

NID

SPRING | SUMMER 2021

Rosanna Bruno & Anne Carson

The Trojan Women

• Cover by Rosanna Bruno

A fantastic comic-book collaboration between the artist Rosanna Bruno and the poet Anne Carson, based on Euripides's famous tragedy

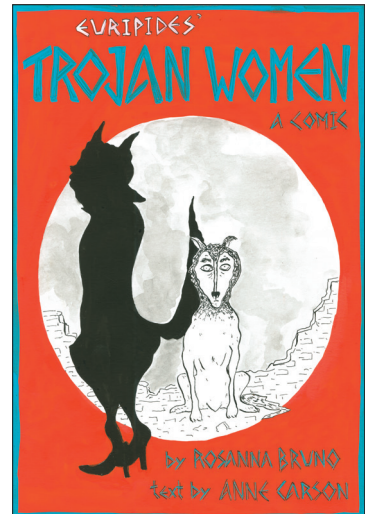
Here is a new comic-book version of Euripides's classic *The Trojan Women*, which follows the fates of Hekabe, Andromache, and Cassandra after Troy has been sacked and all its men killed. This collaboration between the visual artist Rosanna Bruno and the poet and classicist Anne Carson attempts to give a genuine representation of how human beings are affected by warfare. Therefore, all the characters take the form of animals (except Cassandra, whose mind is in another world).

"In her classical translations, Carson has pursued what T. S. Eliot called 'a continuous parallel between contemporaneity and antiquity.'"

-WILL HARRISON, *BOMB*

"Rosanna Bruno's *Slanted Life* is so hysterical, you may find yourself with a case of the vapors." **-ALISON BECHDEL, AUTHOR OF *FUN HOME***

"Anne Carson is a daring, learned, unsettling writer." **-SUSAN SONTAG**



CLOTH

POETRY

MAY

9 x 12"

80pp

ISBN

978-0-8112-3079-7

EBK

978-0-8112-3080-3

48 CQ

TERRITORY A

US \$19.95

ALSO BY ANNE CARSON:

NOX

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NORMA JEANE BAKER OF TROY

978-0-8112-2936-4 • \$11.95

ANTIGONICK

978-0-8112-2292-1 • \$11.95

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


ROSANNA BRUNO is an artist who makes paintings, comics, and bad puns. Her first book, *The Slanted Life Of Emily Dickinson* (Andrews McNeel) was published in 2017.

The Trojan Women


POSEIDON:

TROY, I'LL GIVE YOU TROY:
JUST A BIG OLD HOTEL,
LUXURIOUS, DAMP AND FULL OF SPIES.
IT CROUCHED ON THE PLAIN
LIKE JAMES BALDWIN
WITH ITS EYELIDS DRIFTING DOWN AND DRIFTING UP.
YOU KNOW THAT POEM OF FREDERICK SEIDEL
WHERE JAMES BALDWIN IS A LEOPARD?
THE LEOPARD KILLS AND EATS ITS TRAINER EVERY DAY.
WELL, GOODBYE TO ALL THAT.
TROY KILLS AND EATS NO MORE.






I HATE SHIPS. I HATE GREEK SHIPS,
YOU WITH YOUR PATHOLOGICAL PROWS
AND YOUR SPASMS OF OAR
AND THE ORIGINAL SIN OF YOUR SAILS—
ONE SCORCHING NOON
YOU CAME LICKING AND LAPPING
AT THE SHORE OF TROY,



YOU CAME HUNTING THAT FEMALE,
MENE LAOS' FEMALE, WHO, AS IT HAPPENED,
WAS UP ON THE HIGH DIVING BOARD
IN STILETTOS
AND FROM THERE SOMEHOW MANAGED
TO MURDER ALL PRIAM'S 50 SONS
AND PRIAM AND ME
SHE DROVE TO THIS—
HERE I AM ON THE GROUND
BY THE TENT OF AGAMEMNON.
A SLAVE. AN OLD SLAVE.



I AVOID THE TERM "RAPED!"
YOU'D FIND IT GROTESQUE TO IMAGINE THE RAPE
OF A DRY OLD DOG LIKE ME,
WOULDN'T YOU?
WE'LL LOOK AT THOSE YOUNG ONES AND FEEL PITY
BRIDES OF TROY, BRIDES OF A BLASTED CONTRACT.
TROY IS EXTINCT.
AND NO BIRD SINGS.



Thalia Field

Personhood

• Cover design by Joan Wong

A remarkable and moving cross-genre work about animal rights by one of America's foremost experimental writers

At the edges of history, territories, species, and theories, arbitrary lines mark us, mapping the living and the dead. Where animals overlap or get tangled in the lines, we beg the question. Where the lines fall apart, we jump to simple answers, and land in deadly consequences.

Whether exploring refugee parrots, indentured elephants, the revolving absurdity of the human role in the "invasive species crisis," or the pathetic fallacy, *Personhood* reveals that the unmistakable problem remaining between humans and our nonhuman relatives is one of language. Thalia Field's bold and engaging new work focuses a wide lens on how power justifies itself at the extremes, where violence and story attempt to quell the complexity of a shared planet. In this brilliant study of the irrational, *Personhood* combines and repositions the real experience of animal lives as the poetic test for how we can move beyond our delusions of some special status. Crossing genres of poetry, essay, drama, and fiction, Field offers us an enthralling, heartbreaking look at the fragility of our natural world and the species that occupy it.

"Field's frequently shifting scenes evoke Alice Notley, Anne Carson, and James Joyce." **-PUBLISHERS WEEKLY**

"Thalia Field maps a force field of relations, power games, shifting configurations, in a language both cool and intense, and with a surveyor's precision." **-ROSMARIE WALDROP**

"Thalia Field's curiosity and probe are infectious, tantalizing, irrepressible. She is one of our most startling, original younger writers." **-ANNE WALDMAN**

THALIA FIELD is the Adele Kellenberg Seaver Professor of Creative Writing at Brown University. Her most recent novel is *Experimental Animals (A Reality Fiction)* from Solid Objects. Her previous New Directions books are *Point and Line* (2000), *Incarnate: Story Material* (2004), and *Bird Lovers, Backyard* (2010).



PBK NDP 1497

POETRY MAY

6 x 9" 128pp

ISBN 978-0-8112-2973-9

EBK 978-0-8112-2974-6

48 CQ TERRITORY W

US \$16.95

ALSO BY THALIA FIELD:

BIRD LOVERS, BACKYARD
978-0-8112-1840-5 • \$16.95

INCARNATE: STORY MATERIAL
978-0-8112-1599-2 • \$15.95

Forrest Gander

Twice Alive

• Cover design by Rodrigo Corral

An exciting new book about renewal by the winner of the 2019 Pulitzer Prize for Poetry

In the searing poems of his new collection, *Twice Alive*, the Pulitzer Prize-winner Forrest Gander addresses the exigencies of our historical moment and the intimacies, personal and environmental, that bind us to others and to the world. Drawing from his training in geology and his immersion in Sangam literary traditions, Gander invests these poems with an emotional intensity that illuminates our deep-tangled interrelations.

While conducting fieldwork with a celebrated mycologist, Gander links human intimacy with the transformative collaborations between species that compose lichens. Throughout *Twice Alive*, Gander addresses personal and ecological trauma—several poems focus on the devastation wrought by wildfires in California where he lives—but his tone is overwhelmingly celebratory. *Twice Alive* is a book charged with exultation and tenderness.

“Gander’s verses have a shattering, symphonic quality.”

—**TESS TAYLOR, *THE NEW YORK TIMES***

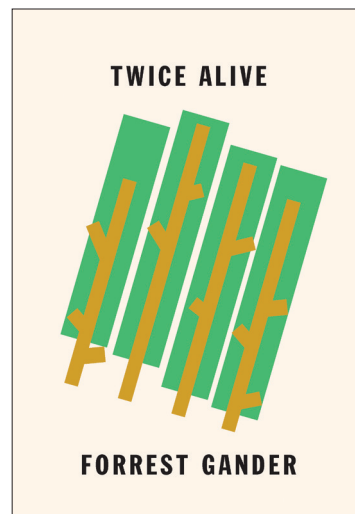
“Gander’s love for formal, even archaic language and the quiet complexity of his syntax can build striking abstract landscapes in which the material and spiritual worlds seem equally intelligent.”

—**TONY HOAGLAND, *AMERICAN POETRY REVIEW***

“A restlessly experimental writer.”

—**ROBERT HASS, *THE WASHINGTON POST BOOK WORLD***

FORREST GANDER, born in the Mojave Desert, lives in California. A translator and writer with degrees in geology and literature, he’s the recipient of numerous awards, among them the Pulitzer Prize, the Best Translated Book Award, and fellowships from the Library of Congress, the John Simon Guggenheim Foundation, and United States Artists.



PBK **NDP 1498**

POETRY **MAY**

5½ x 8½" **96pp**

ISBN **978-0-8112-3029-2**

EBK **978-0-8112-3030-8**

48 CQ **TERRITORY W**

US \$16.95

ALSO BY FORREST GANDER:

BE WITH

978-0-8112-2605-9 • \$16.95

CORE SAMPLES FROM THE WORLD

978-0-8112-1887-0 • \$16.95

Natalia Ginzburg

Voices in the Evening

- Introduction by Colm Tóibín
- Translated from the Italian by D. M. Low
- Cover design by Pablo Delcan

From one of Italy's greatest writers, a stunning novel "filled with shimmering, risky, darting observation" (Colm Tóibín)

In a quiet Italian town after World War Two, Elsa lives with her parents in the house where she was born. Twenty-seven and unmarried, she is a constant concern to her obsessive, hypochondriac mother. But her mother does not know that Elsa has fallen in love with Tommasino, the elusive youngest son of the De Francisci family, who own the textile factory that dominates the town.

Over the course of their secret meetings, Elsa begins to imagine a future with Tommasino, free from the constraints of expectations and burdensome history. But this is all threatened by exposure. An elegant and beautifully restrained novel that scratches at the fragility of postwar consciousness, *Voices in the Evening* is an unforgettable story about first love and lost chances.

"The concepts, emotions and characters in her books are complex and unforgettable." **–LAURIE ANDERSON, *NEW YORK TIMES***

"Her sentences have great precision and clarity, and I learn a lot when I read her." **–ZADIE SMITH**

"I'm utterly entranced by Ginzburg's style—her mysterious directness, her salutary ability to lay things bare that never feels contrived or cold, only necessary, honest, clear." **–MAGGIE NELSON**

"Ginzburg gives us a new template for the female voice and an idea of what it might sound like." **–RACHEL CUSK**

"Sharp and lively." **–LYDIA DAVIS**

NATALIA GINZBURG (1916–1991), "who authored twelve books and two plays; who, because of anti-Semitic laws, sometimes couldn't publish under her own name; who raised five children and lost her husband to Fascist torture; who was elected to the Italian parliament as an independent in her late sixties—this woman does not take her present conditions as a given. She asks us to fight back against them, to be brave and resolute. She instructs us to ask for better, for ourselves and for our children" (Belle Boggs, *The New Yorker*).



PBK **NDP 1499**

FICTION **MAY**

5 x 8" **144pp**

ISBN **978-0-8112-3100-8**

EBK **978-0-8112-3101-5**

48 CQ **TERRITORY A**

US \$14.95

ALSO BY NATALIA GINZBURG:

THE DRY HEART
978-0-8112-2878-7 • \$12.95

HAPPINESS, AS SUCH
978-0-8112-2799-5 • \$15.95

Michael Palmer

Little Elegies for Sister Satan

• Cover art by Sarah Palmer

Shaped by the poet's long view of history, these beautiful lamenting poems take sudden bracing plunges into close-up views of our apocalypse

Little Elegies for Sister Satan presents indelibly beautiful new poems by Michael Palmer, "the foremost experimental poet of his generation, and perhaps of the last several generations" (citation for The Academy of American Poets' Wallace Stevens Award).

Grappling with our dark times and our inability to stop destroying the planet or to end our endless wars, Palmer offers a counterlight of wit (*poetry was dead again / they said again*), as well as the glow of wonder. In polyphonic passages, voices speak from a decentered place, yet are rooted in the whole history of culture that has gone before: "When I think of 'possible worlds,' I think not of philosophy, but of elegy. And impossible worlds. Resistant worlds."

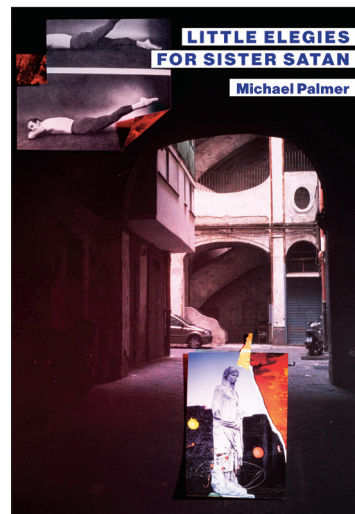
*In the light of day
perhaps all of this
will make sense.*

*But have we come this far,
come this close to death,
just to make sense?*

"Magnificent: an astringent blend of surrealism and symbolism."
—**THE NEW YORK TIMES BOOK REVIEW**

"The most influential avant-gardist working, and perhaps the greatest poet of his generation. His genius is for making the world strange again."
—**JOSHUA CLOVER, THE VILLAGE VOICE**

Winner of the Shelley Memorial Prize, **MICHAEL PALMER** (b. 1943) has written twenty-two books of poetry, been translated into dozens of languages, and himself translates from several. He has been called "exemplarily radical" (John Ashbery), "astonishing" (Paul Auster), "one of America's most important poets: startlingly lyrical and visceral" (*The Harvard Review*), and "among America's most elegant—and abstract—heirs to modernist poetry" (*The Believer*).



PBK	NDP 1500
POETRY	MAY
6 x 9"	96pp
ISBN	978-0-8112-3089-6
EBK	978-0-8112-3090-2
48 CQ	TERRITORY W
US \$19.95	

ALSO BY MICHAEL PALMER:

THE LAUGHTER OF THE SPHINX
978-0-8112-2554-0 • \$15.95

THREAD
978-0-8112-1921-1 • \$15.95

COMPANY OF MOTHS
978-0-8112-1623-4 • \$15.95

César Aira

The Divorce

- Foreword by Patti Smith
- Translated from the Spanish by Chris Andrews
- Cover design by Rodrigo Corral

With an enthusiastic foreword by Patti Smith, *The Divorce* is a delightful book of chance meetings, bizarre circumstances, and alternate realities

The Divorce tells about a recently divorced man on vacation in Buenos Aires. One afternoon he encounters a series of the most magical coincidences. While sitting at an outdoor café, absorbed in conversation with a talented video artist, he sees a young man riding by on a bicycle get thoroughly drenched by a downpour of water—seemingly from rain caught the night before in the overhead awning. The video artist knows the cyclist, who knew a mad hermetic sculptor whose family used to take the Hindu God Krishna for walks in the neighborhood. As the coincidences continue to add up, the stories concerning each new connection weave reality with the absurd until they reach a final, brilliant, cataclysmic ending.

“Aira is unencumbered. He does what he does, and what we receive is giddy, unquestionably self-indulgent, and yet absolutely perfect.”

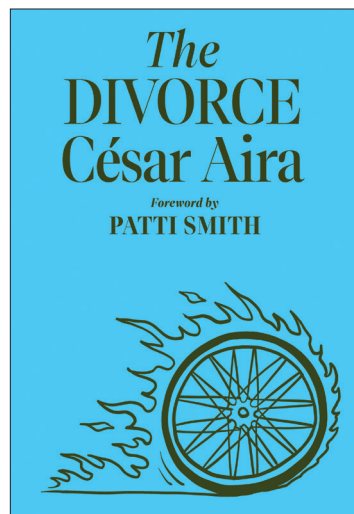
—KAMIL AHSAN, NPR

“Sui generis is really the only way to accurately describe César Aira. He’s by turns a realist, a magical realist, and a surrealist—and therefore not really any of them. Anything can happen in an Aira novel, and almost everything does.”

—TYLER MALONE, L. A. TIMES

Nominated for a Neustadt Award and the Man Booker International Prize, **CÉSAR AIRA** was born in Coronel Pringles, Argentina, in 1949. Acclaimed as “Argentina’s greatest living writer” (Marcela Valdes, *The Nation*) and “wildly funny” (*The Paris Review*), he has published at least one hundred 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 many books by Roberto Bolaño and César Aira for New Directions.



PBK NDP 1501

FICTION JUNE

5 x 7" 96pp

ISBN 978-0-8112-3093-3

EBK 978-0-8112-3094-0

48 CQ TERRITORY A

US \$11.95

ALSO BY CÉSAR AIRA:

*AN EPISODE IN THE LIFE OF
A LANDSCAPE PAINTER*
978-0-8112-1630-2 • \$12.95

GHOSTS
978-0-8112-1742-2 • \$13.95

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

Emilio Fraia

Sevastopol

- Translated from the Portuguese by Zöe Perry
- Cover design by Oliver Munday

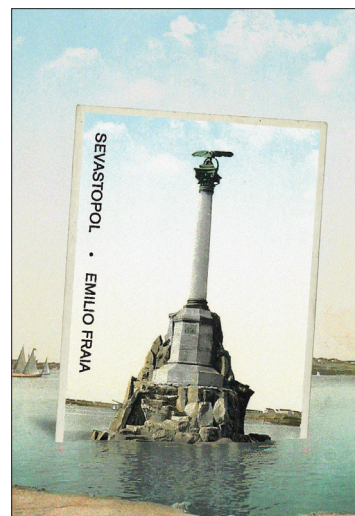
Three subtly connected stories converge in this chimerical debut, showcasing a powerful new Brazilian voice

Sevastopol contains three distinct narratives, each burrowing into a crucial turning point in a person's life: a young woman gives a melancholy account of her obsession with climbing Mount Everest; a Peruvian-Brazilian vanishes into the forest after staying in a musty, semiabandoned inn in the haunted depths of the Brazilian countryside; a young playwright embarks on the production of a play about the city of Sevastopol and a Russian painter portraying Crimean War soldiers.

Inspired by Tolstoy's *The Sevastopol Sketches*, Emilio Fraia masterfully weaves together these stories of yearning and loss, obsession and madness, failure and the desire to persist, in a restrained manner reminiscent of the prose of Chekhov, Roberto Bolaño, and Rachel Cusk.

"A literary jewel." —**FERNANDA TORRES**

"Like the writers I most admire, Fraia sets for himself the hardest and most respectable task a writer can face: unraveling the mystery without revealing the secret." —**JAVIER MONTES**



PBK **NDP 1502**

FICTION **JUNE**

4½ x 7¼" **128pp**

ISBN **978-0-8112-3091-9**

EBK **978-0-8112-3092-6**

48 CQ **TERRITORY C**

US \$14.95

EMILIO FRAIA was born in Sao Paulo in 1982. *Sevastopol*, his third book, was one of the winners of the Biblioteca Nacional Prize and a finalist for the Oceanos Prize and Jabuti Prize. One of *Granta's* Best Young Brazilian Writers, Fraia is an editor and has been awarded a Civitella Ranieri Writing Fellowship.

ZÖE PERRY's translations of contemporary Portuguese-language writers have appeared in the *New Yorker*, *Granta*, and *Words Without Borders*. Perry has won a PEN/Heim translation grant and a FLIP international literary festival residence, and is a founding member of the London-based translators collective the Starling Bureau.

José Emilio Pacheco

Battles in the Desert: 40th-Anniversary Edition

- Preface by *Fernanda Melchor*
- Translated from the Spanish by *Katherine Silver*
- Cover design by *Matt Dorfman*

This heartbreaking novella is a key work of 20th-century dystopian Mexican literature and sadly all too realistic today

This landmark novella—one of the central texts of Mexican literature, is eerily relevant to our current dark times—offers a child’s-eye view of a society beset by dictators, disease, and natural disasters, set in “the year of polio, foot-and-mouth disease, floods.” A middle-class boy grows up in a world of children aping adults (mock wars at recess pit Arabs against Jews), where a child’s left to ponder “how many evils and catastrophes we have yet to witness.” When Carlos laments the cruelty and corruption, the evils of a vicious class system, his older brother answers: “So what, we are living up to our ears in shit anyway under Miguel Alemán’s regime,” with “the face of El Señor Presidente everywhere: incessant, private abuse.” Sound familiar?

Woven into this coming-of-age saga is the terribly intense love Carlos cherishes for his friend’s young mother, which has the effect of driving the general cruelties further under the reader’s skin. The acclaimed translator Katherine Silver has greatly revised her original translation, enlivening afresh this remarkable work.

“His work is universal, part of the eternal glory of literature.”

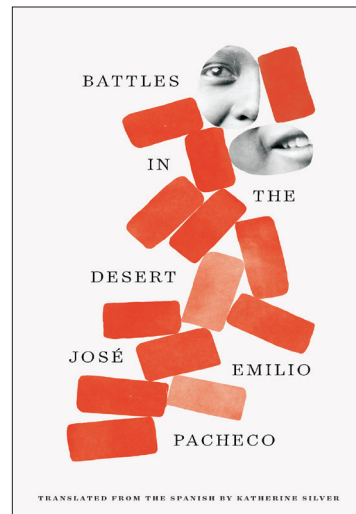
–**CARLOS FUENTES**

“An intensely felt vision of life: abruptly we realize we have been led—almost trapped—into thoughtfulness. Mr. Pacheco has said he cannot believe his work could be of interest to anyone outside of Mexico City. True, his work is not an export commodity—precisely why it is worth exporting.” –**THE NEW YORK TIMES BOOK REVIEW**

“An exceptional poet of daily life, impeccable.” –**USA TODAY**

The Mexican poet, fiction writer, and essayist **JOSÉ EMILIO PACHECO** (1939–2014) was the author of twenty books of poetry and six of fiction and won such major prizes as the Premio Cervantes, the Reina Sofía Award, the Ramón López Velarde Award, the Alfonso Reyes International Prize, and the Xavier Villaurrutia Prize.

KATHERINE SILVER’s award-winning translations include works by María Sonia Cristoff, Daniel Sada, César Aira, Julio Cortázar, Juan Carlos Onetti, and Julio Ramón Ribeyro. The author of *Echo Under Story*, she does volunteer interpreting for asylum seekers.



PBK **NDP 1503**

FICTION **JUNE**

4½ x 7¼" **48pp**

ISBN **978-0-8112-3095-7**

EBK **978-0-8112-3096-4**

48 CQ **TERRITORY W**

US \$10.95

ALSO BY JOSÉ EMILIO PACHECO:

*SELECTED POEMS OF JOSÉ
EMILIO PACHECO*

978-0-8112-1022-5 • \$17.95

Dag Solstad

Novel 11, Book 18

- Translated from the Norwegian by Sverre Lyngstad
- Cover design by Peter Mendelsund

A brilliant novel by the Norwegian master Dag Solstad

Bjørn Hansen, a respectable town treasurer, has just turned fifty and is horrified by the thought that chance has ruled his life. Eighteen years ago he left his wife and their two-year-old son for his mistress, who persuaded him to start afresh in a small, provincial town and to devote himself to an amateur theater. In time that relationship also faded, and after four years of living alone Bjørn contemplates an extraordinary course of action that will change his life forever.

He finds a fellow conspirator in Dr. Schiøtz, who has a secret of his own and offers to help Bjørn carry his preposterous plan through to its logical conclusion. But the sudden reappearance of his son both fills Bjørn with new hope and complicates matters. The desire to gamble with his comfortable existence proves irresistible, however, taking him to Vilnius in Lithuania, where very soon he cannot tell whether he's tangled up in a game or reality.

Dag Solstad won the Norwegian Critics Prize for Literature for *Novel 11, Book 18*, a concentrated uncompromising existential novel that puts on full display the author's remarkable gifts and wit.

"With sublime restraint and subtle modulation, Solstad conveys an entire age of sorrow and loss." **—PUBLISHERS WEEKLY**

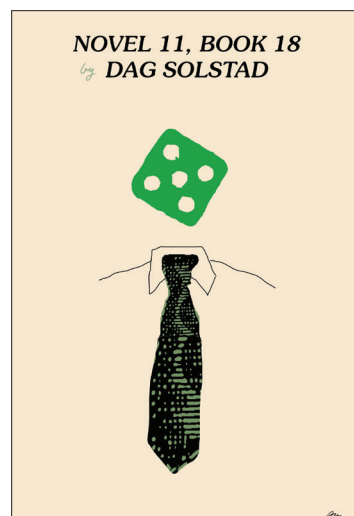
"Solstad's language sparkles with its new old-fashioned elegance, and radiates a unique luster, inimitable and full of elan." **—KARL OVE KNAUSGAARD**

"Norway's bravest, most intelligent novelist." **—PER PETTERSON**

"There is much comedy and real subtlety, both intellectual and human, in Solstad's droll originality." **—JAMES WOOD, THE NEW YORKER**

DAG SOLSTAD (b. 1941) has written nearly thirty books. Admired worldwide by writers as diverse as Peter Handke, Haruki Murakami, and Lydia Davis, Solstad has won the Brage Prize, the Nordic Council's Prize, and the Norwegian Critics' Prize (three times).

SVERRE LYGSTAD (1922–2011) was a scholar and translator, perhaps best known for translating and popularizing the works of Knut Hamsun.



PBK **NDP 1504**

FICTION **JUNE**

5 x 8" **224pp**

ISBN **978-0-8112-2826-8**

EBK **978-0-8112-2829-9**

48 CQ **TERRITORY C**

US \$16.95

ALSO BY DAG SOLSTAD:

PROFESSOR ANDERSEN'S NIGHT
978-0-8112-2830-5 • \$15.95

ARMAND V.
978-0-8112-2628-8 • \$15.95

T. SINGER
978-0-8112-2596-0 • \$15.95

Osip Mandelstam

Black Earth: Selected Poems and Prose

- Translated from the Russian by Peter France
- Cover design by Paul Sahre

Russia's foremost modernist master in a major new translation

Osip Mandelstam has become an almost mythical figure of modern Russian poetry, his work treasured all over the world for its lyrical beauty and innovative, revolutionary engagement with the dark times of the Stalinist era. While he was exiled in the city of Voronezh, the black earth region of Russia, his work, as Joseph Brodsky wrote, developed into "a poetry of high velocity and exposed nerves, becoming more a song than ever before, not a bardlike but a birdlike song ... something like a goldfinch tremolo."

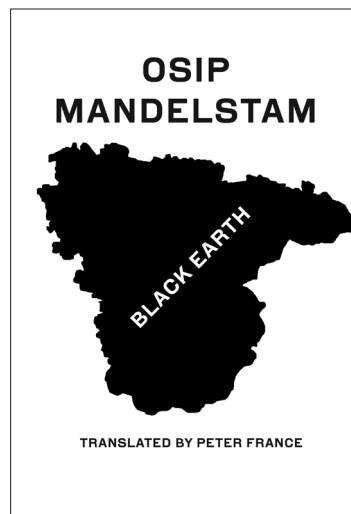
Peter France—who has been brilliantly translating Mandelstam's work for decades—draws heavily from Mandelstam's later poetry written in Voronezh, while also including poems across the whole arc of the poet's tragically short life, from his early, symbolist work to the haunting elegies of old Petersburg to his defiant "Stalin poem." A selection of Mandelstam's prose irradiates the poetry with warmth and insight as he thinks back on his Petersburg childhood and contemplates his Jewish heritage, the sunlit qualities of Hellenism, Dante's Tuscany, and the centrality of poetry in society.

"It seems almost impossible to pay adequate homage to the poetic genius and personal courage of Osip Mandelstam, manifested during a time in the Soviet Union of tyrannical repression and terror. These spirited and meticulous versions drawn from his poetry and prose, however, by the masterful translator Peter France, bring us considerably closer to achieving that goal. They attest to the extraordinary range and depth of Mandelstam's complex artistic sensibility and intellect. Let us, simply enough, gratefully welcome them."

-MICHAEL PALMER

OSIP EMILYEVICH MANDELSTAM (1891–1938) was born in Warsaw and grew up in a Jewish family in St. Petersburg. He was a member of the Acmeist group. After a nomadic life, he was arrested, sentenced to hard labor, and died in eastern Siberia.

PETER FRANCE has published widely on French, Russian, and comparative literature, including the *Oxford Guide to Literature in English Translation*. New Directions publishes his translations of the Chuvash poet Gennady Aygi: *Field-Russia* and *Child-And-Rose*.



PBK **NDP 1505**

POETRY **JULY**

5 x 8" **144pp**

ISBN **978-0-8112-3097-1**

EBK **978-0-8112-3098-8**

48 CQ **TERRITORY W**

US \$16.95

ALSO BY OSIP MANDELSTAM:

POEMS OF OSIP MANDELSTAM
978-0-8112-2290-7 • \$10.95

Keith Ridgway

A Shock

• Cover design by Jamie Keenan

Ever since Keith Ridgway published his landmark cult novel *Hawthorn & Child*, his ardent fans have yearned for more

Finally, Ridgway gives us *A Shock*, his thrilling and unsparing, slippery and shockingly good new novel.

Formed as a rondel of interlocking stories with a clutch of more or less loosely connected repeating characters, it's at once deracinated yet potent with place, druggy yet frighteningly shot through with reality. His people appear, disappear, and reappear. They're on the fringes of London, clinging to sanity or solvency or a story by their fingernails, consumed by emotions and anxieties in fuzzily understood situations. A deft, high-wire act, full of imprecise yet sharp dialog as well as witchy sleights of hand reminiscent of Muriel Spark, *A Shock* delivers a knockout punch of an ending.

Perhaps Ridgway's most breathtaking quality is his scintillating stealthiness: you can never quite put your finger on how he casts his spell—he delivers the shock of a master jewel thief (already far-off and scot-free) stealing your watch: when at some point you look down at your wrist, all you see is that in more than one way you don't know what time it is ...

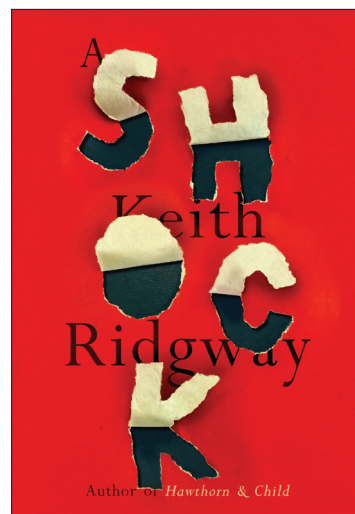
PRAISE FOR KEITH RIDGWAY:

"Idiosyncratic and fascinating." —**ZADIE SMITH**

"A hundred times worth reading." —**PENELOPE FITZGERALD**

"Vibrant, wonderfully written, funny, and deeply troubled. The writing is effortlessly lyrical, venturing into extraordinary, at times beautiful interludes of philosophical observation. Read *Hawthorn & Child*. Better still read it twice: it's that real, that good, that true." —**EILEEN BATTERSBY, THE IRISH TIMES**

The author of eight books, **KEITH RIDGWAY** was born in Dublin. His work has been welcomed by Ian Rankin as "brilliantly weird" and by the *Guardian* as "breathtakingly unpredictable and unapologetically strange, perfectly assured and elegant."



PBK	NDP 1506
FICTION	JULY
5 x 8"	256pp
ISBN	978-0-8112-3085-8
EBK	978-0-8112-3086-5
36 CQ	TERRITORY C
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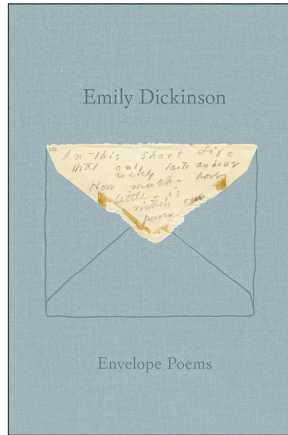
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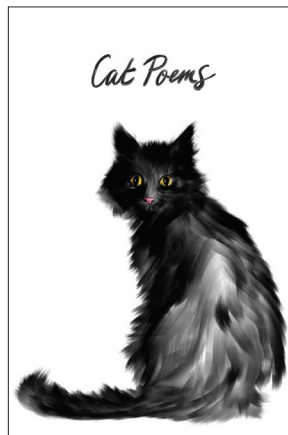
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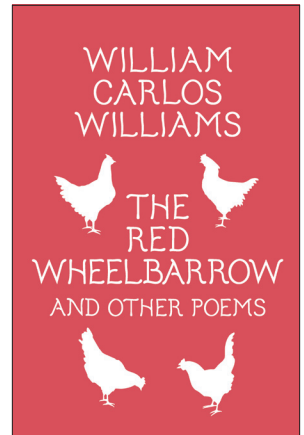
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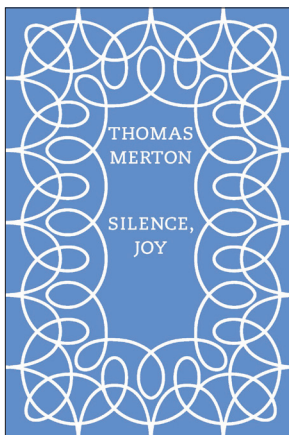
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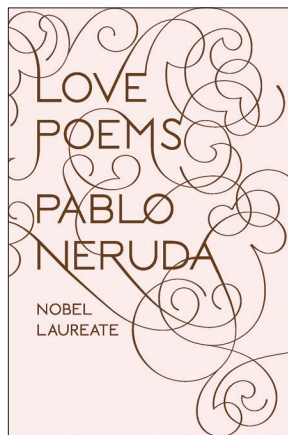
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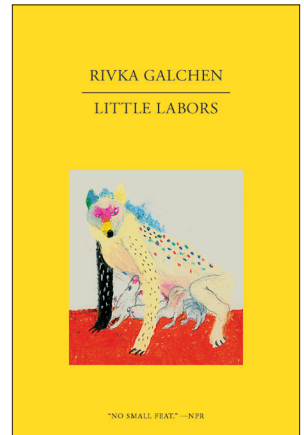
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