century Argentina, Ema, a delicate woman of indeterminate origins, is captured by soldiers and taken, along with her newborn babe, to live as a concubine in a crude fort on the very edges of civilization. The trip is appalling (deprivations and rapes prevail along the way), yet the real story commences once Ema arrives at the fort, where she takes on a succession of lovers among the soldiers and Indians, leading to a brave and grand entrepreneurial experiment. As is usual with Aira's work, the wonder of the book is in the details of customs, beauty, and language, and the curious, perplexing reality of human nature.

"Aira's works are dense, unpredictable confections delivered in a plain, stealthily lyrical style capable of accommodating his fondness for mixing metaphysics, realism, pulp fiction, and Dadaist incongruities."

—MICHAEL GREENBERG, *THE NEW YORK REVIEW OF BOOKS*

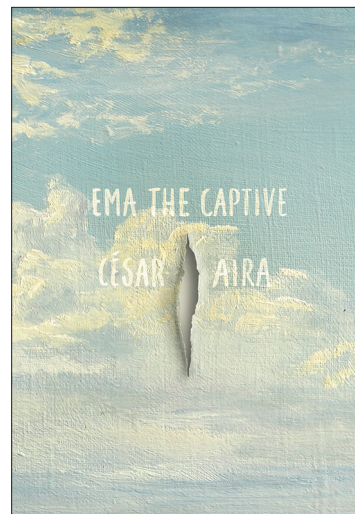
"His novels are eccentric clones of reality, where the lights are brighter, the picture is sharper and everything happens at the speed of thought. . . . You don't know where you are or what you are looking at, but the air is full of electricity." —*THE MILLIONS*

"Aira's literature is but a parody of inventiveness, and at its core is an amazing degree of penetrating and unrelenting critical reflexivity."

—NICOLÁS GUAGNINI, *ARTFORUM*

Nominated for a Neustadt Award and shortlisted for the 2015 Man Booker International Prize, **CÉSAR AIRA** was born in Coronel Pringles, Argentina, in 1949. He has published at least ninety books.

The poet **CHRIS ANDREWS** teaches at the University of Western Sydney, Australia, where he is a member of the Writing and Society Research Center. He has translated books by Roberto Bolaño and César Aira for New Directions.



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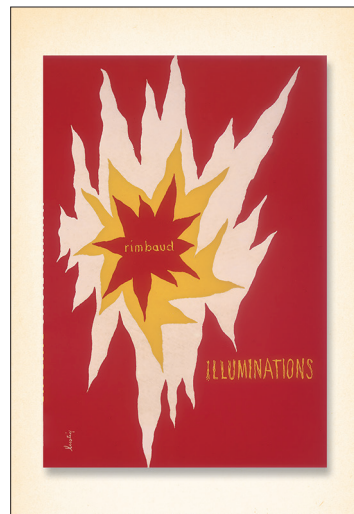
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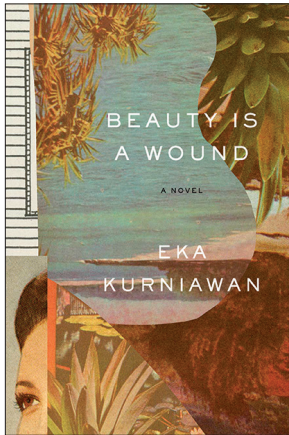
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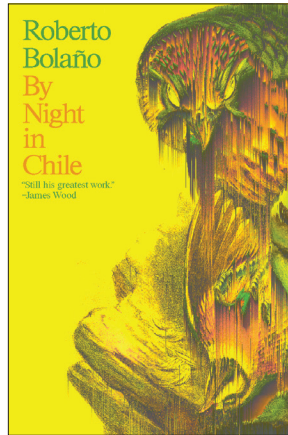
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**ALVIN LUSTIG** (1915–1955) was an American graphic designer. He was inducted into the Art Directors Club Hall of Fame in 1986.

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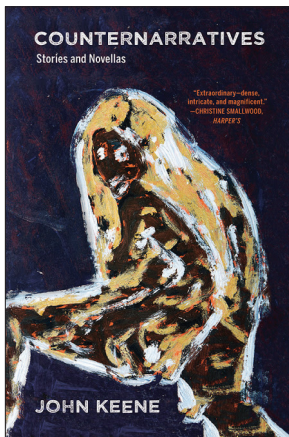
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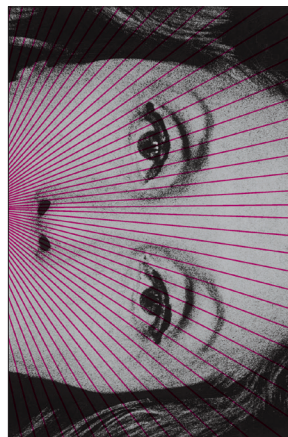
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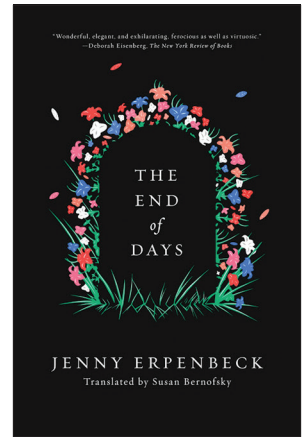
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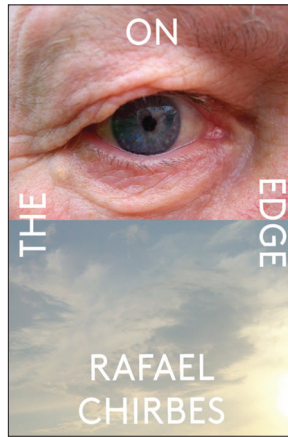
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