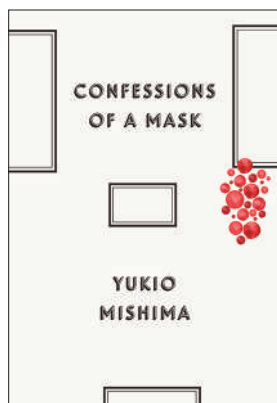
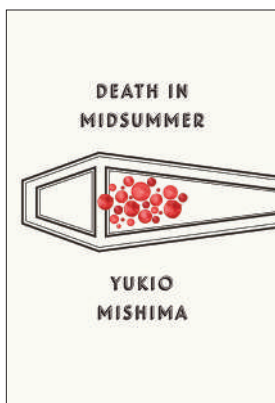
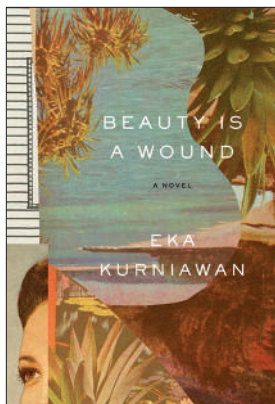
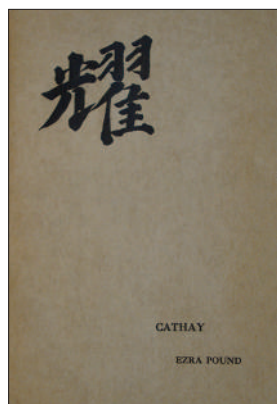
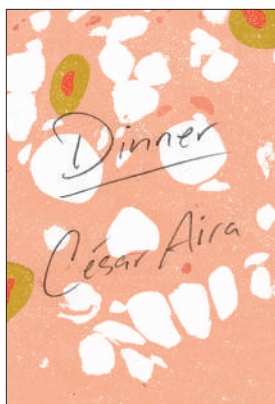


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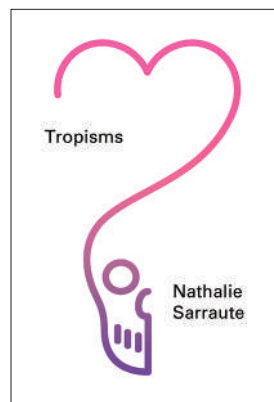
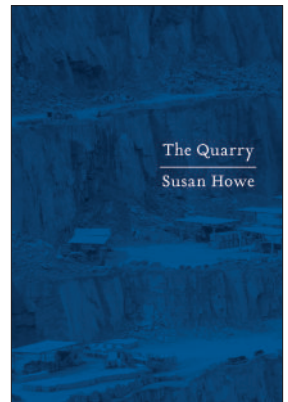
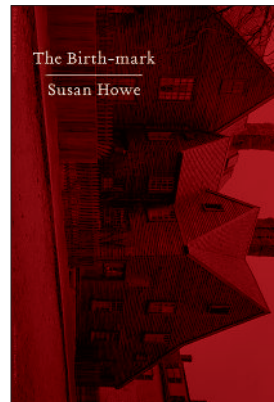
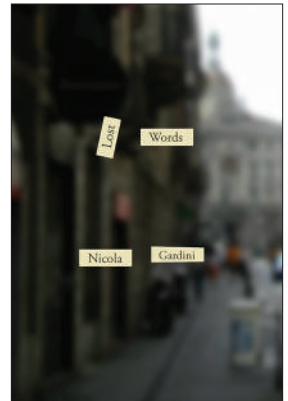
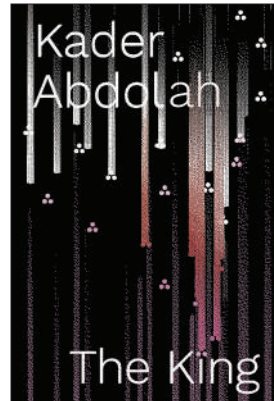
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NOVEMBER



Eka Kurniawan

## Beauty Is a Wound

- *Translated from the Indonesian by Annie Tucker*
- *Author appearances*

### The English-language debut of Indonesia's rising star

The epic novel *Beauty Is a Wound* combines history, satire, family tragedy, legend, humor, and romance in a sweeping polyphony. The beautiful Indo prostitute Dewi Ayu and her four daughters are beset by incest, murder, bestiality, rape, insanity, monstrosity, and the often vengeful undead. Kurniawan's gleefully grotesque hyperbole functions as a scathing critique of his young nation's troubled past: the rapacious offhand greed of colonialism; the chaotic struggle for independence; the 1965 mass murders of perhaps a million "Communists," followed by three decades of Suharto's despotic rule.

*Beauty Is a Wound* astonishes from its opening line: One afternoon on a weekend in May, Dewi Ayu rose from her grave after being dead for twenty-one years.... Drawing on local sources—folk tales and the all-night shadow puppet plays, with their bawdy wit and epic scope—and inspired by Melville and Gogol, Kurniawan's distinctive voice brings something luscious yet astringent to contemporary literature.

"Very striking." **—TARIQ ALI**

"Without a doubt the most original, imaginatively profound, and elegant writer of fiction in Indonesia today: its brightest and most unexpected meteorite. Pramoedya Ananta Toer has found a successor."

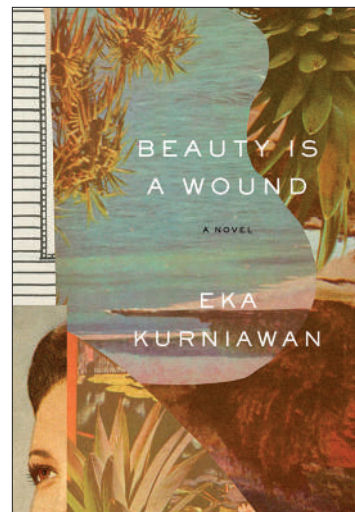
**—BENEDICT ANDERSON, *NEW LEFT REVIEW***

"A vivacious translation of a comic but emotionally powerful Indonesian novel."

**—PEN AMERICA**

Born in 1975, the author of novels, short stories, essays, movie scripts, and graphic novels **EKA KURNIAWAN** has been described as "one of the few influential writers in Indonesia" (*The Jakarta Post*).

**ANNIE TUCKER** won a PEN/Heim Translation Fund Award for this translation.



<b>PBK W/ FLAPS</b>	<b>NDP1313</b>
<b>FICTION</b>	<b>SEPTEMBER 8</b>
<b>5 x 8"</b>	<b>384pp</b>
<b>ISBN</b>	<b>978-0-8112-2363-8</b>
<b>EBK</b>	<b>978-0-8112-2364-5</b>
<b>24 CQ</b>	<b>TERRITORY A</b>
<b>US \$19.95</b>	<b>CAN \$ 23.95</b>



# Joseph Roth

## The Hotel Years

- *Never-before-translated Roth reportage*
- *Translated from the German by Michael Hofmann*

**The first overview of all Joseph Roth's journalism: traveling across a Europe in crisis, he declares, "I am a hotel citizen, a hotel patriot"**

*The Hotel Years* gathers sixty-four feuilletons: on hotels; pains and pleasures; personalities; and the deteriorating international situation of the 1930s. Never before translated into English, these pieces begin in Vienna just at the end of the First War, and end in Paris near the outbreak of the Second World War. Roth, the great journalist of his day, needed journalism to survive: in his six-volume collected works in German, there are three of fiction and three of journalism.

Beginning in 1921, Roth wrote mostly for the liberal *Frankfurter Zeitung*, which sent him on assignments throughout Germany—to write about inflation, the occupation, political assassinations—and abroad to the USSR, Italy, Poland and Albania. And always: "I celebrate my return to lobby and chandelier, porter and chambermaid."

"Nonstop brilliance, irresistible charm and continuing relevance."

—JEFFREY EUGENIDES, *THE NEW YORK TIMES BOOK REVIEW*

"Roth captures and encapsulates Europe in those uncertain hours before the upheaval of a continent and the annihilation of a civilization."

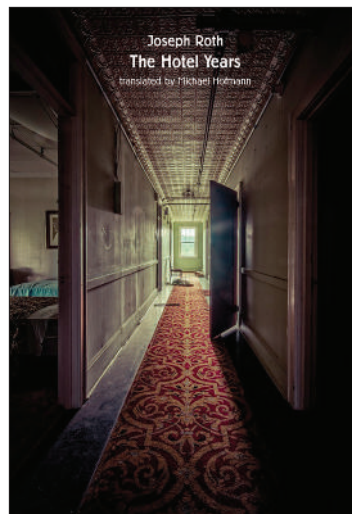
—CYNTHIA OZICK

"A singular achievement of both journalism and literature."

—THANE ROSENBAUM, *THE WASHINGTON POST BOOK WORLD*

The works of **JOSEPH ROTH** (1894–1939) include *The Radetzky March*, *The Emperor's Tomb*, *The Hundred Days*, *The Legend of the Holy Drinker*, and *The Leviathan*.

The poet **MICHAEL HOFMANN**'s awards for translation include the IMPAC Dublin Literary Award, the Helen and Kurt Wolff Prize, and most recently the American Academy's Thornton Wilder Prize in Translation.



**PBK** **NDP1314**

**ESSAYS** **SEPTEMBER 8**

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**EBK** **978-0-8112-2488-8**

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Lorenzo Chiera / Lawrence Ferlinghetti

## Shards: Fragments of Verses

- *Translated from the Italian by Lawrence Ferlinghetti in collaboration with Massimiliano Chiamenti*
- *Preface by Lawrence Ferlinghetti*
- *Bilingual*

**Ferlinghetti's fiery translation of a little-known 14th-century Roman poet**

Sensual and glimmering, Lorenzo Chiera's elliptical fragments evoke nights of bawdy excess in Trastevere ("City made of Roman ruins ... / what a whore-house!"), translated here by one of the most renowned poets of our time.

In his preface, Lawrence Ferlinghetti describes the experience of reading Chiera for the first time: "We soon realize we are in the presence of a savage erotic consciousness, as if the lust-driven senses were suddenly awakened out of a hoary sleep of a thousand years, a youth shaken awake by a rude medieval hand, senses still reeling, drunk in the hold of some slave ship, not knowing night from day nor sight from sound, the eye and the ear and the nose confounding each other, not yet knowing which function each was to take up in the quivering dawn."

"Lawrence Ferlinghetti was the herald of a new age in poetry. He'd learned to write poems in ways that those who see poetry as the province of the few and the educated had never imagined. That strength has turned out to be lasting." **—THE NEW YORK TIMES**

"Lawrence gets you laughing then hits you with the truth."  
**—FRANCIS FORD COPPOLA**

**LORENZO CHIERA** (c. 1348–1400) was born in the neighborhood of Testaccio in Rome. These are his first poems to appear in English.

The poet, publisher, and activist **LAWRENCE FERLINGHETTI**, born in Yonkers, New York, in 1919, has received the Robert Frost Memorial Medal and the first Literary Award of the National Book Foundation.

**MASSIMILIANO CHIAMENTI** (1967–2011) was an Italian poet and philologist.



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**POETRY SEPTEMBER 8**

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# Yukio Mishima

## Death in Midsummer

• *Translated from the Japanese by Donald Keene, Ivan Morris, Geoffrey W. Sargent, and Edward Seidensticker*

### Mishima's own selection of his best and most essential stories

Here are nine of Mishima's finest stories, personally selected by the Japanese writer himself; they represent his extraordinary ability to depict, with deftness and penetration, a wide variety of human beings during significant moments. His characters are geisha who request wishes from the moon, sophisticates who scorn yet follow tradition, and seppuku-committing soldiers and their loyal wives who follow them in death. This edition includes one of Mishima's "modern Noh plays," remarkable for its uncanny intensity.

"In *Death in Midsummer* Yukio Mishima unfolds to English-language readers a range of his talents. He can be funny, even hilarious, but he is also capable of plunging into the dark psychic depths achieved by Hitchcock."

—**ROBERT TRUMBELL, THE NEW YORK TIMES BOOK REVIEW**

"When I read a writer such as Mishima I'm not only experiencing a narrative but also dueling with another darkness behind the words. A seemingly empty house haunted with invisible presences obtusely felt, and the tingle of awareness that someone else is in it, watching."

—**BENJAMIN HALE, N+1**

"Genius. Yukio Mishima is one of the great writers of the twentieth century. An extraordinary mind."

—**THE LOS ANGELES TIMES**

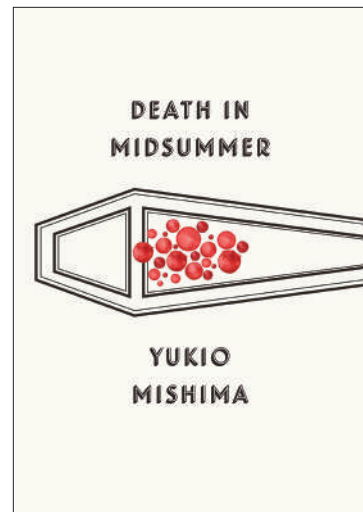
**DONALD KEENE** has been given several awards, including the Order of Culture (Bunka Kunsho), the first foreign national to receive it. The Donald Keene Center of Japanese Studies was founded at Columbia University in 1986.

**MEREDITH WEATHERBY** was an American publisher of Japanese texts.

**IVAN MORRIS** was a cofounder of Amnesty International.

**GEOFFREY W. SARGENT** was a noted Japanese translator.

**EDWARD SEIDENSTICKER**'s translations include *The Tale of Genji* and numerous works by Mishima and Yasunari Kawabata.



<b>PBK</b>	<b>NDP215</b>
<b>STORIES</b>	<b>SEPTEMBER 29</b>
<b>5 x 8"</b>	<b>192pp</b>
<b>ISBN</b>	<b>978-0-8112-0117-9</b>
<b>24 CQ</b>	<b>TERRITORY A</b>
<b>US \$15.95</b>	<b>CAN \$18.95</b>

ALSO BY YUKIO MISHIMA

PATRIOTISM  
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# Yukio Mishima

## Confessions of a Mask

•Translated from the Japanese by Meredith Weatherby

**The novel that made Yukio Mishima famous: a young man confronts his sexuality in WWII Japan**

*Confessions of a Mask* tells the story of Kochan, an adolescent boy tormented by his burgeoning attraction to men: he wants to be “normal.” Kochan is meek-bodied and unable to participate in the more athletic activities of his classmates. He begins to notice his growing attraction to some of the boys in his class, particularly the pubescent body of his friend Omi. To hide his homosexuality, he courts a woman, Sonoko, but this exacerbates his feelings for men. As news of the war reaches Tokyo, Kochan considers the fate of Japan and his place within its deeply rooted propriety.

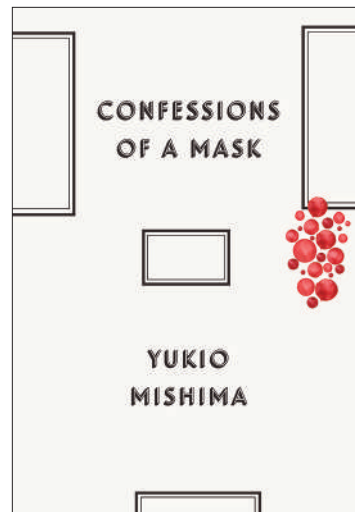
*Confessions of a Mask* reflects Mishima’s own coming of age in post-war Japan. Its publication in English—praised by Gore Vidal, James Baldwin, and Christopher Isherwood—propelled the young Yukio Mishima to international fame.

“Yukio Mishima was one of the greatest avant-garde Japanese writers of the twentieth century.” **–JUDITH THURMAN, *THE NEW YORKER***

“We read the bloody details with wonder ... such is the power of his writing.” **–GORE VIDAL, *THE NEW YORK TIMES BOOK REVIEW***

“*Confessions of a Mask* follows in the spirit of Oscar Wilde’s dictum that ‘man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth.’” **–WIRED MAGAZINE**

**YUKIO MISHIMA** completed his first novel the year he entered the University of Tokyo and his last novel the day of his death on November 25, 1970. He is the author of numerous novels, stories, plays, and essays, and he even directed one film, *Patriotism*. Mishima was a strict disciplinarian and undertook a rigid bodybuilding and martial arts regime. At the height of his fame and vitality, he committed suicide by ceremonial seppuku after a failed coup d’état. He was forty-five.



<b>PBK</b>	<b>NDP253</b>
<b>NOVEL</b>	<b>SEPTEMBER 29</b>
<b>5 x 8"</b>	<b>256pp</b>
<b>ISBN</b>	<b>978-0-8112-0118-6</b>
<b>24 CQ</b>	<b>TERRITORY A</b>
<b>US \$15.95</b>	<b>CAN \$18.95</b>





# Bohumil Hrabal

## Mr. Kafka and Other Tales from the Time of the Cult

- Translated from the Czech by Paul Wilson
- New in English

Wonderful stories of Communist Prague by “the masterly Bohumil Hrabal” (*The New Yorker*)

Never before published in English, the stories in *Mr. Kafka and Other Tales from the Time of the Cult* were written mostly in the 1950s and present the Czech master Bohumil Hrabal at the height of his powers. The stories capture a time when Czech Stalinists were turning society upside down, inflicting their social and political experiments on mostly unwilling subjects. These stories are set variously in the gaslit streets of post-war Prague; on the raucous and dangerous factory floor of the famous Poldi steelworks where Hrabal himself once worked; in a cacophonous open-air dance hall where classical and popular music come to blows; at the basement studio where a crazed artist attempts to fashion a national icon; on the scaffolding around a decommissioned church. Hrabal captures men and women trapped in an eerily beautiful nightmare, longing for a world where “humor and metaphysical escape can reign supreme.”



<b>PBK</b>	<b>NDP1315</b>
<b>STORIES</b>	<b>OCTOBER 6</b>
<b>5 x 8"</b>	<b>160pp</b>
<b>ISBN</b>	<b>978-0-8112-2480-2</b>
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“One of the most authentic incarnations of magical Prague, an incredible union of earthy humor and baroque imagination.” **–MILAN KUNDERA**

“Hrabal’s magical stories are comic and human—they are really desires embodied.... They inhabit a utopian province, the realm of laughter and tears.” **–JAMES WOOD, LONDON REVIEW OF BOOKS**

“The essence of Hrabal’s fiction is to draw beauty from what isn’t, to find hope where we’re not likely to look ... to show that we are all of us ‘magnificent.’” **–MEGHAN FORBES, THE LOS ANGELES REVIEW OF BOOKS**

**BOHUMIL HRABAL** was born in 1914 in Moravia. His novels include *Closely Watched Trains*, *Too Loud a Solitude*, and *I Served the King of England*. He died after falling from the fifth floor of a Prague hospital in 1997.

**PAUL WILSON** has translated books by Václav Havel, Bohumil Hrabal, Ivan Klíma, and Josef Škvorecký. He lives in Canada.



# César Aira

## Dinner

• Translated from the Spanish by Katherine Silver

**Was it a nightmare—the result of bad indigestion—  
or did something truly scary happen after dinner in  
the Argentine town of Coronel Pringles?**

One Saturday night a bankrupt bachelor in his sixties and his mother dine with a wealthy friend. They discuss their endlessly connected neighbors. They talk about a mysterious pit that opened up one day, and the old bricklayer who sometimes walked to the cemetery to cheer himself up. Anxious to show off his valuable antiques, the host shows his guests old windup toys and takes them to admire an enormous doll. Back at home, the bachelor decides to watch some late night TV before retiring. The news quickly takes a turn for the worse as, horrified, the newscaster finds herself reporting about the dead rising from their graves, leaving the cemetery, and sucking the blood of the living—all somehow disturbingly reminiscent of the dinner party.

"Aira will put knots in your brain."

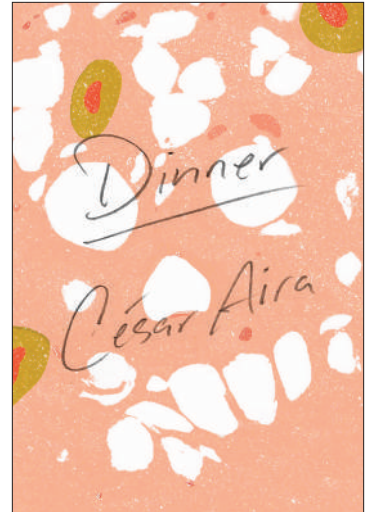
—**BEN RATLIFF, *THE NEW YORK TIMES BOOK REVIEW***

"Aira's works are like slim cabinets of wonder, full of unlikely juxtapositions. His unpredicatbility is masterful." —**RIVKA GALCHEN, *HARPER'S***

"Aira's output has been a steady tickle of irrefutable genius and deepening strangeness." —**PUBLISHERS WEEKLY**

Nominated for a Neustadt Award, **CÉSAR AIRA** was born in Coronel Pringles, Argentina, in 1949. He has published at least eighty books.

**KATHERINE SILVER** is an award-winning literary translator and the codirector of the Banff International Literary Translation Centre.



<b>PBK</b>	<b>NDP1316</b>
<b>NOVEL</b>	<b>OCTOBER 6</b>
<b>5 x 7"</b>	<b>96pp</b>
<b>ISBN</b>	<b>978-0-8112-2108-5</b>
<b>EBK</b>	<b>978-0-8112-2109-2</b>
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# Ezra Pound

## Cathay

- Centennial edition
- Edited by the Pound scholar Zhaoming Qian
- New foreword by Ezra Pound's daughter, Mary de Rachewiltz

**The centennial edition of Ezra Pound's early poetic masterpiece.**

First published in 1915, *Cathay*, Ezra Pound's early monumental work, originally contained fourteen translations from the Chinese and a translation of the Anglo-Saxon poem "The Seafarer." In 1916, *Cathay* was reprinted in Pound's book *Lustra* without "The Seafarer" and with four more Chinese poems.

*Cathay* was greatly indebted to the notes of Ernest Fenollosa, a Harvard-trained scholar. "In Fenollosa's Chinese poetry materials," the noted scholar Zhaoming Qian writes, "Pound discovered a new model that at once mirrored and challenged his developing poetics." This centennial edition reproduces the text of the original publication along with the added poems from *Lustra* and transcripts of the relevant Fenollosa notes and Chinese texts. Also included is a new foreword by Ezra Pound's daughter Mary de Rachewiltz, rich with fascinating background material on this essential work of Pound's oeuvre.

"Pound, transcreating Chinese poetry in English, seems to have anticipated that making it new in our endless, inescapable present would increasingly mean returning to the old."

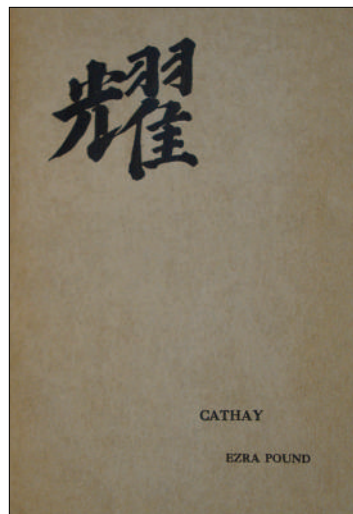
**—PANKAJ MISHRA, *THE NEW YORK TIMES BOOK REVIEW***

"With the vers libre of *Cathay*, T. S. Eliot famously observed, Pound had become 'the inventor of Chinese poetry for our time.'" **—RICHARD SIEBURTH**

**EZRA POUND** (1885–1972) was a major figure of the early modernist movement perhaps best known for his masterpiece *The Cantos*.

**ZHAOMING QIAN** is Chair Professor of Modernist Studies at Hangzhou Normal University. His most recent book is *Modernism and the Orient* (University of New Orleans Press, 2013).

**MARY DE RACHEWILTZ** is a poet and translator who has translated various works by Pound into Italian. She is the author of the memoir *Ezra Pound: Father and Teacher* (New Directions, 1975).



<b>PBK</b>	<b>NDP1317</b>
<b>POETRY</b>	<b>OCTOBER 20</b>
<b>5 x 7"</b>	<b>144pp</b>
<b>ISBN</b>	<b>978-0-8112-2352-2</b>
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# Robert Walser

## Looking at Pictures

- *Translated by Susan Bernofsky and Lydia Davis*
- *Introduction by Susan Bernofsky*
- *16 full-color tipped-in illustrations*
- *A Christine Burgin / New Directions copublication*

### A special side of Robert Walser: his essays on art

An elegant collection, with gorgeous full-color art reproductions, *Looking at Pictures* presents a little-known aspect of the eccentric Swiss writer's genius. His essays consider Van Gogh, Manet, Rembrandt, Cranach, Watteau, Fragonard, Bruegel, and his own brother Karl. The pieces also discuss general topics such as the character of the artist and of the dilettante as well as the differences between painters and poets. Each piece is marked by Walser's unique eye, his delicate sensitivity, and his very particular sensibilities—and all are touched by his magic screwball wit.

"Walser achieved a remarkable tone, in which perfect assurance and perfect ambiguity combine." —**BENJAMIN KUNKEL, THE NEW YORKER**

"Everyone who reads Walser falls in love with him."  
—**NICHOLAS LEZARD, THE GUARDIAN**

"A Paul Klee in prose, a good-humored, sweet Beckett, Walser is a truly wonderful, heartbreaking writer." —**SUSAN SONTAG**

"Bold and idiosyncratic." —**LYDIA DAVIS**

"Singular—genius." —**BEN LERNER**

**SUSAN BERNOFSKY**, the recipient of numerous awards including a 2014 Guggenheim Fellowship, is currently working on a biography of Robert Walser.

**LYDIA DAVIS**, a MacArthur Fellow, is the author of *Here and Now* and the translator of Gustave Flaubert's *Madame Bovary*.

The translations by the award-winning **CHRISTOPHER MIDDLETON** include those of Robert Walser, Nietzsche, Hölderlin, Goethe, and Gert Hofmann.



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**ESSAYS** **OCTOBER 20**

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### Forrest Gander

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"Gander shows he is keenly aware of the loneliness that imbues human suffering and sets grief alight using beautiful, tense, haunting prose."

**—PUBLISHERS WEEKLY (starred review)**

"I haven't read many novels as spooky and sublime and psychologically acute as Forrest Gander's *The Trace*."

**—ROBYN CRESWELL, *THE PARIS REVIEW***

"*The Trace* is a poet's book, which is to say it is filled with the pleasures of language, sharply and skilfully used, but Forrest Gander also has the narrative drive of the best novelists. *The Trace* is a tense, propulsive thriller, which keeps on building until the very last page.

**—HARI KUNZRU, author of *GODS WITHOUT MEN***



NOVEL	OCTOBER 27
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36 CQ	256pp
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US \$14.95	CAN \$17.95
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### Kader Abdolah

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#### The King

"Salman Rushdie's *Shame* meets Hilary Mantel's *Wolf Hall*."

**— AZADEH MOAVENI, *FINANCIAL TIMES***

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# Nicola Gardini

## Lost Words

- *Author appearances*
- *Translated from the Italian by Michael F. Moore*

**Winner of the Viareggio Prize, *Lost Words* is a vivid portrait of 1970s Italy on the brink of social upheaval**

Inside an apartment building on the outskirts of Milan, the working-class residents gossip, quarrel, and conspire against each other. Viewed through the eyes of Chino, an impressionable thirteen-year-old boy whose mother is the building's concierge, the world contained within these walls is tiny, hypocritical, and mean-spirited: a constant struggle. Chino finds escape in reading.

A new resident, Amelia Lynd, moves in and quickly becomes an unlikely companion to Chino. Ms. Lynd—an elderly, erudite British woman—nurtures his taste in literature, introduces him to the life of the mind, and offers a counterpoint to the only version of reality he's known. On one level, *Lost Words* is an engrossing coming-of-age tale set in the '70s, when Italy was going through tumultuous social changes, and on another, it is a powerful meditation on language, literature, and culture.

"Gardini's language is forceful and refined."

—**SILVIA MAZZOCCHI, LA REPUBBLICA**

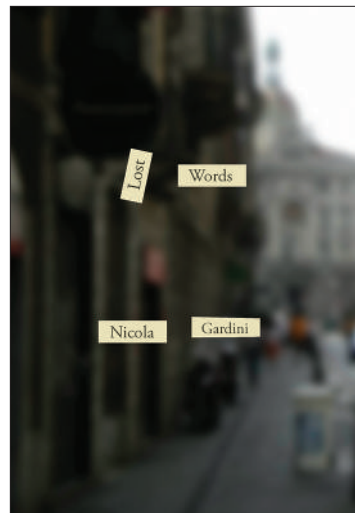
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—**from the citation for the VIAREGGIO PRIZE**

**NICOLA GARDINI** lives in Oxford and Milan. *Lost Words* was awarded the Viareggio Prize and the Zerilli-Marimò/City of Rome Prize. A Fellow of Keble College, Oxford, Gardini teaches Italian literature.

The Chair of the PEN/Heim translation fund, **MICHAEL F. MOORE** has recently translated from the Italian *Live Bait* by Fabio Genovesi, *The Drowned and The Saved* by Primo Levi, and *Agostino* by Alberto Moravia.



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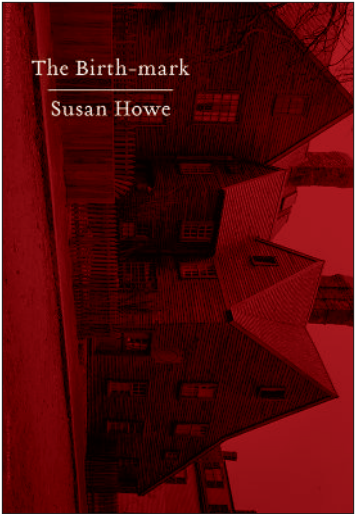
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**—MARJORIE PERLOFF**

"Howe's brilliant, idiosyncratic essay is—like much of her work—a combination of fierce rigor and deep generosity. Howe unlocks." **—BEN LERNER**

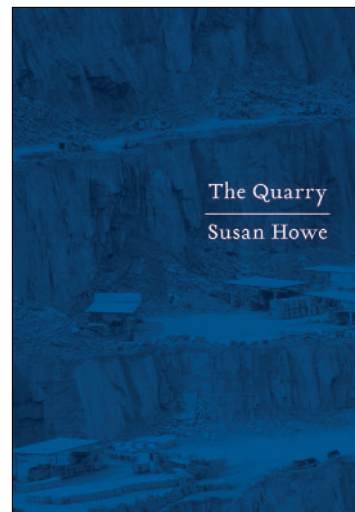
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# Nathalie Sarraute

## Tropisms

- *A New Directions Pearl*
- *Translated from the French by Maria Jolas*

**Nathalie Sarraute's stunning debut—vignettes of “inner movements”—foreshadowed the rise of the nouveau roman**

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“Sarraute shows us in small immediate moves how a person can be pushed toward marriage or murder.” **—JEAN GENET, THE NEW YORKER**

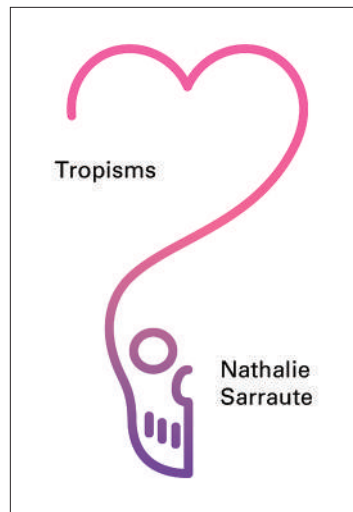
“Sarraute has cracked open the ‘smooth and hard’ surface of the traditional characters in order to discover the endless vibrations of moods and sentiments, the tremors of a never-ending series of earthquakes in the microcosm of the self.” **—HANNAH ARENDT, THE NEW YORK REVIEW OF BOOKS**

“Reading Sarraute is like watching a news broadcast in which the anchorman speaks trivialities and bromides while the crawl below sends word of sieges and conflagrations in a slowly unwinding procession.”

**—JAMES GIBBONS, BOOKFORUM**

**NATHALIE SARRAUTE** (1900–1999) was a leading writer of French avant-garde literature. In 1963, she was awarded the Prix International de Littérature for her novel *The Golden Fruits*. Her best-selling novel *Childhood* (1983) was adapted into a one-act play starring Glenn Close.

The writer and activist **MARIA JOLAS** (1893–1987) was one of the founding members of the influential expat literary magazine *Transition*.



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# Enrique Vila-Matas

## Because She Never Asked

**A novella—half joke and half nightmare—by “Spain’s most significant contemporary literary figure” (*The New Yorker*)**

*Because She Never Asked* is a story reminiscent of that reached by the travelers in Patricia Highsmith’s *Stranger on a Train*. The author shall write a piece for the artist Sophie Calle to live out: a young, aspiring French artist travels to Lisbon and the Azores in pursuit of an older artist whose work she’s in love with. The second part of the story tells what happens between the author and Calle. She eludes him; he becomes blocked and suffers physical collapse.

“Something strange happened along the way,” Vila-Matas wrote. “Normally, writers try to pass off a work fiction as being real. But in *Because She Never Asked*, the opposite occurred: in order to give meaning to the story of my life, I found that I needed to present it as fiction.”

“An elegant and ironic writer.”

—**RACHEL NOLAN, *THE NEW YORK TIMES BOOK REVIEW***

“Enrique Vila-Matas is playful and funny and among the best Spanish novelists.”

—**COLM TÓIBÍN**

“I don’t know Vila-Matas personally, nor am I planning to meet him. I prefer to read him and let his literature pervade me.” —**PEDRO ALMODÓVAR**

**ENRIQUE VILA-MATAS** (b. 1948) was raised in Barcelona. He briefly pursued a career in film before turning his attention to literature. Vila-Matas has won the Rómulo Gallegos, the Prix Médicis, the Gregor von Rezzori International Prize, and most recently the Formentor Prize (awarded previously to Jorge Luis Borges and Samuel Beckett).

**VALERIE MILES**, an editor, writer, translator, and professor, is the cofounding editor of the literary journal *Granta* in Spanish.



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