

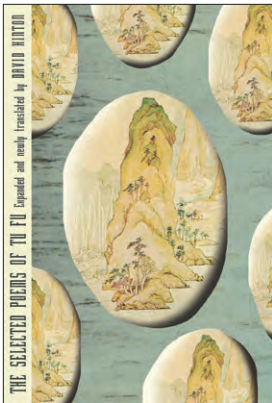
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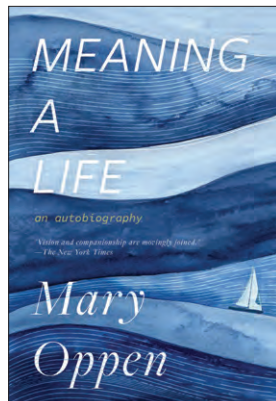
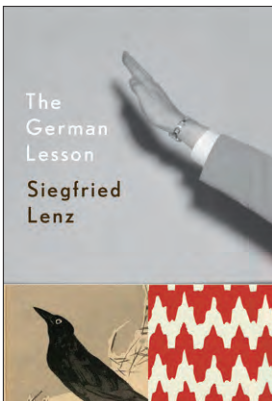
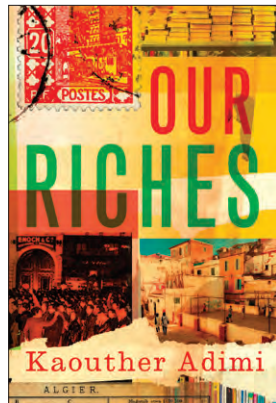
FEBRUARY



MARCH



APRIL



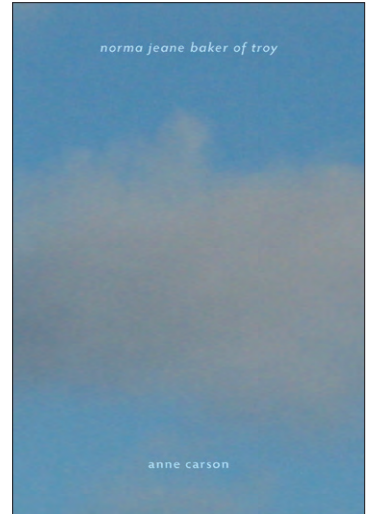
Anne Carson

Norma Jeane Baker of Troy

Anne Carson's new work that reconsiders the stories of two iconic women—Marilyn Monroe and Helen of Troy—from their point of view

Norma Jeane Baker of Troy is a meditation on the destabilizing and destructive power of beauty, drawing together Helen of Troy and Marilyn Monroe, twin avatars of female fascination separated by millennia but united in mythopoeic force. *Norma Jeane Baker* was staged in the spring of 2019 at The Shed's Griffin Theater in New York, starring actor Ben Whishaw and soprano Renée Fleming and directed by Katie Mitchell.

"There is a stark awareness nowadays that we need new ways of thinking about female icons like Helen or Marilyn Monroe, new ways to revolve the traditional male version of such events 360 degrees and find different, deeper sorrows there." **—ANNE CARSON**



PBK **NDP 1467**

POETRY **FEBRUARY**

4½ x 7¼" **64pp**

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ANNE CARSON was born in Canada and teaches ancient Greek for a living.

Mei-mei Berssenbrugge

Empathy

• With a new preface by the author

The groundbreaking poetic work by our “Mondrian in verse” (Susan Barba, *Boston Review*), now back in print in a newly revised edition

“And now, illuminate the space and describe each one you saw in the mist.”
–Mei-mei Berssenbrugge, “Fog”

Empathy, first published by Station Hill Press in 1989, marked a turning point in Mei-mei Berssenbrugge’s poetry, her lines lengthening across the page like so many horizons, tuned intimately to the natural world, at once philosophical, lush, and rhythmic. As she writes in the new preface for this edition, “I believe we’re born with the capacity for sensing emotional nuance around us. Not only of beloved persons nearby, but of people we don’t know—globally—and also of animals, plants, clouds, rocks.” In these poems, empathy not only becomes the space of one person inside another, but of one element—water, fog—one place—tundra, desert mesa—one animal—the swan—as the locus of human illumination and desire. Jackson MacLow wrote that the poetry in this collection “moves from ‘inner’ phenomena to ones coming from the ‘external’ world and back again with breathtaking evenness” and that the poet herself “is neither ‘objectivist’ nor ‘subjectivist’ but a poet of the whole consciousness.”

“A dialogue of an extremely fine-tuned intelligence with the ‘world.’ We start out dazzled by the sheer beauty of the perceptions, the subtle music, the surprising shifts into complex inference and meditation. We end up ‘flattened against our seats’ gasping for breath as the poem takes off into unsuspected altitudes—or depths. *Empathy* is not just a fine book. It is an event. An important event.” –**ROSMARIE WALDROP**

“In Mei-mei Berssenbrugge’s *Empathy*, ‘the human hovers like a mood’ that refuses definition. In the flickering mirrors of distant landscapes, perception melts, like ice ‘glowing with light,’ into an intimate familiarity. These poems, with their startlingly detailed equivocations, and the scenes and sights they evoke, have become ‘spiritual exercises in physical form!’” –**CHARLES BERNSTEIN**

MEI-MEI BERSSENBRUGGE was born in Beijing and grew up in Massachusetts. She is the author of thirteen books of poetry, including *Hello, the Roses* and *I Love Artists. A Lit Cloud*, her recent collaboration with artist Kiki Smith, was published by Galerie Lelong. She lives in New York City and northern New Mexico.



PBK **NDP 1468**

POETRY **FEBRUARY**

8 x 8" **80pp**

ISBN **978-0-8112-2940-1**

EBK **978-0-8112-2941-8**

48 CQ **TERRITORY W**

US \$15.95

ALSO BY MEI-MEI BERSSENBRUGGE:

HELLO, THE ROSES
978-0-8112-2091-0 • \$16.95

Mei-mei Berssenbrugge

A Treatise on Stars

An ethereal new collection that is “visceral with intellection” (David Lau)

“My book describes how communicating with star beings can teach us to continue our world through love and grace, communal grace.” —Mei-mei Berssenbrugge, “Chaco and Olivia”

Mei-mei Berssenbrugge's *A Treatise on Stars* extends the intensely phenomenological poetics of “The Star Field” in *Empathy*, which appeared over thirty years ago. The book is structured as a continuous enfolding of poems, each made up of numbered serial parts, their presiding poetic consciousness moving from the desert arroyo of New Mexico to the white-tailed deer of Maine and between conversations with daughter, husband, friends, pets (corn snake and poodle), and a woman, or star-visitor, beneath a tree who calls “any spirit in matter . . . star-walking.” These are poems of deep listening and patient waiting, open to the channeling of daily experience, to gestalt and angel, dolphins and extraterrestrials. Here, family is a type of constellation and “thought is a form of organized light.” All our senses are activated by Berssenbrugge's light-absorbing lines, lines that map a geography of interconnected intelligence—interdimensional intelligence—that exists in all sentient objects and sustains us. This is not new age poetry but poetry for a new age, rigorous of thought and grounded in the physical world where “days fill with splendor, and earth offers its pristine beauty to an expanding present.”

“Berssenbrugge's lines—saturated with the hallucinatory speed of thought—have the urgency of a manifesto; she consistently calls attention to the inter-relatedness of all things. Few living poets are as able to enter headlong into the spiritual state of our environment and its endangerment: one of the best minds in modern poetry.” —**MAJOR JACKSON, THE NEW YORK TIMES**

“Every collection of poems by Berssenbrugge is a literary step forward. *Hello, the Roses* performs a quantum leap. The book is exhilarating. Thoughts, feelings, and perceptions churn. With her powerful command of words redoubled by a meditative patience, she captures a secret rhythm, into which she weaves lines that surprise us with their accuracy, their submission to experience.”

—**ETEL ADNAN, ARTFORUM (BEST BOOKS OF 2013)**



PBK **NDP 1469**

POETRY **FEBRUARY**

8 x 8" **96pp**

ISBN **978-0-8112-2938-8**

EBK **978-0-8112-2939-5**

48 CQ **TERRITORY W**

US \$16.95

Tu Fu

The Selected Poems of Tu Fu

• Expanded and newly translated by David Hinton

A new and substantially expanded version of Hinton's landmark translation of Tu Fu, published on the thirtieth anniversary of that original edition

Tu Fu (712–770 C.E.) has for a millennium been widely considered the greatest poet in the Chinese tradition, and Hinton's original translation played a key role in developing that reputation in America. Most of Tu Fu's best poems were written in the last decade of his life, as an impoverished refugee fleeing the devastation of civil war. In the midst of these challenges, his always personal poems manage to combine a remarkable range of possibilities: elegant simplicity and great complexity, everyday life and grand historical drama, private philosophical depth and social engagement in a world consumed by war. Through it all, his is a wisdom that can only be called elemental, and his poems sound remarkably contemporary:

Leaving the City

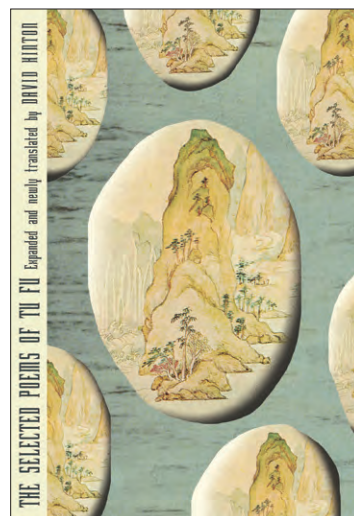
It's bone-bitter cold, and late, and falling
frost traces my gaze all bottomless skies.

Smoke trails out over distant salt mines.
Snow-covered peaks slant shadows east.

Armies haunt my homeland still, and war
drums throb in this far-off place. A guest

overnight here in this river city, I return
again to shrieking crows, my old friends.

DAVID HINTON's original *Tu Fu* was the first full-length verse translation of the author published in America. It was his first book, and since then his many translations of ancient Chinese poetry and philosophy have earned wide acclaim. The author also of books of essays and poetry, Hinton has been awarded a Guggenheim Fellowship, numerous fellowships from N.E.A. and N.E.H, and a lifetime achievement award by The American Academy of Arts and Letters.



PBK **NDP 1470**

POETRY **FEBRUARY**

6 x 9" **288pp**

ISBN **978-0-8112-2838-1**

EBK **978-0-8112-2839-8**

36 CQ **TERRITORY A**

US \$18.95

Fernanda Melchor

Hurricane Season

• Translated from the Spanish by Sophie Hughes

The English-language debut of one of the most thrilling and accomplished young Mexican writers

The Witch is dead. And the discovery of her corpse—by a group of children playing near the irrigation canals—propels the whole village into an investigation of how and why this murder occurred. Rumors and suspicions spread. As the novel unfolds in a dazzling linguistic torrent, with each unreliable narrator lingering on new details, new acts of depravity or brutality, Melchor extracts some tiny shred of humanity from these characters that most would write off as utterly irredeemable, forming a lasting portrait of a damned Mexican village.

Like Roberto Bolaño's *2666* or Faulkner's greatest novels, *Hurricane Season* takes place in a world filled with mythology and violence—real violence, the kind that seeps into the soil, poisoning everything around: it's a world that becomes more terrifying and more terrifyingly real the deeper you explore it.

"Fernanda Melchor has a powerful voice, and by powerful I mean unsparing, devastating, the voice of someone who writes with rage, and has the skill to pull it off." **–SAMANTA SCHWEBLIN**

"Fernanda Melchor not only writes with the furious power that is required by the issues at hand, but on each page she shows that she has an eye and ear for it, as well as a sharpness rarely seen in our literature." **–YURI HERRERA**

"Melchor wields a sentence like a saber. She never flinches in the bold, precise strokes of *Hurricane Season*. In prose as precise and breathtaking as it is unsettling, Melchor has crafted an unprecedented novel about femicide in Mexico and how poverty and extreme power imbalances lead to violence everywhere." **–IDRA NOVEY, AUTHOR OF *THOSE WHO KNEW***

FERNANDA MELCHOR, born in Veracruz, Mexico, in 1982, is widely recognized as one of the most exciting new voices of Mexican literature. Her collection *This Is Not Miami* is also forthcoming from New Directions. **SOPHIE HUGHES** has translated such Spanish-language writers as Iván Repila, Laia Jufresa, Rodrigo Hasbún, José Revueltas, Giuseppe Caputo, Enrique Vila-Matas, and Alia Trabucco Zerán.



CLOTH

FICTION

MARCH

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224pp

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48 CQ

TERRITORY A

US \$22.95

Louis-Ferdinand Céline

Journey to the End of the Night

- Translated from the French by Ralph Manheim
- Afterword by William T. Vollmann

Céline's masterpiece—colloquial, polemic, hyper-realistic, boiling over with black humor—now features an electric new Peter Mendelsund cover

Céline's revulsion at the idiocy and hypocrisy of society bursts from every page of this novel: *Journey to the End of the Night* is a literary symphony of cruelty and violence. The story of the improbable travels of the petit-bourgeois (and largely autobiographical) antihero, Bardamu—from the trenches of WWI, to the African jungle, to New York, to the Ford Factory in Detroit, and finally to life in Paris as a failed doctor—takes the reader by the scruff as it hurtles to the novel's inescapable conclusion.

Ralph Manheim's pitch-perfect translation captures the novel's savage energy, while a dramatic afterword by William T. Vollmann echoes Céline's volatile style and gives the reader a dynamic, fresh perspective on the fury of this astonishing novel.

"Céline is my Proust!" —**PHILIP ROTH**

"Terrifying: enormously powerful and slashing, satiric, misanthropic—but what power of the imagination!" —**JAMES LAUGHLIN**

"It could be said that without Céline there would have been no Henry Miller, no Jack Kerouac, no Charles Bukowski, no Beat poets." —**JOHN BANVILLE**

"Teeming with disease, misanthropy, and dark comedy." —**THE NEW YORKER**

"An extraordinarily gifted writer, he writes like a lunging live wire, crackling and wayward, full of hidden danger." —**ALFRED KAZIN**

"Céline showed me that it was possible to convey things that had heretofore seemed inaccessible." —**NEW YORK TIMES BOOK REVIEW**

LOUIS-FERDINAND CÉLINE (1894–1961) was a French writer and doctor whose novels are antiheroic visions of human suffering. Accused of collaboration with the Nazis, Céline fled France in 1944, first to Germany and then to Denmark, and was declared a national disgrace. His works, however, changed the path of French literature. **RALPH MANHEIM** (1907–1992) was a premier American translator from the German and French. The author of many acclaimed books, **WILLIAM T. VOLLMANN** won the National Book Award.



PBK NDP 1471

FICTION MARCH

5 x 8" 464pp

ISBN 978-0-8112-1654-8

EBK 978-0-8112-2361-4

24 CQ TERRITORY A

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DEATH ON THE INSTALLMENT PLAN
978-0-8112-0017-2 • \$19.95

GUIGNOL'S BAND
978-0-8112-0018-9 • \$15.95

César Aira

Artforum

• Translated from the Spanish by Katherine Silver

One man's obsession with *Artforum* magazine takes us on a hilarious journey to the ultimate meaning of the very creation of art

Artforum is certainly one of César Aira's most charming, quirky, and funny books to date. Consisting of a series of interrelated stories about his compulsion to collect *Artforum* magazine, this is not about art so much as it is about passionate obsession.

At first we follow our hapless collector from magazine shops to used bookstores hunting for copies of *Artforum*. A friend alerts him to a copy somewhere and he obsesses about actually going to get it—will the shop be open, will the copy already be sold? Finally he takes out a subscription, but then it never comes, so he hounds the mailman. There's the day his stash of *Artforums* gets rained on, but only one absorbs the water. And interspersed is a wacky chapter about the mystery of the broken clothespins. "How weird!" "How crazy."

"I can think of no other writer as concerned with formal and thematic questions of pace (not of time, but of the various speeds at which we feel time pacing): not only are the individual books quick-moving, but he's published over a hundred of them, with no signs of slowing down."

—STEVEN ZULTANSKI, *FRIEZE*

"Aira's cubist eye sees from every angle."

—PATTI SMITH, *NEW YORK TIMES BOOK REVIEW*



PBK NDP 1472

FICTION MARCH

4½ x 7¼" 80pp

ISBN 978-0-8112-2926-5

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THE MUSICAL BRAIN
978-0-8112-2029-3 • \$29.95

Nominated for a Neustadt Award and the Man Booker International Prize, **CÉSAR AIRA** was born in Coronel Pringles, Argentina, in 1949. He has published at least one hundred books and was most recently the creator of a limited edition, "Valise," for the Museum of Modern Art, NYC. **KATHERINE SILVER** is an award-winning literary translator and the codirector of the Banff International Literary Translation Centre (BILTC). Her translations include works by César Aira, Horacio Castellanos Moya, José Emilio Pacheco, Elena Poniatowska, Jorge Franco, and Martín Adán, among others.

Heinrich von Kleist

Michael Kohlhaas

• Translated from the German by Michael Hofmann

An extraordinary masterpiece of German literature, now in a gripping new English translation

Michael Kohlhaas has been wronged. First his finest horses were unfairly confiscated and mistreated. And things keep going worse—his servants have been beaten, his wife killed, and the lawsuits he pursues are stymied—but Kohlhaas, determined to find justice at all costs, tirelessly persists. Standing up against the bureaucratic machine of the empire, Kohlhaas becomes an indomitable figure that you can't help rooting for from start to finish.

Knotty, darkly comical, magnificent in its weirdness, and one of the greatest and most influential tales in German literature, this short novel, first published in German in 1810, is now available in award-winning Michael Hofmann's sparkling new English translation.

"I did not write to you last night, it got too late because of *Michael Kohlhaas* (have you read it? If not, don't! I shall read it to you!); apart from a short section which I had read the day before, I finished it in one sitting. Probably for the tenth time. This is a story I read with true piety; it carries me along waves of wonder." —**FRANZ KAFKA**

"His sentences are remarkable—great hatchet-blows of thought, an implacable narrative speed, a pulverizing sense of inevitability. No wonder Kafka liked him so much ..." —**PAUL AUSTER**

"What revolted the mature Goethe in the young Kleist, who submitted his works to the elder statesman 'on the knees of his heart'—the morbid, the hysterical, the sense of the unhealthy, the enormous indulgence in suffering out of which Kleist's plays and tales were mined—is just what we value today. Today Kleist gives pleasure, most of Goethe is a classroom bore."

—**SUSAN SONTAG**

HEINRICH VON KLEIST (1777–1811) was a German poet, dramatist, novelist, short-story writer, and journalist, who committed double suicide with a terminally ill friend. The poet **MICHAEL HOFMANN** has won numerous prizes for his German translations.



PBK NDP 1473

FICTION MARCH

5 x 8" 144pp

ISBN 978-0-8112-2834-3

EBK 978-0-8112-2835-0

48 CQ TERRITORY A

US \$14.95



Kaouther Adimi

Our Riches

• Translated from the French by Chris Andrews

The powerful debut of a rising young French star, *Our Riches* is a marvelous, surprising, hybrid novel about a beloved Algerian bookshop

Our Riches celebrates quixotic devotion and the love of books in the person of Edmond Charlot, who at the age of twenty founded Les Vraies Richesses (Our True Wealth), the famous Algerian bookstore/publishing house/lending library. He more than fulfilled its motto "by the young, for the young," discovering the twenty-four-year-old Albert Camus in 1937. His entire archive was twice destroyed by the French colonial forces, but despite financial difficulties (he was hopelessly generous) and the vicissitudes of wars and revolutions, Charlot (often compared to the legendary bookseller Sylvia Beach) carried forward Les Vraies Richesses as a cultural hub of Algiers.

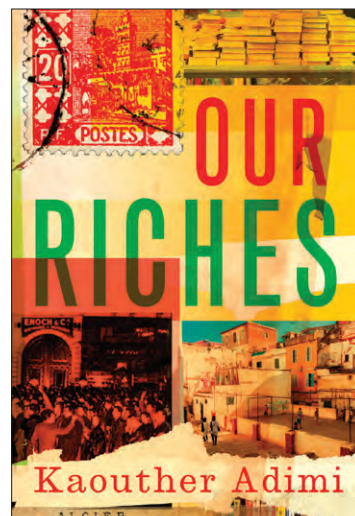
Our Riches interweaves Charlot's story with that of another twenty-year-old, Ryad (dispatched in 2017 to empty the old shop and repaint it). Ryad's no booklover, but old Abdallah, the bookshop's self-appointed, nearly illiterate guardian, opens the young man's mind. Cutting brilliantly from Charlot to Ryad, from the 1930s to current times, from WWII to the bloody 1961 Free Algeria demonstrations in Paris, Adimi delicately packs a monumental history of intense political drama into her swift and poignant novel. But most of all, it's a hymn to the book and to the love of books.

"A subject in gold: it was necessary to instill a rhythm, an experience, a tension, even to shake up the hourglass of time. Kaouther Adimi, born fifty years after the mythical bookshop, succeeds brilliantly at this triple jump." **—LE FIGARO**

"A splendid declaration of the love of literature, the only link between epochs and beings." **—ELLE**

"Fascinating: Adimi synthesizes the private minutiae of the great and sometimes forgotten publisher Edmond Charlot with the history of the times in a surprisingly light, almost breezy fashion, making this a fast, interesting, and engaging read." **—ADAM HOCKER, ALBERTINE BOOKSTORE**

Born in 1986 in Algiers, **KAOUTHER ADIMI** lives in Paris. *Our Riches*, her third novel, though her first in English, was shortlisted for the Goncourt and won the Prix Renaudot, the Prix du Style, the Prix Beur FM Méditerranée, and the Choix Goncourt de l'Italie. **CHRIS ANDREWS** has won the Anthony Hecht Poetry Prize for his poetry and the Valle-Inclan Prize for his translations.



CLOTH

FICTION

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4½ x 7¼"

160pp

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978-0-8112-2815-2

EBK

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48 CQ

TERRITORY A

US \$19.95

Julio Cortázar

All Fires the Fire

• Translated from the Spanish by Suzanne Jill Levine

“One of the most adventurous and rewarding collections since the publication of Cortázar’s own *Blow-up*.” –Los Angeles Times

A traffic jam outside Paris lasts for weeks. Che Guevara and Fidel Castro meet on a mountaintop during the Cuban Revolution. A flight attendant becomes obsessed with a small Greek island, resulting in a surreal encounter with death. In *All Fires the Fire*, Julio Cortázar (author of *Hopscotch* and the short story “Blow-Up”) creates his own mindscapes beyond space and time, where lives intersect for brief moments and situations break and refract. *All Fires the Fire* contains some of Julio Cortázar’s most beloved stories. It is a classic collection by “one of the world’s great writers” (*Washington Post*).

“The noted Argentinian author’s incomparable elegance shines through these eight stories.” –**PUBLISHERS WEEKLY**

“Anyone who doesn’t read Cortázar is doomed.” –**PABLO NERUDA**

“I’m permanently indebted to the work of Cortázar.” –**ROBERTO BOLAÑO**

“He was, perhaps without trying, the Argentine who made the whole world love him.” –**GABRIEL GARCÍA MÁRQUEZ**

JULIO CORTÁZAR (1914–1984) is one of the great Argentine novelists and short-story writers. The author of *Hopscotch*, *Blow-Up and Other Stories*, and *Cronopios and Famas*, Cortázar was influenced by French surrealism, jazz, and revolutionary Latin American politics. **SUZANNE JILL LEVINE** is a leading translator of Latin American literature, and professor at the University of California in Santa Barbara where she directs a Translation Studies doctoral program.



PBK **NDP 1474**

FICTION **APRIL**

5 x 8" **160pp**

ISBN **978-0-8112-2945-6**

EBK **978-0-8112-2946-3**

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62: A MODEL KIT
978-0-8112-1437-7 • \$18.95

LITERATURE CLASS
978-0-8112-2534-2 • \$18.95

Paul Auster

White Spaces: Selected Poems and Early Prose

“Magnificent poetry; dark, severe, even harsh—yet pulsating with life.” –John Ashbery

White Spaces gathers the poetry and prose of Paul Auster from various small-press books issued throughout the seventies. These early poetic works are crucial for understanding the evolution of Auster’s writing. Taut, lyrical, and always informed by a powerful and subtle music, his poems begin with basics—a swallow’s egg, stones, roots, thistle, “the glacial rose”—and push language to the breaking point. As Robert Creeley wrote, “The enduring power of these early poems is their moving address to a world all too elusive, too fragmented, and too bitterly transient.” Auster’s poems are grounded in a physical utterance that is at once an exploration of the mind and of the world. This collection begins with compact verse fragments from *Spokes* (originally published in *Poetry*, 1971) and goes through Auster’s marvelous later collections including *Wall Writing* (The Figures, 1976), *Facing the Music* (Parenthèse, 1979), and *White Spaces* (Station Hill, 1980).

“Anyone interested in the origins of Paul Auster’s art, its ground, will find these intense early sequences, these liminal austerities, of great interest. Auster’s is a poetry of extreme lyric condensation.” –**MICHAEL PALMER**

“From the spook of ‘Spokes’ and the parabolic philosophical chiaroscuro of ‘White Spaces’ to the gnomic sighs of what’s in between, Paul Auster’s poems shimmer at the edges with audacious grace and uncanny soulfulness.” –**CHARLES BERNSTEIN**



PBK	NDP 1475
POETRY	APRIL
5 x 8"	128pp
ISBN	978-0-8112-2943-2
EBK	978-0-8112-2944-9
48 CQ	TERRITORY A
US \$15.95	

ALSO BY PAUL AUSTER:

THE RED NOTEBOOK
978-0-8112-1498-8 • \$12.95

A critically acclaimed novelist, essayist, and translator, **PAUL AUSTER** lives in Brooklyn. He is the author of many novels, including *4321*, *The New York Trilogy*, and *City of Glass*. New Directions publishes his *Red Notebook* as well as his translations of Stephane Mallarmé’s *A Tomb for Anatole* and Philippe Petit’s *On the High Wire*.

Siegfried Lenz

The German Lesson

• Translated from the German by Ernst Kaiser and Eithne Wilkins

An enduring classic, *The German Lesson* is “shattering in its quiet authority” (*The New York Times*)

In this quiet and devastating novel about the rise of fascism, Siggie Jepsen, incarcerated as a juvenile delinquent, is assigned to write a routine German lesson on the “The Joys of Duty.” Overfamiliar with these joys, Siggie sets down his life since 1943, a decade earlier, when as a boy he watched his father, a constable, doggedly carry out orders from Berlin to stop a well-known Expressionist artist from painting and to seize all his “degenerate” work. Soon Siggie is stealing the paintings to keep them safe from his father. “I was trying to find out,” Lenz says, “where the joys of duty could lead a people.”

“*The German Lesson* marks a double triumph: a book of rare depth and brilliance, to begin with, presented in an English version that succeeds against improbable odds in conveying the full power of the original.”

–ERNST PAWEL, *NEW YORK TIMES BOOK REVIEW*

“The book I have been waiting ever since the end of World War II for a German author to write.” **–KAY BOYLE**

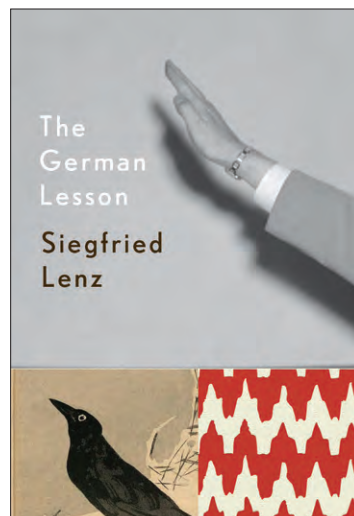
“Mordantly witty, despairing, impassioned, this is one of the most deeply imagined and thought-provoking novels from Germany in years.”

–LIBRARY JOURNAL

“Remarkable, earnest, and important.” **–THE NATION**

“If ever the Third Reich was pictured in microcosm, with its prejudices against people not rooted in the land, and its tiny spasms of nationalistic fervor that added up to an irrational howl in final sum, then Lenz has done it—has surpassed it.” **–CHRISTOPHER LEHMANN-HAUPT, *NEW YORK TIMES***

Born in East Prussia, **SIEGFRIED LENZ** (1917–2014) was one of Germany’s foremost writers. Best known for *The German Lesson*, his stories and novels rank in popularity as well as critical esteem alongside those of Günter Grass and Heinrich Böll. Lenz was awarded the prestigious *Friedenpreis* of the German Book Trade in 1988.



PBK **NDP 1476**

FICTION **APRIL**

5 x 8" **480pp**

ISBN **978-0-8112-2201-3**

EBK **978-0-8112-2226-6**

24 CQ **TERRITORY A**

US \$19.95

Mary Oppen

Meaning a Life: an Autobiography

- With twenty-one photographs
- Expanded edition edited, with an introduction, by Jeffrey Yang

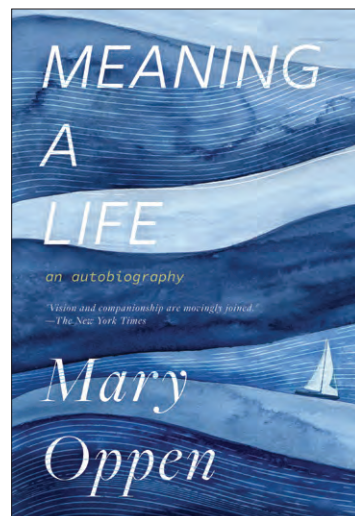
A classic of twentieth-century American autobiography now back in print with previously unpublished material from the author's archive

First published in 1978, Mary Oppen's seminal *Meaning a Life* has been largely unavailable for decades. Written in her sixties, her first and only prose book recounts, with honesty, depth, and conviction, her fiercely independent life—"a twentieth-century American romance," as Yang describes it in the new introduction, "of consciousness on the open road; a book of travel where the autobiographer is not the usual singular self at the center of the story but the union of two individuals."

Oppen tells the story of growing up with three brothers in the frontier towns of Kalispell, Montana, and Grants Pass, Oregon, determined to escape the trap of "a meaningless life with birth and death in a biological repetition." That escape happens in the fall of 1926, when she meets another student in her college poetry class, George Oppen. She is expelled for breaking curfew, and from then on the two face the world intertwined: living a life of conversation, hitchhiking across the US, sailing from the Great Lakes to New York City, meeting fellow poets and artists, starting a small press with Zukofsky and Pound, traveling by horse and cart through France, and fighting fascism through the Great Depression. Mary Oppen writes movingly of both her inner life and external events, of the inconsolable pain of suffering multiple stillbirths, of her husband fighting on the front lines during WWII while she struggled to care for their baby daughter, of fleeing to Mexico to avoid persecution for their political activities. This expanded edition includes a new section of prose and poetry that deepens Oppen's radiantly incisive memoir with further memories, travels, and reflections.

"Mary's narrative style illuminates its aesthetic dimension. Her descriptions are unrelentingly clear and honest. *Meaning a Life* is a reminder that sympathy is not nothing, but sympathy, when it leads to action, is something more, and greater." **—MIRANDA POPKEY, THE NEW YORKER**

MARY OPPEN (1908–1990) was a writer, painter, activist, and the lifelong partner of the poet George Oppen. Besides her autobiography, she published two collections of poetry, *Poems & Transpositions* and the chapbook *Mother and Daughter and the Sea*.



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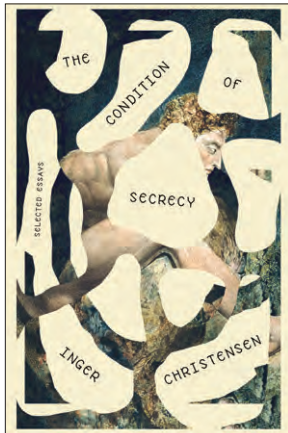
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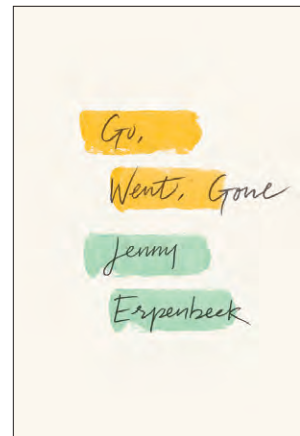
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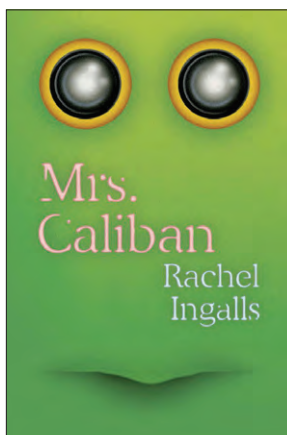
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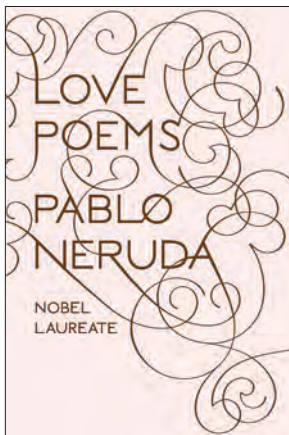
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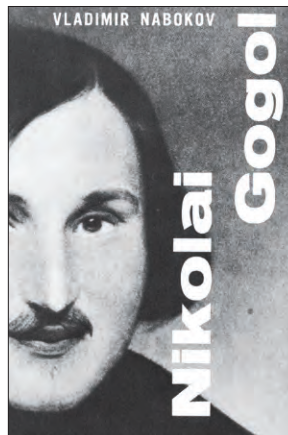
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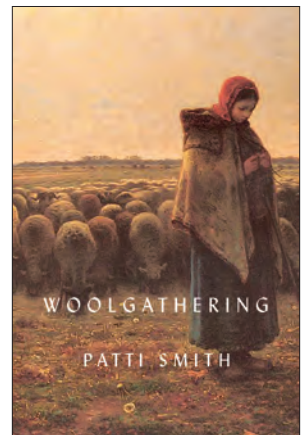
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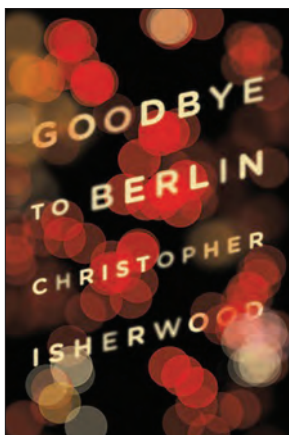
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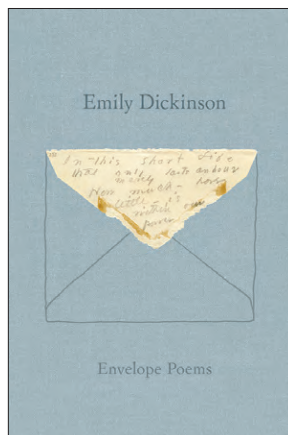
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