

An Ermine In Czernopol Gregor Von Rezzori

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[An Ermine in Czernopol](#) New York Review of Books

Eighteen strange, whimsical, and philosophical tales by the Russian master of the weird, all now in English for the very first time. When Comrade Punt does not wake up one Moscow morning—he has died—his pants dash off to work without him. The ambitious pants soon have their own office and secretary. So begins the first of eighteen superb examples of Sigizmund Krzhizhanovsky's philosophical and phantasmagorical stories. Where the stories included in two earlier NYRB collections (*Memories of the Future* and *Autobiography of a Corpse*) are denser and darker, the creations in *Unwitting Street* are on the lighter side: an ancient goblet brimful of self-replenishing wine drives its owner into the drink; a hypnotist's attempt to turn a fly into an elephant backfires; a philosopher's free-floating thought struggles against being "enlettered" in type and entombed in a book; the soul of a politician turned chess master winds up in one of his pawns; an unsentimental parrot journeys from prewar Austria to Soviet Russia. *Spinal Discord* The Feminist Press at CUNY

Stories depict life in occupied Poland, including acts of courage, fear, and desperation

[Abel and Cain](#) New York Review of Books

An NYRB Classics Original Set just after World War I, *An Ermine in Czernopol* centers on the tragicomic fate of Tildy, an erstwhile officer in the army of the now-defunct Austro-Hungarian Empire, determined to defend the virtue of his cheating sister-in-law at any cost. Rezzori surrounds Tildy with a host of fantastic characters, engaging us in a kaleidoscopic experience of a city where nothing is as it appears—a city of discordant voices, of wild ugliness and heartbreaking disappointment, in which, however, "laughter was everywhere, part of the air we breathed, a crackling tension in the atmosphere, always ready to erupt in showers of sparks or discharge itself in thunderous peals."

[A Game of Hide and Seek](#) University of Chicago Press

An NYRB Classics Original The trouble begins in Venice, the first stop on Erzsi and Mihály's honeymoon tour of Italy. Here Erzsi discovers that her new husband prefers wandering back alleys on his own to her company. The trouble picks up in Ravenna, where a hostile man zooms up on a motorcycle as the couple are sitting at an outdoor café. It's Já nos, someone Mihály hasn't seen for years, and he wants Mihály to come with him in search of Ervin, their childhood friend. The trouble comes to a head when Mihály misses the train he and Erzsi are due to take to Rome. Off he goes across Italy, wandering from city to city, haunted and accosted by a strange array of figures from the troubled youth that he thought he had left behind: There are the charismatic siblings, Éva and Tamás, whose bizarre amateur theatricals linked sex and death forever in his mind; Ervin, a Jew turned Catholic monk who was his rival for Éva's love; and again, that ruffian on the motorcycle. Antal Szerb's dreamlike adventure, like Bulgakov's *The Master and Margarita*, is an intoxicating, utterly individual mix of magic, madness, eros, and menace. In the words of the critic Nicholas Lezard, "No one who has read it has failed to love it."

[Generations](#) Graywolf Press

A masterwork about backcountry life by one of Brazil's most celebrated novelists. Paulo Honório is a sometime field hand who has kicked and clawed and schemed his way to prosperity, becoming master of the decrepit estate São Bernardo, where once upon a time he toiled. He is ruthless in his exploitation of his fellow man, but when he makes a match with a fine young woman, he is surprised to discover that this latest acquisition, as he sees it, may be somewhat harder to handle. It is in Paulo Honório's own rough-hewn voice that the great Brazilian writer Graciliano Ramos, often compared to William Faulkner, tells this gritty and dryly funny story of triumph and comeuppance, a tour de force of the writer's art that is beautifully captured in Padma Viswanathan's new translation.

[Memoirs of an Anti-Semite](#) Vintage

Gregor von Rezzori was born in Czernowitz, a onetime provincial capital of the Austro-Hungarian Empire that was later to be absorbed successively into Romania, the USSR, and the Ukraine—a town that was everywhere and nowhere, with a population of astonishing diversity. Growing up after World War I and the collapse of the empire, Rezzori lived in a twilight world suspended between the formalities of the old nineteenth-century order which had shaped his aristocratic parents and the

innovations, uncertainties, and raw terror of the new century. The haunted atmosphere of this dying world is beautifully rendered in the pages of *The Snows of Yesteryear*. The book is a series of portraits—amused, fond, sometimes appalling—of Rezzori's family: his hysterical and histrionic mother, disappointed by marriage, destructively obsessed with her children's health and breeding; his father, a flinty reactionary, whose only real love was hunting; his haughty older sister, fated to die before thirty; his earthy nursemaid, who introduced Rezzori to the power of storytelling and the inevitability of death; and a beloved governess, Bunchy. Telling their stories, Rezzori tells his own, holding his early life to the light like a crystal until it shines for us with a prismatic brilliance. *Khirbet Khizeh* New York Review of Books

A vibrant selection of poems by the great Persian mystic with groundbreaking translations by an American poet of Persian descent. Rumi's poems were meant to induce a sense of ecstatic illumination and liberation in his audience, bringing its members to a condition of serenity, compassion, and oneness with the divine. They remain masterpieces of world literature to which readers in many languages continually return for inspiration and succor, as well as aesthetic delight. This new translation by Haleh Liza Gafari preserves the intelligence and the drama of the poems, which are as full of individual character as they are of visionary wisdom. Marilyn Hacker praises Gafari's new translations of Rumi as "the work of someone who is at once an acute and enamored reader of the original Farsi text, a dedicated miner of context and backstory, and, best of all, a marvelous poet in English."

[After Claude](#) New York Review of Books

[An Ermine in Czernopol](#) New York Review of Books

[Portraits of a Marriage](#) New York Review of Books

Winner of the 2018 PEN Translation Prize. Krall's newly translated story of love during the Holocaust is a profound and uplifting masterpiece." —The Guardian In this canonical work of Polish reportage, Hanna Krall crafts a terse and unexpected human lesson out of a Holocaust novel and love story. A raw interplay of history and fiction spanning the Warsaw Ghetto, Auschwitz, and Zionist Israel, this bestselling novel won the English PEN Award and the Found in Translation Award. One of Publishers Weekly's Best Books of 2017 "The prose never once seems out of the author's control, displaying precisely the serious artistry required to elevate and illuminate such harrowing material." —Publishers Weekly (starred review) "Krall's unique voice . . . dominates this detached, surreal, curiously playful tale of a woman of indefatigable resourcefulness trapped between history and her heart. A quirky but exceptional story of infinite love and life-sustaining commitment." —Kirkus Reviews (starred review) "Hanna Krall brings Izolda R. to life through dry, factual, rhythmic prose—a litany whose cumulative effect powerfully endears her to readers." —Slavenka Drakulic, author of *Café Europa* *Revisited* "A stirring and powerful document that, while marvelously concise, stands at the crossroads of the horrible history of humanity in the twentieth century." —Eric Alterman, New York Times bestselling author of *Lying in State* "A remarkable find . . . The style is bluntly simple, like the affectless telling of a fable. The reader is held at a distance by a tone that is so studiously neutral as to be almost jaunty, yet because it is relating the most appalling atrocities it becomes the more affecting." —The Sunday Times

[Gold](#) New York Review of Books

Appearing together in English for the first time, two masterpieces that take on the jazz age, the Nuremberg trials, postwar commercialism, and the feat of writing a book, presented in one brilliant volume *The Death of My Brother Abel* and its delirious sequel, *Cain*, constitute the magnum opus of Gregor von Rezzori's prodigious career, the most ambitious, extravagant, outrageous, and deeply considered achievement of this wildly original and never less than provocative master of the novel. In *Abel and Cain*, the original book, long out of print, is reissued in a fully revised translation; *Cain* appears for the first time in English. *The Death of My Brother Abel* zigzags across the middle of the twentieth century, from the 1918 to 1968, taking in the Jazz Age, the Anschluss, the Nuremberg trials, and postwar commercialism. At the center of the book is the unnamed narrator, holed up in a Paris hotel and writing a kind of novel, a collage of sardonic and passionate set pieces about love and work, sex and writing, families and nations, and human treachery and cruelty. In *Cain*, that narrator is revealed as Aristide Subics, or so at least it appears, since Subics' identity is as unstable as the fictional apparatus that contains him and the times he lived through. Questions abound: How can a man who lived in a time of lies know himself? And is it even possible to tell the story of an era of lies truthfully? Primarily set in the bombed-out, rubble-strewn Hamburg of the years just after the war, the dark confusion and deadly confrontation and of *Cain and Abel*, inseparable brothers, goes on.

[The Red Thread: Twenty Years of NYRB Classics](#) New York Review of Books

The second part of an infamous memoir about life in the time of Napoleon by a rebellious literary celebrity. In 1800, François-René de Chateaubriand sailed from the cliffs of Dover to the headlands of Calais. He was thirty-one and had been living as a political refugee in England for most of a decade, at times in such extreme poverty that he subsisted on nothing but hot water and two-penny rolls. Over the next fifteen years, his life was utterly changed. He published *Atala*, *René*, and *The Genius of Christianity* to acclaim and epoch-making scandal. He strolled the streets of Jerusalem and mapped the ruins of Carthage. He served Napoleon in Rome, then resigned in protest after the Duc d'Enghien's execution, putting his own life at tremendous risk. *Memoirs from Beyond the Grave: 1800–1815*—the second volume in Alex Andriessé's new and complete translation of this epic French classic—is a chronicle of triumphs and sorrows, narrating not only the author's life during a tumultuous period in European history but the "parallel life" of Napoleon. In these pages, Chateaubriand continues to paint his distinctive self-portrait, in which the whole history of France swirls around the sitter like a mist of dreams.

[Chasing the King of Hearts](#) New York Review of Books

A brilliant, sinuous exploration of family and childhood memory by one of the most original British philosophers of the twentieth century. *Germs* is about first things, the seeds from which a life grows, as well as about the illnesses it incurs, the damage it sustains. Written at the end of his life by Richard Wollheim, one of the major philosophers of the late twentieth century, the book is not the usual story of growing up and getting on but a brilliant recovery and evocation of childhood consciousness and unconsciousness, an

eerily precise rendering of that primitive, formative world we all come from in which we do not know either the world or ourselves for sure, and things—houses, clothes, meals, parents—loom large around us, as indispensable as they are out of our control. Richard Wollheim's remarkably original memoir is a disturbing, enthralling, dispassionate but also deeply personal depiction of a child standing, fascinated and fearful, on the threshold of individual life.

An Ermine in Czernopol Farrar Straus & Giroux
This Booker Prize-short listed dark satire of 20th-century Irish society is back in print. Is it possible to kill with kindness? As Molly Keane's Booker Prize-short-listed dark comedy suggests, not only can kindness be deadly, it just may be the best form of revenge. The novel opens as Aroon St. Charles prepares to serve her invalid mother a splendid luncheon—the silver gleams, the linens glow—of rabbit mousse, a dish her mother despises. In fact, a single whiff of the stuff is enough to knock the old lady dead. "All my life so far I have done everything for the best reasons and the most unselfish motives," says Aroon soon after. In the pages that follow she will make her case, reminiscing about her youth among the hunting-and-fishing classes of Ireland, a faded aristocracy dedicated to distraction even as their fortunes dwindle. Keane's brilliant sleight of hand is to allow her blinkered heroine to narrate her own development from neglected child, to ungainly debutante, to bitter spinster: Aroon understands nothing, yet she reveals all.

New Directions Publishing

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Oedipus at Stalingrad New York Review of Books
Only recently freed from communism, an East German businessman enjoys the delights of capitalism as a used car dealer, until a string of seemingly unrelated accidents begins to cause his new life to unravel. 12,500 first printing.

The Lamentations of Zeno Verso Books

The elusive narrator of this beautifully written, complex, and powerfully disconcerting novel is the scion of a decayed aristocratic family from the farther reaches of the defunct Austro-Hungarian Empire. In five psychologically fraught episodes, he revisits his past, from adolescence to middle age, a period that coincides with the twentieth century's ugliest years. Central to each episode is what might be called the narrator's Jewish Question. He is no Nazi. To the contrary, he is apolitical, accommodating, cosmopolitan. He has Jewish friends and Jewish lovers, and their Jewishness is a matter of abiding fascination to him. His deepest and most defining relationship may even be the strange dance of attraction and repulsion that throughout his life he has conducted with this forbidden, desired, inescapable, imaginary Jewish other. And yet it is just this relationship that has blinded him to—and makes him complicit in—the terrible realities of his era. Lyrical, witty, satirical, and unblinking, Gregor von Rezzori's most controversial work is an intimate foray into the emotional underworld of modern European history.

Telluria New York Review of Books

Harriet is leaving her boyfriend Claude, "the French rat." That at least is how Harriet sees things, even if it's Claude

who has just asked Harriet to leave his Greenwich Village apartment. Well, one way or another she has no intention of leaving. To the contrary, she will stay and exact revenge—or would have if Claude had not had her unceremoniously evicted. Still, though moved out, Harriet is not about to move on. Not in any way. Girlfriends circle around to patronize and advise, but Harriet only takes offense, and it's easy to understand why. Because mad and maddening as she may be, Harriet sees past the polite platitudes that everyone else is content to spout and live by. She is an unblinkered, unbuttoned, unrelenting, and above all bitingly funny prophetess of all that is wrong with women's lives and hearts—until, in a surprise twist, she finds a savior in a dark room at the Chelsea Hotel.

The Death of My Brother Abel New York Review of Books

"Long ago in 1945 all the nice people in England were poor, allowing for exceptions," begins *The Girls of Slender Means*, Dame Muriel Spark's tragic and rapier-witted portrait of a London ladies' hostel just emerging from the shadow of World War II. Like the May of Teck Club itself—"three times window shattered since 1940 but never directly hit"—its lady inhabitants do their best to act as if the world were back to normal: practicing elocution, and jostling over suitors and a single Schiaparelli gown. The novel's harrowing ending reveals that the girls' giddy literary and amorous peregrinations are hiding some tragically painful war wounds. Chosen by Anthony Burgess as one of the Best Modern Novels in the Sunday Times of London, *The Girls of Slender Means* is a taut and eerily perfect novel by an author The New York Times has called "one of this century's finest creators of comic-metaphysical entertainment."

Motley Stones New York Review of Books

"Exhilarating . . . How often can you say about a harrowing, unquiet book that it makes you wrestle with your soul?" —Neel Mukherjee, *The Times* (London) It's 1948 and the Arab villagers of Khirbet Khizeh are about to be violently expelled from their homes. A young Israeli soldier who is on duty that day finds himself battling on two fronts: with the villagers and, ultimately, with his own conscience. Published just months after the founding of the state of Israel and the end of the 1948 war, the novella *Khirbet Khizeh* was an immediate sensation when it first appeared. Since then, the book has continued to challenge and disturb, even finding its way onto the school curriculum in Israel. The various debates it has prompted would themselves make *Khirbet Khizeh* worth reading, but the novella is much more than a vital historical document: it is also a great work of art. Yizhar's haunting, lyrical style and charged view of the landscape are in many ways as startling as his wrenchingly honest view of modern Israel's primal scene. Considered a modern Hebrew masterpiece, *Khirbet Khizeh* is an extraordinary and heartbreaking book that is destined to be a classic of world literature.

Heaven's Breath Harvard University Press

A writer, working in a Paris hotel, tries to create a novel from his experiences as a young man before the war and his memories of Germany during and after the war