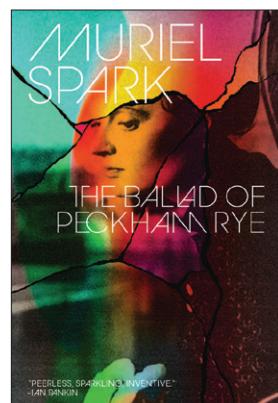
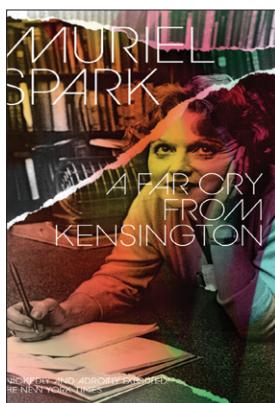


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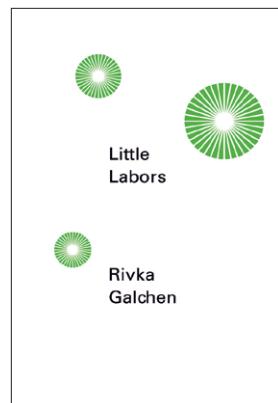
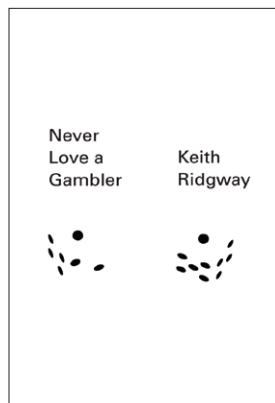
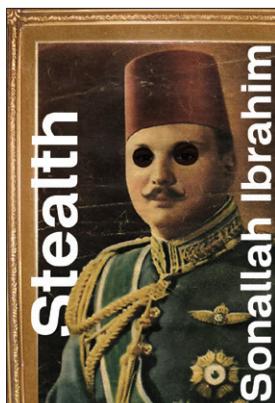
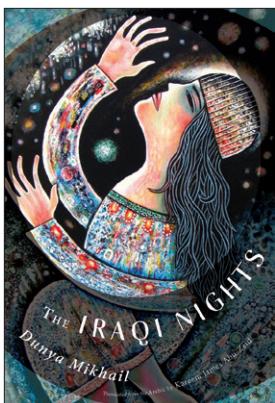
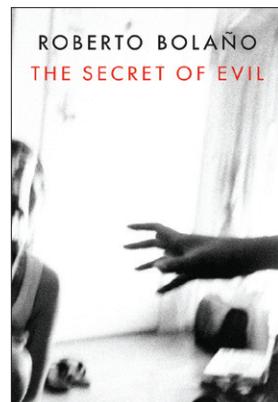
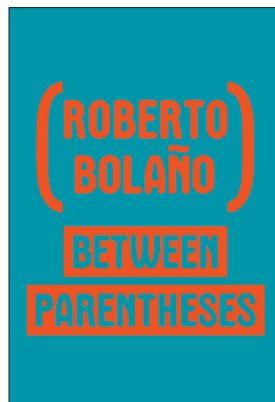
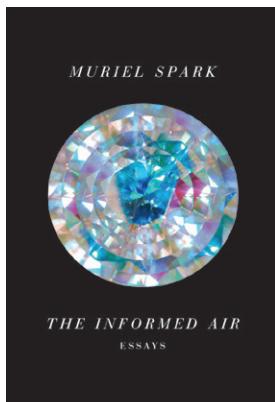
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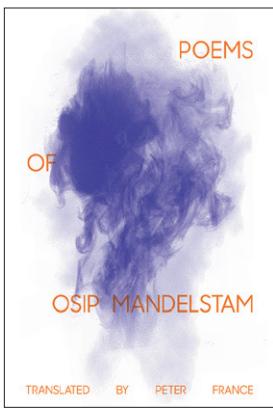
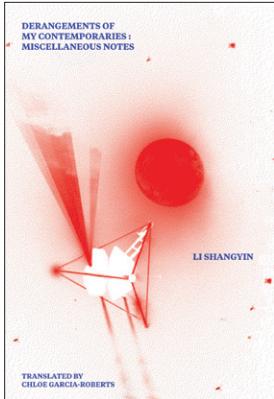
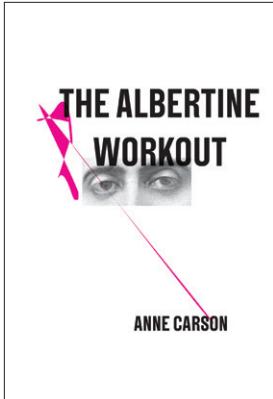


MAY



Spring 2014 titles continue on inside back cover

JUNE



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# Muriel Spark

## The Informed Air Essays

• Edited and with a preface by Penelope Jardine

**Together for the first time in one sparkling,  
delicious volume, here are the greatest essays  
of Muriel Spark**

In this monumental collection, the inimitable Muriel Spark addresses all of her favorite subjects: the writing life; love; cats; favorite writers (T. S. Eliot, Robert Burns, the Brontës, Mary Shelley); Piero della Francesca; life in wartime London and in glamorous "Hollywood-on-the-Tiber" 1960s Rome; faith; and parties (of course).

Spark's scope is amazing, and her striking, glancing insights are precise and unforgettable. From the mysteries of Job's sufferings, she glides to Dame Edith Sitwell's cocktail-party advice on how to handle a nasty publisher, and on to the joys of success.

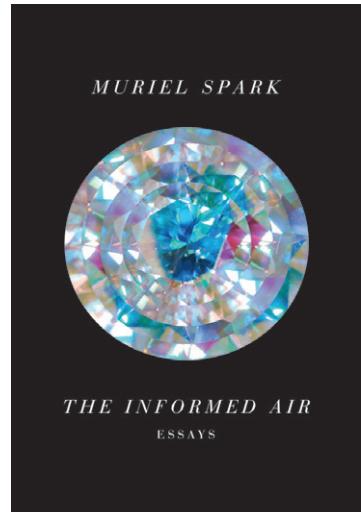
"There is no question about the quality or distinctiveness of her writing,  
with its quirky concern with human nature and its comedy."

—WILLIAM BOYD, *LONDON SUNDAY TIMES*

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way to start a day than a shot of espresso."

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—FRANK KERMODE, *THE LONDON REVIEW OF BOOKS*



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The author of *The Prime of Miss Jean Brodie*, *Memento Mori*, and *The Driver's Seat*, **MURIEL SPARK** (1918–2006) became Dame Commander of the Order of the British Empire in 1993. She was acclaimed the "master of malice and mayhem" by the *New York Times*.

**PENELOPE JARDINE**, a painter and sculptor, is the literary executor of Spark's estate and was her best friend for many decades.

# The Novels of Muriel Spark

## The Comforters

**Spark's mind-bogglingly stunning 1957 debut**

With easy, sunny eeriness, Spark lights up the darkest things: blackmail, a drowning, nervous breakdowns, a ring of smugglers, a loathsome busybody, a diabolist bookseller, human evil.

"A spectacular first novel: fascinating."

— *THE NEW YORKER*

"That this light, clever, mirthful tour de force was a first novel is astounding — it still knocks the stuffing out of the realist tradition, and probably always will."

— **ALI SMITH**



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**Poignant, hilarious, and spooky,  
*Memento Mori* addresses old age**

In late 1950s London, something uncanny besets a group of elderly friends: an insinuating voice on the telephone reminds each: *Remember you must die*. Their geriatric feathers are soon thoroughly ruffled, and many an old unsavory secret is dusted off.

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— **STEPHEN SCHIFF, THE NEW YORKER**

"A jewel of a book."

— **NEWSDAY**



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# The Driver's Seat

***The Driver's Seat*, Spark's own favorite among her many novels, was hailed by the *New Yorker* as "her spiny and treacherous masterpiece"**

Driven mad by an office job, Lise flies south on holiday – in search of passionate adventure. In this metaphysical shocker, infinity and eternity attend Lise's last terrible day in the unnamed southern city that is her final destination.

"This incredibly slim and surreal slice of modern gothic is my favorite of hers."

— IAN RANKIN

"Spark at her best."

— THE INDEPENDENT



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# Territorial Rights

**Wheels spin within wheels in Spark's comedy of betrayals and terrorism, set in her beloved Venice**

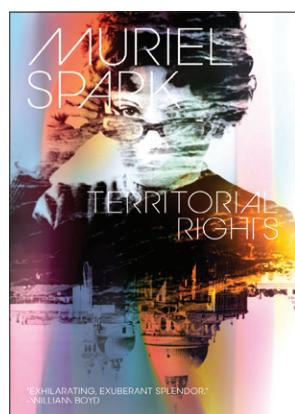
Layers of intrigue; triangulating love affairs; murders; international spy-craft; adultery; parental interference; the sweet careless rapture of youth; unmarked graves – *Territorial Rights* claims much ground and Muriel Spark enjoys a wicked dance on it.

"A highly entertaining novel: it seduces, it beguiles."

— DAVID LODGE

"*Territorial Rights* is as brilliant as the best of its predecessors, which is saying a great deal."

— THE TIMES LITERARY SUPPLEMENT



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# Loitering with Intent

Where does art start or reality end?

Happily loitering in London, c. 1949, with the intent of gathering material for her writing, Fleur Talbot finds a job "on the grubby edge of the literary world" at the very peculiar Autobiographical Association. Mad egomaniacs writing their memoirs in advance – or poor fools ensnared by a blackmailer? When the association's pompous director steals Fleur's manuscript, fiction begins to appropriate life.

"This literary joyride is thoroughly appealing."  
— *PUBLISHERS WEEKLY*

"A delirium of delight – robust and full-bodied, a wise and mature work, and a brilliantly mischievous one."  
— *THE NEW YORK TIMES BOOK REVIEW*



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# The Bachelors

Spark's very British bachelors come in every stripe

First found contentedly chatting in their London clubs, the cozy bachelors (as any Spark reader might guess) are not set to stay cozy for long. Soon enough, the men are variously tormented – defrauded or stolen from; blackmailed or pressed to attend horrid séances; plunged into the nastiest of lawsuits.

"A rare writer – wickedly funny – astonishingly talented – and truly inimitable."  
— *SAN FRANCISCO CHRONICLE*



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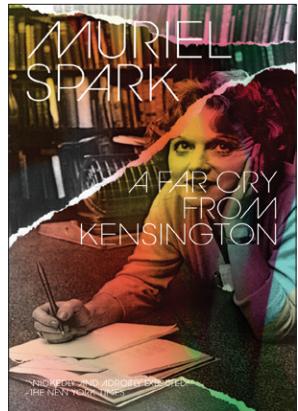
# A Far Cry from Kensington

The fraying fringes of 1950s literary London

Rich and slim, the celebrated author Nancy Hawkins recounts her threadbare years in postwar London, where she spent her days working for a mad, near-bankrupt publisher ("of very good books") and her nights dispensing advice at her small South Kensington boarding house. Young Mrs. Hawkins found evil everywhere, and set about putting things in order with aplomb, all to terrible effect.

"Wickedly and adroitly executed."  
— *THE NEW YORK TIMES*

"The divine Spark is shining at her brightest – pure delight."  
— CLAIRE TOMLIN, *THE INDEPENDENT*



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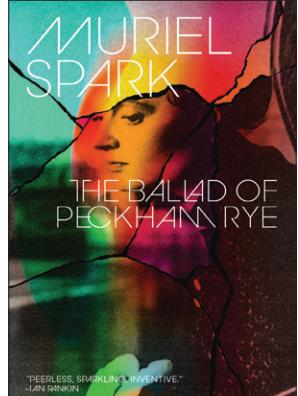
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## The Ballad of Peckham Rye

A satirical gem about class, work, and sex

*The Ballad of Peckham Rye* is the wickedly farcical tale of an English factory turned upside-down by a Scot who may or may not be in league with the Devil. Hired to do "human research" into the lives of the workers, Dougal Douglas stirs up mutiny.

"A jet-black comedy – a wonderful morality tale."  
— *BOOKSLUT*



PBK	(NDP 1289)
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PREVIOUS EDITION:  
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# Roberto Bolaño

## Between Parentheses

• Translated by Natasha Wimmer

**Now in paperback – the sole collection of  
the great Chilean writer's essays**

*Between Parentheses* collects Roberto Bolaño's nonfiction: fiercely opinionated articles, speeches, essays, and talks, as well as most of the newspaper columns he wrote during the last five years of his life, when fame had come to him at last. Here we have a tender account of his return to Chile, reflections on family life, impassioned takes on books by writers Bolaño admired (or vehemently despised), and advice on how to write a short story.

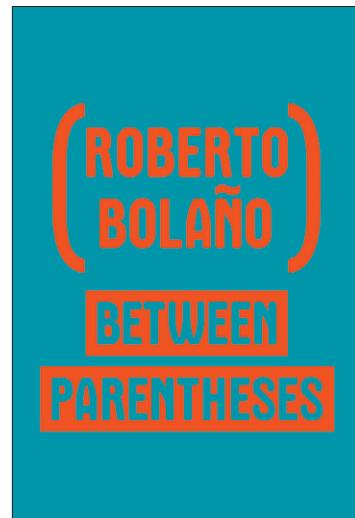
*Between Parentheses* fully lives up to Bolaño's own demands: "I ask for creativity from literary criticism, creativity on all levels."

"Reading *Between Parentheses* is not like sitting through an air-conditioned seminar with the distinguished Señor Bolaño. It's like sitting on a barstool next to him, the jukebox playing dirty flamenco, after he's consumed a platter of Pisco Sours. You may wish to make a batch yourself before you step onto the first page."

— DWIGHT GARNER, *THE NEW YORK TIMES*

"*Between Parentheses* is a treasure chest filled with odd glittering jewels and fistfuls of gold. In these essays we hear Bolaño's real voice, the one he often disguised through the ventriloquism of his fiction."

— MARCELA VALDES, *THE NATION*



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**ROBERTO BOLAÑO** (1953–2003) was born in Santiago, Chile, and later lived in Mexico, Paris, and Spain.

**NATASHA WIMMER**'s translation of Roberto Bolaño's *2666* won the National Book Critic Circle's Best Novel of the Year.

# Roberto Bolaño

## The Secret of Evil

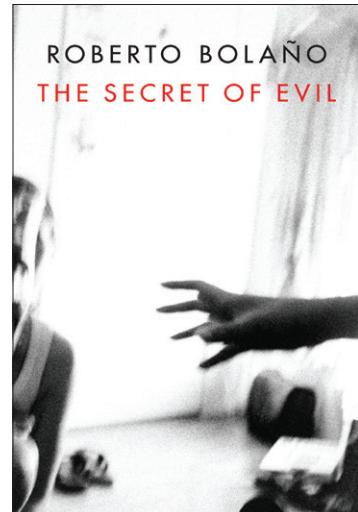
• Translated by Chris Andrews & Natasha Wimmer

### A treasury of posthumous Bolaño stories

A North American journalist in Paris is woken at 4 a.m. by a mysterious caller with urgent information. For V. S. Naipaul, the prevalence of sodomy in Argentina is a symptom of the nation's political ills. Daniela de Montecristo (of *Nazi Literature in the Americas* and *2666*) recounts the loss of her virginity. Arturo Belano – Bolaño's alter ego – returns to Mexico City and meets a band called The Asshole of Morelos. Belano's son Gerónimo disappears in Berlin during the Days of Chaos in 2005. Memories of a return to the native land. Argentine writers as gangsters. Zombie schlock as allegory...

"This posthumous collection of the Chilean author's ephemera proves brilliant."  
— **TIME OUT NEW YORK**

"*The Secret of Evil* haunts the field of Latin American literature."  
— **THE DAILY BEAST**



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**CHRIS ANDREWS** is a poet who lives and teaches in Australia. He has won the TLS Valle-Inclán Prize and a PEN Translation Award for his New Directions translations of Roberto Bolaño.

# Dunya Mikhail

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## The Iraqi Nights

- Translated from the Arabic by Kareem James Abu-Zeid
- Illustrated by the author

A stunning new collection by one of  
Iraq's brightest poetic voices

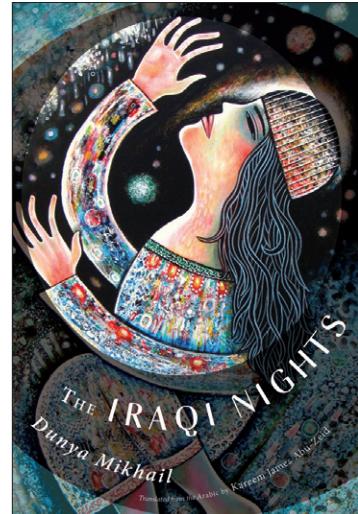
*The Iraqi Nights* is the third collection by the acclaimed Iraqi poet Dunya Mikhail. Taking *The One Thousand and One Nights* as her central theme, Mikhail personifies the role of Scheherazade the storyteller, saving herself through her tales. In this haunting collection, the nights are endless, seemingly as dark and as endless as war. Yet the poet cannot stop dreaming of a future beyond the violence – of a place where “every moment / something ordinary / will happen under the sun.” Unlike Scheherazade, however, Mikhail is writing not to escape death, but to summon the strength to endure. Inhabiting the emotive spaces between Iraq and the U.S., Mikhail infuses those harsh realms with a deep poetic intimacy. The author’s vivid illustrations – inspired by Sumerian tablets – are threaded throughout this powerful book.

“Here, myth alleviates the exile’s longing, and exilic longing itself opens the poet’s eyes to broad horizons.”

— MARILYN HACKER

“Mikhail is a poet who can take a subject as difficult as the death of a child and write, counter to the human-interest story or sound bite, a poem that will outlast the exigencies of the present.”

— SUSAN BARBA, *BOSTON REVIEW*



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**DUNYA MIKHAIL** was born in Iraq in 1965. While working for the Baghdad *Observer*, she faced threats from the authorities and fled to the United States in the late 1990s. In 2001 she was awarded the UN Human Rights Award for Freedom of Writing and in 2010 won the Arab American Book Award for poetry. Mikhail teaches at Oakland University, Michigan.

**KAREEM JAMES ABU-ZEID** has translated Rabee Jaber, Najwan Darwish, and the Sudanese author Tarek Eltayeb.

# Sonallah Ibrahim

## Stealth

• Translated from the Arabic by Hosam Aboul-Ela

**A young son wanders Cairo trying to comprehend why his mother has disappeared**

Set in the turbulent years before the 1952 revolution that would overthrow King Farouk and bring Gamal Abdel Nasser to power, *Stealth* – by Sonallah Ibrahim, one of Egypt's most respected and uncompromising novelists – is a gripping story seen through the eyes of an eleven-year-old boy. A young Egyptian's coming of age proves halting and uncertain as he fails to outgrow dependence on his aging father and tries to come to terms with the absence of his mother. Through the boy's memories, fantasies, and blunt observations, we experience his attempts at furtively spying on the world of Egyptian adults. His adventures portray a Cairo full of movie stars, royalty, revolutionaries, and ordinary people trying to survive in the decaying city.

"The real drama of *Stealth* lies not in the unfolding of its plot but in its attempt to reconstruct the everyday life – sights, sounds, and smells – of pre-revolutionary Cairo. Here, Ibrahim's achievement is Joycean."

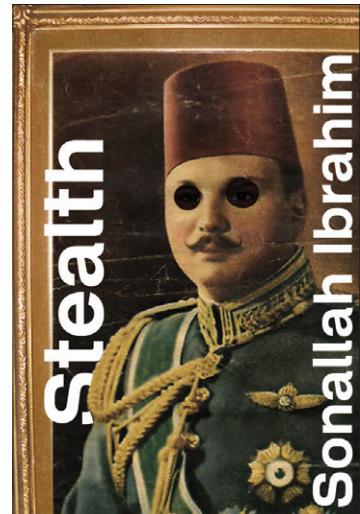
—ROBYN CRESWELL, *HARPER'S*

"Ibrahim has continuously re-invented the form and language he uses in his work, while probing deeply into the underlying tensions running through Egyptian society."

—YASMIN EL RASHIDI, *THE NEW YORK REVIEW OF BOOKS*

Born in Cairo in 1937, **SONALLAH IBRAHIM** studied law at Cairo University and was imprisoned in 1959 for his political activities. After his release he spent several years abroad and returned in 1974 to Cairo, where he has lived ever since. In 2004 he was awarded – and pointedly declined – the Egyptian government's prestigious Novelist of the Year prize.

**HOSAM ABOUL-ELA** is an author and the translator of Soleiman Fayyad and Ibrahim Abdel Meguid. He is an Associate Professor in the English department at the University of Houston, Texas.



**PBK ORIGINAL (NDP 1293)**

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# Keith Ridgway

## Never Love a Gambler

*A New Directions Pearl*

**Marvelous stories by the Irish writer acclaimed by Zadie Smith as “idiosyncratic and fascinating”**

Never Love a Gambler is a showcase for the exceptional talents of Keith Ridgway. The *Times* (London) praised his stories as “flawlessly structured yarns told in lovingly crafted prose.” Ridgway’s characters negotiate their way through love, madness, lust, anger, religious obsession, crime, and absence in stories told with innovative mastery and brightened by fiercely vivid dialogues. Never Love a Gambler is a mental rust-remover: refreshing, bracing, and often violently funny.

“His sentences are blessed with an energetic imperative. His pacing is faultless, as is his choreography of violence.”

— *TIMES LITERARY SUPPLEMENT*

“The Irishman’s stories are artful indeed – with a rolling, gathering cadence that is mesmerizing. The circumstances he examines are wonderfully odd.”

— *THE ECONOMIST*

“It sometimes seems as if the modernist tradition in Irish fiction has run its course. But Ridgway looks more and more a worthy inheritor of its best quality, the impulse to be fresh, startling, and challenging without being willful or arbitrary.”

— *THE IRISH TIMES*

Never  
Love a  
Gambler      Keith  
Ridgway



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**KEITH RIDGWAY**, the author of *Hawthorn & Child*, was born in Dublin. His work has been welcomed by the *Guardian*: “Breathtakingly unpredictable and unapologetically strange. And the writing is perfectly assured and elegant.”

# Rivka Galchen

## Little Labors

*A New Directions Pearl*

### A little book on writings of the subordinate, minor, and small

During the Heian period of ancient Japan (794–1185 AD), when Chinese was still the official language of power and politics, even privileged women of the imperial court were not allowed to learn Chinese and wrote instead in Japanese, using *kana* – an abbreviated and vernacular system of written characters. Writing in this subordinate script, they produced some of the greatest works of world literature, including Murasaki Shikibu's *The Tale of Genji* – often considered the first novel – and Sei Shonagon's *sui generis*, confessional *Pillow Book*.

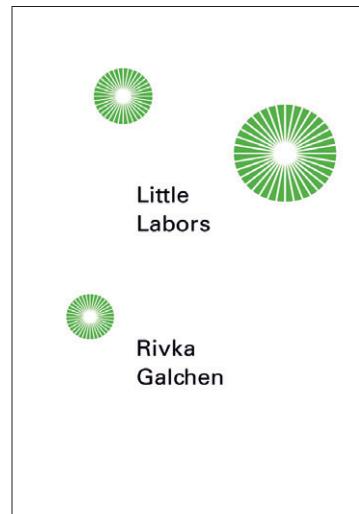
This personal essay by the acclaimed Rivka Galchen sets out from these ancient Japanese women writers in search of “the small” throughout the history of literature – from Emily Dickinson to Fyodor Dostoevsky, from Robert Walser to Marianne Moore – before turning to contemporary Japan and its boom of young female crime fiction writers.

“Galchen has a knack for taking a thread and fraying it, so that a sentence never quite ends up where you expect.”  
— JAMES WOOD, *THE NEW YORKER*

“A cerebral, demanding, and original writer.”  
— *THE NEW YORK TIMES BOOK REVIEW*

“Conspicuously talented.”  
— LEV GROSSMAN, *TIME*

**RIVKA GALCHEN** is the author of the novel *Atmospheric Disturbances*. In 2010, *The New Yorker* selected her as one of its notable “20 Under 40” writers. She lives in New York City.



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# César Aira

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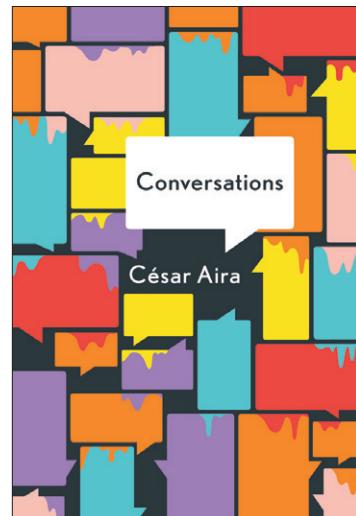
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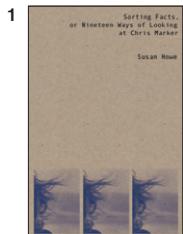
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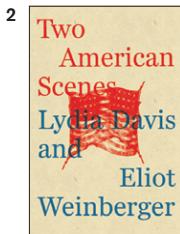
**KATHERINE SILVER** is an award-winning literary translator and the codirector of the Banff International Literary Translation Centre (BILTC).

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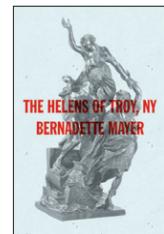
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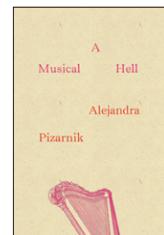
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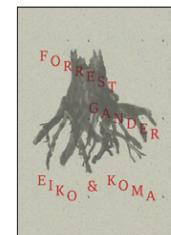
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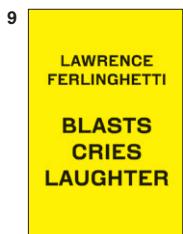
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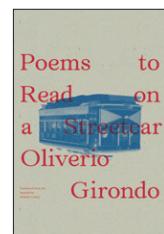
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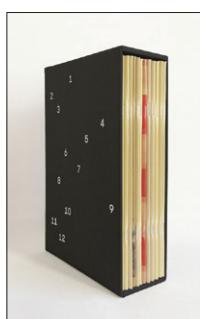
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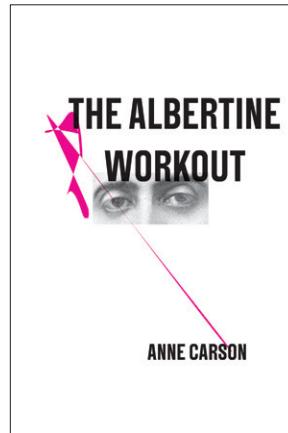
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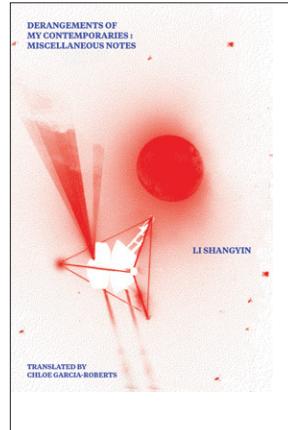
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*Besieged by a drunk person, no escape.*

*Beautiful concubine, jealous wife.*



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**LI SHANGYIN** (813–858), the last of the great Tang poets, is renowned for his dense and cryptic lyrical imagery.

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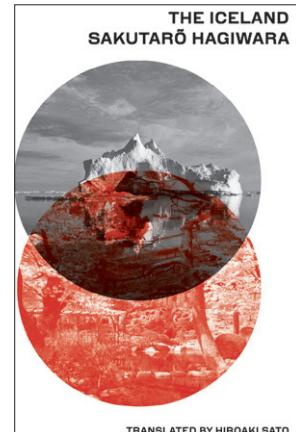
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Hagiwara writes in the preface: "The author's past life was that of a disconsolate iceberg that drifts and flows in the extreme regions of the northern seas. Above his heart were always the disconsolate clouded skies of the extreme regions, the soul-ripping winds of the Iceland howling, screaming. He wrote all that painful life and the diary of a real person in these poems."

*The Hirose River flows white.  
Time passes and all illusions must fade away.*

**SAKUTARŌ HAGIWARA** (1886–1942) is a seminal figure in Japanese literature. He broke traditional poetic forms in favor of a free-verse style mixing literary and everyday diction with intense imagery, deep philosophy, and verbal distortions.

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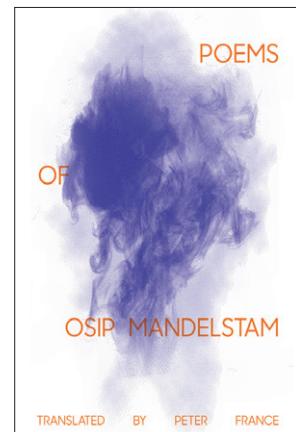
• Selected and translated from the Russian by Peter France

Peter France writes in his foreword: "I have always been conscious that Mandelstam was an outstanding figure, arguably the outstanding Russian poet of the twentieth century. This is a personal selection from the poetry – poems that for one reason or another I wanted to translate. I have tried to make it reasonably representative of different strands and periods in his work, with a certain stress on the brilliant and fragmentary Voronezh poems."

*The transparent one still sings to no avail,  
still swallow, Antigone, beloved girl ...*

**OSIP EMILYEVICH MANDELSTAM** (1891–1938), from a Jewish family in Warsaw, grew up in St. Petersburg. After a nomadic life as a translator, he was arrested, sentenced to hard labor, and died in Siberia, leaving behind some of the most glorious poems and essays ever written.

**PETER FRANCE** has published widely on French, Russian, and comparative literature. New Directions publishes his translations of Gennady Aygi.



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