THE LONG SHIPS
FRANS GUNNAR BENGTSSON
Translated from the Swedish by Michael Meyer

Introduction by Michael Chabon

“This extraordinary saga of epic adventure on land and sea . . . is a masterpiece of historical fiction.”
—Orville Prescott, The New York Times

“. . . offers lusty Vikings lustying and looting, bedding and battling across Europe from the Ebro to the Dnieper.” —Time

Frans Gunnar Bengtsson’s The Long Ships resurrects the fantastic world of the tenth century AD when the Vikings roamed and rampaged from the northern fastnesses of Scandinavia through the Straits of Gibraltar to Byzantium in all its fabled splendor. Bengtsson’s hero, Red Orm, is a boy when he is abducted from his Swedish home by the Vikings and made to take his place at the oars of the dragon-prowed ships. He then has the misfortune to be captured by the Moors in Spain, where he is initiated into the pleasures of the senses. Escaping from captivity, Orm goes to Ireland, plays an ever more important part in the intrigues of the various Scandinavian kings and clans and dependencies, helps defeat the army of the king of England, and returns home an off-the-cuff Christian convert and a very rich man. Packed with pitched battles and blood feuds, founded in history and told with high good humor, Bengtsson’s book is a fantastic adventure that features one of the most unexpectedly winning heroes in modern fiction.

Frans Gunnar Bengtsson (1894–1954) was a Swedish novelist, essayist, poet, and biographer, best known for The Long Ships. An English translation of his essays was published under the title A Walk to an Ant Hill and Other Essays.

Michael Meyer (1921–2000) was an English translator and biographer. His autobiography, Not Prince Hamlet, was published in 1989.

**NIGHTMARE ALLEY**

**WILLIAM LINDSAY GRESHAM**

Introduction by Nick Tosches

“It’s a truly rewarding whirl through his nightmare alley... All of it adds up to Grade-A Guignol with a touch of black magic about it... If you enjoy hundred-proof evil—and a cogent analysis of same with your nightcap—then, in the words of the Ten-in-One Barker, hurry, hurry, hurry!”


“...combines the creepy world of Tod Browning’s movie, ‘Freaks’ with the relentless cynicism of a Jim Thompson novel.” —*Time*

“For fans of vaudeville and magic, the book is a treasure trove of trade secrets.” —Walter Kim, *The New York Times*

*Nightmare Alley* begins with an extraordinary description of a freak-show gook—alcoholic and overtaken by the voyeuristic crowd’s gleeful disgust and derision—going about his work at a county fair. Young Stan Carlisle is working as a carny, and he wonders how a man could fall so low. There’s no way in hell, he vows, that anything like that will ever happen to him.

And since Stan is clever and ambitious and not without a useful streak of ruthlessness, soon enough he’s going places. Onstage he plays the mentalist with a cute bimbo (before long his harried wife), then he graduates to full-blown spiritualist, catering to the needs of the rich and gullible in their well-upholstered homes. It looks like the world is Stan’s for the taking.

William Lindsay Gresham’s novel is a dark jewel, a classic American tale about the varieties of deception and self-deception and the dream of redemption—a dream that is only a nightmare in disguise.

**WILLIAM LINDSAY GRESHAM**

(1909–1962) grew up in Brooklyn, where he became fascinated by the sideshow at Coney Island. After serving as a medic for the Loyalist forces during the Spanish civil war, he edited true-crime pulp magazines. In 1947, *Nightmare Alley*, his best-known work, was adapted into a film starring Tyrone Power.

**Nick Tosches** is the author of the novels *Cats Numbers* and *Trinity*. His nonfiction books include *Hellfire* and *Dino*. His work has appeared in *Variety Fair*, for which he is a contributing editor, and in *The New York Times* and *Rolling Stone.*

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**VIOLENCE AND DERISION**

**ALBERT COSSEY**

Translated from the French by Anna Moschovakis

A New York Review Books Original

“A jewel of eccentric humor.” —*Le Monde*

“His use of irony is one of the most powerful and pity-inducing to be found in any literature East or West, old or new. It is an irony so fierce, an anger so sharply muted by inversion of sarcasm and disgust that it makes the reader’s hair stand on end with guilty compassion.” —John Murray, author of *A Few Short Notes on Tropical Butterflies*

Violence and Derision, the story of a battle between the have-nots and the haves and the powerless and the powerful, where all the art and ingenuity and moral advantage lies with the outcast and the downtrodden, is set in the capital of an imaginary (but all too imaginable) Middle Eastern country governed by a tyrannical buffoon. A small number of dedicated opponents to the regime band together to fight the inanity of power with the power of ridicule. They begin a poster and graffiti campaign that is intended to provoke the population at large into an uprising of irresistible hilarity.

Albert Cossery was a French writer of Egyptian origin, who led a dandy’s life of determined leisure for all his ninety-some years while turning out a handful of perfect fictions—delightful anarchistic fables featuring a cast of lowlifes and no-goods, and combining perfect stylistic poise with ferocious satire.

**Albert Cossery** (1913–2008) was born in Cairo. He moved to Paris at the age of seventeen, where he would live for the rest of his life. Some of his books translated into English are *Men God Forgot*, *The House of Certain Death*, *The Lazy Ones*, and *Proud Beggars*. In 1990 Cossery was awarded the Grand Prix de La Francophonie de l’Académie Française.

**Anna Moschovakis** is a poet and translator who lives in Brooklyn. Her translation of Georges Simenon’s *The Engagement* was published by NYRB Classics in 2007.

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The Lonely Passion of Judith Hearne

BRIAN MOORE

Selected by The Guardian as one of 1,000 novels you must read before you die.

“Brian Moore was a wonderful writer, one of the few genuine masters of the contemporary novel.” — Thomas Flanagan

“The Lonely Hearne is a masterpiece.” — Richard Yates

“The Lonely Passion of Judith Hearne reads as freshly, and as heart-breakingly, today as it did when it first appeared in 1955.” — John Banville

“The Lonely Passion of Judith Hearne is undoubtedly the best-written, most intense, wildly imaginative, exuberant and powerful of [Brian Moore’s] books, and along with Connell’s Mrs. Bridge, Wallant’s The Pawnbroker, and Yates’s Revolutionary Road, remains one of the authentic if uncelebrated classics of the last twenty years.” — DeWitt Henry, Ploughshares

The Lonely Passion of Judith Hearne was the book that made Brian Moore’s literary reputation and established him as an unflinching chronicler of the human soul. Moore’s deep sympathy and immense skill make this story of an ordinary woman confronting the limitations of her life an unforgettable one.

Judith Hearne is an unmarried woman of a certain age who has come down in the world. She scraps by with an annuity left to her by her aunt she spent her youth nursing and the earnings from a few piano lessons. She’s full of the prejudices and piousness of her genteel Belfast upbringing, so it is with some reluctance that she accepts the attentions of her landlady’s brother, a former doorman, lately returned from America. But some reluctance that she accepts the attentions of her landlady’s brother, a former doorman, lately returned from America. But some

Brian Moore (1921–1999) was born in Belfast. He emigrated first to Canada and later to California. He won the Authors’ Club First Novel Award for The Lonely Passion of Judith Hearne, and was short-listed for the Booker Prize three times. Five of his novels have been made into films, including the BAFTA award-winning The Lonely Passion of Judith Hearne, starring Maggie Smith and Bob Hoskins.

The Mountain Lion

JEAN STAFFORD

“The Mountain Lion remains a brilliant achievement, an exploration of adolescence to set beside Carson McCullers’s masterwork The Member of the Wedding.”


“Among American literary children, Ralph and Molly have peers only in Holden Caulfield, Scout and Jem Finch, and Huckleberry Finn.” — Tin House

“The Mountain Lion is one of the best novels about adolescence in American literature.” — Guy Davenport, The New York Times

Two kids growing up in a genteel suburb of Los Angeles, Ralph and his younger sister, Molly, are independent-minded and highly imaginative and more than a little wild. They have no patience with the evasive politeness and mincing words of their mother and older sisters, so they’re delighted when they’re sent for the summer to the Colorado mountain ranch of their uncle Claude. Initially the children feel liberated by this encounter with nature at its most ruggedly spectacular and demanding. Soon, however, Ralph begins to sense, not without anxiety, the call and challenge of impending manhood, while Molly, for her part, burns both with the ambition of becoming a writer and the fear of being left behind in childhood. Neither suspects that tragedy may be the cost of coming of age.

Elaine Showalter recently wondered whether The Mountain Lion wasn’t simply the best American novel of the 1940s. Certainly this beautifully written novel about the death of innocence, with its two vulnerable and yet deeply appealing central characters and its gorgeous descriptions of the Rocky Mountains, is as gripping, offbeat, emotionally resonant, and plain heartbreaking today as when it first appeared more than half a century ago.

Jean Stafford (1915–1979) was an award-winning American short-story writer and novelist, whose works were published in The New Yorker and various other literary magazines. Her first novel, Boston Adventure, was a bestseller, and she won the Pulitzer Prize for Fiction for her Collected Stories. She had marriages to three prominent writers: Robert Lowell, Oliver Jensen, and A. J. Liebling.
THE MURDERESS
ALEXANDROS PAPADIAMANTIS
Translated from the Greek by Peter Levi

“Papadiamantis merits the attention of the larger audience that translation into English gives him. His novella, *The Murderess*... should be required reading.”

“Papadiamantis is a clear-eyed realist, but woven into his stories are village magic, vestiges of myth and ancient lore, and the dour superstitions that governed the daily life of the Greek peasant. His plots are at times touched by a magic realism reminiscent of Márquez.”
—Peter Constantine, *Conjunctions*

Renowned as the inventor of modern Greek fiction, Alexandros Papadiamantis is a magical mythmaker and unflinching realist whose work looks forward to that of Gabriel García Márquez. *The Murderess* is a bone-chilling book with the force of an Appalachian backwoods ballad.

*The Murderess* is the story of old Hadoula, a peasant woman from the island of Skiathos—in the nineteenth century, when the story is set, as bitterly poor a place as anywhere on earth. Old Hadoula knows the burdens of women’s lives and she knows the herbs that can remedy them; over the years many women have come to her in secret for help. She is both an outcast and a figure of the community, and as the book begins she is trying to get her newborn granddaughter to stop crying so that her daughter can get some sleep. That’s when it hits her: there’s nothing worse than being born a woman—and she strangles the baby.

This first killing is not the last, as old Hadoula unleashes the pent-up fury and pity of a life in this stark tragedy of stunning force.

Alexandros Papadiamantis (1851–1911) was a Greek writer and translator who was born on the island of Skiathos. He wrote throughout his life on the island, publishing newspaper articles, short stories, and serialized novels, but remained a recluse until his death.

Peter Levi (1931–2000) was a poet, travel writer, biographer, and Fellow of St. Catherine’s College, Oxford. He was widely known for his translations from the Greek.

PEDIGREE
GEORGES SIMENON
Translated from the French by Robert Baldick

“[Simenon] tells the story of his childhood... in *Pedigree*, the barely fictionalized memoir that is his masterpiece and quite possibly the greatest single work of Belgian literature.”
—Luc Sante, *New York Magazine*

*Pedigree* is Georges Simenon’s longest and most unusual novel, one that is increasingly seen as lying at the heart of his outsized achievement as a chronicler of modern self and society. In the early 1940s, Simenon began work on a memoir of his Belgian childhood. He showed the initial pages to André Gide, who urged him turn them into a novel. The result was, Simenon later remarked, a book in which everything is true but nothing is accurate. It is in any case a book in which the sights, sounds, and smells, the sensory overload and relentless insistence of the city, the interplay of its public and private spaces, are everywhere compellingly present, an epic of life in all its messy unfinished intensity and density, a coming-of-age story that is also about the coming-to-be of the modern world.

Spanning the years from the beginning of the century, with its anarchist threats, to the end of the First World War in 1918, *Pedigree* is the story of a boy growing into a young man and making his way in a city of gaslights, trams, rain, squalor, and secret delight.


Robert Baldick (1927–1972) was a Fellow of Pembroke College, Oxford, a joint editor of Penguin Classics, and one of Britain’s leading French scholars.
POISON PENMANSHIP

THE GENTLE ART OF MUCKRAKING

JESSICA MITFORD

"Mitford demystifies what should be a simple process and takes us back to the basics. Reporting, she knows, is the best obtainable version of the truth. Then she shows us how to get there with grace, wit, cunning, style, imagination, and—above all—a sense of enjoying the journey."

—Carl Bernstein

"Mitford’s pen is mightier than the sword."

—The New York Times

Jessica Mitford was a member of one of England’s most legendary families (among her sisters were the novelist Nancy Mitford and the current Duchess of Devonshire) and one of the great muckraking journalists of modern times. Leaving England for America, she pursued a career as an investigative reporter and unrepentantly gaily, publicizing not only the misdeeds of, most famously, the funeral business (The American Way of Death, a bestseller) and the prison business (Kind and Usual Punishment), but also of writing schools and weight-loss programs. Mitford’s diligence, unfailing skepticism, and acid pen made her one of the great chroniclers of the mischief people get up to in the pursuit of profit and the name of good.

Poison Penmanship collects seventeen of Mitford’s finest pieces —about everything from crummy spas to network-TV censorship—and fills them out with the story of how she got the scoop and, no less fascinating, how the story developed after publication. The book is a delight to read: few journalists have ever been as funny as Mitford, or as gifted at getting around in those dark, cobwebbed corners where modern America fashions its shiny promises. It’s also an unequaled and necessary manual of the fine art of investigative reporting.

Jessica Mitford (1917–1996) was the daughter of Lord and Lady Redesdale, and she and her famous five sisters and one brother grew up in isolation on their parents’ Cotswold estate. Rebell ing against her family, she became an outspoken Socialist and brilliant muckraking journalist, authoring many celebrated books. She died while working on a follow-up to The American Way of Death, for which, with characteristic humor, she proposed the title “Death Warmed Over.”

A POSTHUMOUS CONFESSION

MARCELLUS EMANTS

Translated from the Dutch and with an Introduction by J. M. Coetzee

A Posthumous Confession is an extraordinarily powerful and deeply unsettling psychological study of the relationship between hatred and desire. This Dutch modern classic is translated and introduced by J. M. Coetzee, author of Disgrace and winner of the Nobel Prize in Literature.

A Posthumous Confession is narrated by Termeer, a deeply frustrated man who persuades himself that only in murder can he find ultimate satisfaction. Emotionally stunted, thanks to his upbringing by forbidding and condemning parents—they never miss a chance to remind him that he is a worthless mediocrity—Termeer is rapidly living up to their low expectations when, to his own and others’ astonishment, he successfully woos a beautiful and gifted woman. But instead of finding happiness in his marriage, he discovers it to be a new source of self-hatred, hatred that he directs at his innocent wife and child. And when he becomes caught up in an affair with a woman as demanding as his own self-loathing, Termeer murders his wife.

What is the self? What makes it go permanently, murderously wrong? Marcellus Emants’s lacerating exploration of this age-old tragic question looks backward to Dostoyevsky and forward to Simenon, and beyond that to the memoirs of our own day.

Marcellus Emants (1848–1923) became one of the most important literary figures in the reorientation of Dutch literary life. Fiercely criticized by the literary establishment for transgressing the prevailing ethical and religious principles, he earned the reputation of being a trailblazing pioneer.

J. M. Coetzee, who was awarded the Nobel Prize in Literature in 2003, is currently a visiting professor of humanities at the University of Adelaide. His newest book, Summertime, was published in 2009.
**TERRIBLE, HORRIBLE EDIE**

**E.C. SPYKMAN**

“Here...is a story whose good writing, superb characterization, and high sense of the adventure of living mark it as must reading for boys and girls of 10 and up.”

—Chicago Tribune

Even if she is ten years old, terrible, horrible Edie really isn’t terrible and horrible at all, but rather one of the most charming and engaging and gutsy children in American children’s fiction. It’s true of course that Edie does get into—and not always without it being at least a little bit her fault—some pretty terrible and horrible scrapes, and that sometimes she will sulk, but these are the kinds of things that happen to the kid sister of two snooty brothers and one fancy-pants sister, not to mention having to deal with the distraction of two stepsisters who are no better than babies. Edie’s father and stepmother have headed to Europe for the summer, and though the rest of the family can look forward to good times at a beloved summer house on the sea, Edie still has to fight to hold her own. Adventures on a sailboat and on an island, and the advent of a major hurricane and what Edie takes to be a military coup all come to a climax when Edie solves the mystery of who stole the neighbor’s jewels and saves, at least for one day, the day.

This story of Edie and the other members of the Care family may remind readers of Arthur Ransome’s *Swallows and Amazons*, except that Edie has an experimental, even anarchic streak that is all her terrible, horrible own.

At the age of fifty-nine, Elizabeth C. Spykman (1896–1965) published her first children’s book, *A Lemon and a Star*, about the fictional Cares family. She would go on to write about the Cares children growing up in Massachusetts in three more books that are widely believed to be autobiographical fiction.

**THREE LADIES BESIDE THE SEA**

**RHODA LEVINE**

Drawings by Edward Gorey

Wickedly funny and delightfully sad, *Three Ladies Beside the Sea* is a tale of love found, love lost, and love never-ending. Edward Gorey’s off-kilter Edwardian maidens are the perfect accompaniment to opera librettist Rhoda Levine’s lilting text.

- The place is remote: Three houses beside the sea.
- The Characters are Few: Laughing Edith of Ecstasy, Edith so happy and gay. Smiling Catherine of Compromise, She smiles her life away. And then there is Alice of Hazard, A dangerous life leads she.
- The question in the plot is quite simple: Why is Alice up in a tree?
- The answer can be discovered: Edith and Catherine do.

Rhoda Levine is an acclaimed director, writer, choreographer, and teacher, and the artistic director of Play It by Ear, an improvisational opera group. She is a recipient of the National Institute for Music Theater Award. Her children’s books include *He Was There from the Day We Moved In*, *The Herbert Situation*, and *Arthur*.

**MARKETS OF NEW YORK CITY**

**THE BEST ARTISAN, FARMER, FOOD, AND FLEA MARKETS**

**KAREN E. SEIGER**

Photographs by the Author

“The Little Bookroom...wants travelers to slow down. They’ve carved themselves a niche in the over-crowded travel book industry by thinking small with titles that define the character of a city.” —Pittsburgh Tribune

This is the comprehensive guide to the rich and diverse markets of New York City: antique and flea markets, artisan markets, farmers’ markets, seasonal markets, and more. Some markets are traditional, like Old World street-market experiences such as Bleecker Street and the Chelsea Market, where you’ll find some of the most sophisticated food in the city; others are hip and edgy, like the young-designer markets where buyers from Bergdorf Goodman and Barneys find the fashion and designers of tomorrow. Seasonal markets include holiday gift markets and craft markets. The guide has excellent recommendations for die-hard shoppers who are interested in bargains or flea-market finds, as well as collectors, gift shoppers, and craft aficionados.

Markets of New York City also includes recommendations for great food in and around the markets and suggested routes for full or half-day excursions.

After receiving her MA at The Johns Hopkins University, Karen E. Seiger spent the first part of her career focusing on international aid and development. She moved to New York City in 2000 with her husband, where she changed careers to focus on international marketing and communications at American Express, and then as an independent business consultant. She volunteers as a tour guide of Ground Zero. When she’s home, her family never misses the farmers’ market at Abingdon Square in the West Village on Saturday mornings.

**PAMPERED IN PARIS**

**A GUIDE TO THE BEST SPAS, SALONS AND BEAUTY BOUTIQUES**

**KIM HORTON LEVESQUE**

Photographs by Kristyn Moore

“Little Bookroom books about Paris are big on ideas. They cause people to experience the City of Light even if they’re sitting in armchairs at home. If you’re Paris bound, you’ll want to add a few of them to your library in order to whet your appetite and get your juices going for your upcoming trip...And as an extra benefit—they’re full of French-style ideas that you can adapt at home!” —Bonjour Paris

In Pampered in Paris, you’ll find profiles and photographs of more than fifty of the city’s premier spas, makeup and beauty salons, manicure and pedicure bars, perfume boutiques, and thermal baths and thalassotherapy treatment centers, arranged by arrondissement. The guide also offers complete descriptions and recommendations for each venue’s treatments and products, and advises readers how to navigate the cultural nuances of spa etiquette. It provides a glossary of words and expressions to clarify differences in French spa and salon terminology. Pampered in Paris also takes readers to the French pharmacie to discover inexpensive products beloved by Parisians that keep them looking their best. Other sidebars include what to Expect at French Spas and Salons, Chromotherapy, Spa Cuisine, Beauty on the Fly, and Hydrotherapy. Two glossaries of useful terms (Skincare and Makeup, Spa and Institut) are included to help any visitor feel knowledgeable and comfortable.

Kim Horton Levesque has worked as a writer and French translator in the U.S. beauty industry for the past three years. She has a background in teaching and journalism, and is now focusing on travel writing. She lives in Phoenix, Arizona, with her husband and two daughters.

Kristyn Moore is a U.S.-based photographer who specializes in interiors, architecture, still life, and natural-light portraiture. Having studied photography at a young age, she pursued her art and developed her style while living in Europe. Her work can be viewed at www.kmoorephotography.com.
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AUTHOR & TITLE INDEX

9 Baldick, Robert
3 Bengtsson, Frans Gunnar
3 Chabon, Michael
11 Coetzee, J. M.
5 Cossery, Albert
11 Emants, Marcellus
13 Gorey, Edward
4 Gresham, William Lindsay
15 Levesque, Kim Horton
8 Levi, Peter
13 Levine, Rhoda
6 Lonely Passion of Judith Hearne, The
3 Long Ships, The
14 Markets of New York City
3 Meyer, Michael
10 Mitford, Jessica
6 Moore, Brian
15 Moore, Kristyn
5 Moschovakis, Anna
16 Mosley, Charlotte
7 Mountain Lion, The
8 Murderess, The
4 Nightmare Alley
15 Panpered in Paris
8 Papadimitriou, Alexandros
9 Pedigree
10 Poison Pennmanship
11 Posthumous Confession, A
14 Seiger, Karen E.

9 Simonon, Georges
12 Spykman, Elizabeth C.
7 Stafford, Jean
12 Terrible, Horrible Edie
13 Three Ladies Beside the Sea
4 Tosches, Nick
5 Violence and Derision

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