

## Kaputt Curzio Malaparte

Walter Murch first came across Curzio Malaparte's writings in a chance encounter in a French book about cosmology, where one of Malaparte's stories was retold to illustrate a point about conditions shortly after the creation of the universe. Murch was so taken by the strange, utterly captivating imagery he went to find the book from which the story was taken. The book was *Kaputt*, Malaparte's autobiographical novel about the frontlines of World War II. Curzio Malaparte, an Italian born with a German heritage, was a journalist, dramatic, novelist and diplomat. When he wrote a book attacking totalitarianism and Hitler's reign, Mussolini, in no position to support such a body of work, stripped him of his National Fascist Party membership and sent him to internal exile on the island of Lipari. In 1941, he was sent to cover the Eastern Front as a correspondent for *Corriere della Sera*, the Milano daily newspaper. His dispatches from the next three years would be largely suppressed by the Italian government, but reverberated among readers as painfully real depictions of a landscape at war. The film editor, fluent in translating the written word over to the languages of sight and sound, began slowly translating Malaparte's writings from World War II. The density and intricacy of his stories compelled Murch to adapt many of them into prose or blank verse poems. The result is a book of surprising insight and strange beauty.

Within a biographical context, this critical study explores the way in which Malaparte used his political pamphlets, prose poems, satirical verse and travel writings for the purposes of self-re-invention. The changing nature of the writer's rapport with his readership is also closely analysed, as this volume sheds new light on the controversies which surrounded one of the most versatile Italian writers of the twentieth century.

An NYRB Classics Original The first great twentieth-century novel of dictatorship, and the avowed inspiration for García Márquez's *The Autumn of the Patriarch* and Roa Bastos's *I, the Supreme*, *Tyrant Banderas* is a dark and dazzling portrayal of a mythical Latin American republic in the grip of a monster. Ramón del Valle-Inclán, one of the masters of Spanish modernism, combines the splintered points of view of a cubist painting with the campy excesses of 19th-century serial fiction to paint an astonishing picture of a ruthless tyrant facing armed revolt. It is the Day of the Dead, and revolution has broken out, creating mayhem from Baby Roach's Cathouse to the Harris Circus to the deep jungle of Tico Maipú. Tyrant Banderas steps forth, assuring all that he is in favor of freedom of assembly and democratic opposition. Meanwhile, his secret police lock up, torture, and execute students and Indian peasants in a sinister castle by the sea where even the sharks have tired of a diet of revolutionary flesh. Then the opposition strikes back. They besiege the dictator's citadel, hoping to bring justice to a downtrodden, starving populace. Peter Bush's new translation of Valle-Inclán's seminal novel, the first into English since 1929, reveals a writer whose tragic sense of humor is as memorably grotesque and disturbing as Goya's in his *The Disasters of War*.

Shortlisted for the 2021 International Booker Prize A fictional examination of the lives of real-life scientists and thinkers whose discoveries resulted in moral consequences beyond their imagining. *When We Cease to Understand the World* is a book about the

complicated links between scientific and mathematical discovery, madness, and destruction. Fritz Haber, Alexander Grothendieck, Werner Heisenberg, Erwin Schrödinger—these are some of luminaries into whose troubled lives Benjamín Labatut thrusts the reader, showing us how they grappled with the most profound questions of existence. They have strokes of unparalleled genius, alienate friends and lovers, descend into isolation and insanity. Some of their discoveries reshape human life for the better; others pave the way to chaos and unimaginable suffering. The lines are never clear. At a breakneck pace and with a wealth of disturbing detail, Labatut uses the imaginative resources of fiction to tell the stories of the scientists and mathematicians who expanded our notions of the possible.

"The first book of real magnitude to come out of the last war." —John Dos Passos John Horne Burns brought *The Gallery* back from World War II, and on publication in 1947 it became a critically-acclaimed bestseller. However, Burns's early death at the age of 36 led to the subsequent neglect of this searching book, which captures the shock the war dealt to the preconceptions and ideals of the victorious Americans. Set in occupied Naples in 1944, *The Gallery* takes its name from the Galleria Umberto, a bombed-out arcade where everybody in town comes together in pursuit of food, drink, sex, money, and oblivion. A daring and enduring novel—one of the first to look directly at gay life in the military—*The Gallery* poignantly conveys the mixed feelings of the men and women who fought the war that made America a superpower.

A new memoir from acclaimed author Edmund White about his life as a reader. Literary icon Edmund White made his name through his writing but remembers his life through the books he has read. For White, each momentous occasion came with a book to match: Proust's *Remembrance of Things Past*, which opened up the seemingly closed world of homosexuality while he was at boarding school in Michigan; the Ezra Pound poems adored by a lover he followed to New York; the biography of Stephen Crane that inspired one of White's novels. But it wasn't until heart surgery in 2014, when he temporarily lost his desire to read, that White realized the key role that reading played in his life: forming his tastes, shaping his memories, and amusing him through the best and worst life had to offer. Blending memoir and literary criticism, *The Unpunished Vice* is a compendium of all the ways reading has shaped White's life and work. His larger-than-life presence on the literary scene lends itself to fascinating, intimate insights into the lives of some of the world's best-loved cultural figures. With characteristic wit and candor, he recalls reading Henry James to Peggy Guggenheim in her private gondola in Venice and phone calls at eight o'clock in the morning to Vladimir Nabokov—who once said that White was his favorite American writer. Featuring writing that has appeared in the *New York Review of Books* and the *Paris Review*, among others, *The Unpunished Vice* is a wickedly smart and insightful account of a life in literature.

The captivating story of Frédéric Chopin and the fate of both his Mallorquin piano and musical Romanticism from the early nineteenth to the mid-twentieth century. In November 1838, Frédéric Chopin, George Sand, and her two children sailed to Majorca to escape the Parisian winter. They settled in an abandoned monastery at Valldemossa in the mountains above Palma where Chopin finished what would eventually be recognized as one of the great and revolutionary works of musical Romanticism: his twenty-four Preludes. There was scarcely a decent piano on the island (these were still early days in the evolution of the modern

instrument), so Chopin worked on a small pianino made by a local craftsman, Juan Bauza, which remained in their monastic cell for seventy years after he and Sand had left. Chopin's Piano traces the history of Chopin's twenty-four Preludes through the instruments on which they were played, the pianists who interpreted them, and the traditions they came to represent. Yet it begins and ends with the Majorcan pianino, which assumed an astonishing cultural potency during the Second World War as it became, for the Nazis, a symbol of the man and music they were determined to appropriate as their own. After Chopin, the unexpected hero of Chopin's Piano is the great keyboard player Wanda Landowska, who rescued the pianino from Valldemossa in 1913, and who would later become one of the most influential artistic figures of the twentieth century. Paul Kildea shows how her story—a compelling account based for the first time on her private papers—resonates with Chopin's, simultaneously distilling part of the cultural and political history of mid-twentieth century Europe and the United States. After Landowska's flight to America from Paris, which the Germans would occupy only days later, her possessions—including her rare music manuscripts and beloved keyboards—were seized by the Nazis. Only some of these belongings survived the war; those that did were recovered by the Allied armies' Monuments Men and restituted to Landowska's house in France. In scintillating prose, and with an eye for exquisite detail, Kildea beautifully interweaves these narratives, which comprise a journey through musical Romanticism—one that illuminates how art is transmitted, interpreted, and appropriated between generations.

This series of entwined biographical sketches recounts how, in the Romantic Era, love affairs, often illicit, were transformed into novels, memoirs, and published correspondences. We make the intimate acquaintance of great writers like Mme de Staël, Chateaubriand, George Sand, and Anatole France, who, however, fall gradually under the suspicion of pursuing their amorous entanglements for “good material.” The tale ends with a moving account, based on unpublished sources, of the strange, intense friendship of Marcel Proust and Jeanne Pouquet, the girl who became the model for Gilberte in Swann's Way. Disenchanted yet compassionate, this book explores how our affections may be exalted (and at times betrayed) by our desire to refashion them as stories.

A unique political coming of age story, now in English for the first time. An NYRB Classics Original Walter Ferranini has been born and bred a man of the left. His father was a worker and an anarchist; Walter himself is a Communist. In the 1930s, he left Mussolini's Italy to fight Franco in Spain. After Franco's victory, he left Spain for exile in the United States. With the end of the war, he returned to Italy to work as a labor organizer and to build a new revolutionary order. Now, in the late 1950s, Walter is a deputy in the Italian parliament. He is not happy about it. Parliamentary proceedings are too boring for words: the Communist Party seems to be filling up with ward heelers, timeservers, and profiteers. For Walter, the political has always taken precedence over the personal, but now there seems to be no refuge for him anywhere. The puritanical party disapproves of his relationship with Nuccia, a tender, quizzical, deeply intelligent editor who is separated but not divorced, while Walter is worried about his health, haunted by his past, and increasingly troubled by knotty questions of both theory and practice. Walter is, always has been, and always will be a Communist, he has no doubt about that, and yet something has changed. Communism no longer explains the life he is living, the future he hoped for, or, perhaps most troubling of all, the life he has led.

A portrait of the sun-drenched volcanic city from an American who has lost his heart to the place and to a beguiling Neapolitan woman. In Falling Palace Dan Hofstadter brilliantly reveals Naples, from the dilapidated architectural beauty to the irrepressible theater of everyday life.

We witness the centuries-old festivals that regularly crowd the city's jumbled streets, and eavesdrop on conversations that continue deep into the night. We browse the countless curio shops where treasures mingle with kitsch, and meet the locals he befriends. In and out of these encounters slips Benedetta, the object of the author's affections, at once inviting and unfathomable. Weaving the tale of an elusive love together with a vivid portrayal of a legendary metropolis, this is a startling evocation of a magical place.

Curzio Malaparte was a disaffected supporter of Mussolini with a taste for danger and high living. Sent by an Italian paper during World War II to cover the fighting on the Eastern Front, Malaparte secretly wrote this terrifying report from the abyss, which became an international bestseller when it was published after the war. Telling of the siege of Leningrad, of glittering dinner parties with Nazi leaders, and of trains disgorging bodies in war-devastated Romania, Malaparte paints a picture of humanity at its most depraved. Kaputt is an insider's dispatch from the world of the enemy that is as hypnotically fascinating as it is disturbing.

Coincidiendo con el inicio de la ofensiva alemana contra Rusia, Curzio Malaparte empezó a escribir Kaputt, obra con la que pretendía recoger el testimonio de su experiencia como corresponsal de guerra durante la Segunda Guerra Mundial. Malaparte recorre la Europa ocupada por los nazis como si fuera un espía: presencia la triste impotencia del príncipe Eugenio de Suecia, se ve obligado a sobrellevar la arrogancia de los líderes nazis delegados en Varsovia y es testigo de la crudeza de los parajes de la fría Carelia o de la noble ciudad de Iasi, desolados por la barbarie y el hambre que convirtieron Europa en un montón de chatarra. Con Kaputt – palabra germánica que evoca lo roto, lo hecho añicos, y que deviene un fiel calificativo de lo que quedó de un continente devastado por un lustro de destrucción – Malaparte teje una sobrecogedora obra literaria sobre la realidad, a un tiempo salvaje y grotesca, de la guerra en el frente. Galaxia Gutenberg presenta en una nueva traducción la versión íntegra de unos de los más fascinantes documentos sobre la guerra que haya alumbrado el siglo XX, poniendo así punto y final a una compleja peripecia editorial que se ha dilatado en el tiempo desde que se publicó por primera vez en 1944. «Con Kaputt, (Malaparte) no sólo escribió un libro importante, sino que encontró una forma que es una completa novedad y que le pertenece sólo a él.» Milan Kundera.

A perverse and delicious tell-all view of the Soviet elite in the 1920s. Perhaps only the impeccably perverse imagination of Curzio Malaparte could have conceived of *The Kremlin Ball*, which might be described as Proust in the corridors of Soviet power. Malaparte began this impertinent portrait of Russia's Marxist aristocracy while he was working on *The Skin*, his story of American-occupied Naples, and after publishing *Kaputt*, his depiction of Europe in the hands of the Axis, thinking of this book as a another "picture of the truth" and a third panel in a great composition depicting the decadence of twentieth-century Europe. The book is set at the end of the 1920s, when the great terror may have been nothing more than a twinkle in Stalin's eye, but when the revolution was accompanied by a growing sense of doom. In Malaparte's vision it is from his nightly opera box, rather than the Kremlin, that Stalin surveys Soviet high society, its scandals and amours and intrigues among beauties and bureaucrats, including legendary ballerina Marina Semyonova and Olga Kameneva, sister of the exiled Trotsky, who though a powerful politician is so consumed by dread that everywhere she goes she gives off a smell of rotting meat. Unfinished at the time of Malaparte's death, this extraordinary court chronicle of Communist life (for which Malaparte also contemplated the title *God is a Killer*) was only published posthumously in Italy over fifty years after Malaparte's death and appears in English now for the first time ever.

Set deep in the Appalachian wilderness between the years of 1779 and 1784, *The Land Breakers* is a saga like the Norse sagas or the book of Genesis, a story of first and last things, of the violence of birth and death, of inescapable sacrifice and the faltering emergence of community. Mooney and Imy Wright, twenty-one, former indentured servants, long habituated to backbreaking work but not long married, are

traveling west. They arrive in a no-account settlement in North Carolina and, on impulse, part with all their savings to acquire a patch of land high in the mountains. With a little livestock and a handful of crude tools, they enter the mountain world—one of transcendent beauty and cruel necessity—and begin to make a world of their own. Mooney and Imy are the first to confront an unsettled country that is sometimes paradise and sometimes hell. They will soon be followed by others. John Ehle is a master of the American language. He has an ear for dialogue and an eye for nature and a grasp of character that have established *The Land Breakers* as one of the great fictional reckonings with the making of America.

*The Use of Man* starts with an unexpected discovery. World War II is ending. Sredoje Lazuki? has been fighting all through it. Now, as one of the victorious Partisans, he has come home to Novi Sad. He visits the house he grew up in. Strangers nervously show him around. He looks up the mother of Milinko, his best friend. Milinko's girlfriend, Vera, was the daughter of a Jew, a bookish businessman. Her house stands empty and open. Venturing in, Sredoje is surprised to find the diary of the German tutor that Milinko, Vera, and he all shared, Fräulein, who died on the operating table just before the war. Here, however, in a cheap notebook in Vera's old room, is a record of Fräulein's lonely days, with the sentimental caption Poésie. . . . The diary survived. Sredoje survived. Vera and Milinko have survived too. But what survives? A few years back Sredoje, Vera, and Milinko were teenagers, struggling to make sense of life. Life, they now know, can be more bitter than death. A work of stark poetry and illimitable sadness, *The Use of Man* is one of the great books of the 20th century.

This collection of essays from the Franco-Czech novelist provides a defense for art during an era that he says no longer puts value on art or beauty and discusses works and artists that are important to him. 25,000 first printing.

Alan Noland discovers his father's memoirs about the atrocities he committed in the Dutch East Indies during the war with Japan – and Alan begins to understand how war transformed his father into the monster he knew.

A sophisticated investigation into the persistence of myth in the modern world draws on a wide range of memoirs, poems, fiction and philosophy to explore how the human imagination is compelled by hardship into worlds beyond real experience. By the author of *Straw Dogs*. In this long-awaited book (already a major bestseller in Italy) Ginsborg has created a fascinating, sophisticated and definitive account of how Italy has coped, or failed to cope, with the past two decades. Contemporary Italy strongly mirrors Britain - the countries have roughly the same extent, population size and GNP - and yet they are fantastically different. Ginsborg sees this difference as most fundamentally clear in the role of the family and it is the family which is at the heart of Italian politics and business. Anyone wishing to understand contemporary Italy will find it essential to have this enormously attractive and intelligent book.

This is the first unexpurgated English edition of Curzio Malaparte's legendary work *The Skin*. The book begins in 1943, with Allied forces cementing their grip on the devastated city of Naples. The sometime Fascist and ever-resourceful Curzio Malaparte is working with the Americans as a liaison officer. He looks after Colonel Jack Hamilton, "a Christian gentleman . . . an American in the noblest sense of the word," who speaks French and cites the classics and holds his nose as the two men tour the squalid streets of a city in ruins where liberation is only another word for desperation. Veterans of the disbanded Italian army beg for work. A rare specimen from the city's famous aquarium is served up at a ceremonial dinner for high Allied officers. Prostitution is rampant. The smell of death is everywhere. Subtle, cynical, evasive, manipulative, unnerving, always astonishing, Malaparte is a supreme artist of the unreliable, both the product and the prophet of a world gone rotten to the core.

*The Glory of the Empire* is the rich and absorbing history of an extraordinary empire, at one point a rival to Rome. Rulers such as Basil the

Great of Onessa, who founded the Empire but whose treacherous ways made him a byword for infamy, and the romantic Alexis the bastard, who dallied in the fleshpots of Egypt, studied Taoism and Buddhism, returned to save the Empire from civil war, and then retired “to learn to die,” come alive in *The Glory of the Empire*, along with generals, politicians, prophets, scoundrels, and others. Jean d’Ormesson also goes into the daily life of the Empire, its popular customs, and its contribution to the arts and the sciences, which, as he demonstrates, exercised an influence on the world as a whole, from the East to the West, and whose repercussions are still felt today. But it is all fiction, a thought experiment worthy of Jorge Luis Borges, and in the end *The Glory of the Empire* emerges as a great shimmering mirage, filling us with wonder even as it makes us wonder at the fugitive nature of power and the meaning of history itself.

KaputtNew York Review of Books

This letter is your death sentence. To avenge what you have done you will die. But what has Manno the pharmacist done? Nothing that he can think of. The next day he and his hunting companion are both dead. The police investigation is inconclusive. However, a modest high school teacher with a literary bent has noticed a clue that, he believes, will allow him to trace the killer. Patiently, methodically, he begins to untangle a web of erotic intrigue and political calculation. But the results of his amateur sleuthing are unexpected—and tragic. *To Each His Own* is one of the masterworks of the great Sicilian novelist Leonardo Sciascia—a gripping and unconventional detective story that is also an anatomy of a society founded on secrets, lies, collusion, and violence.

The acclaimed author of *Italian Ways* returns with an exploration into Italy’s past and present—following in the footsteps of Garibaldi’s famed 250-mile journey across the Apennines. In the summer of 1849, Giuseppe Garibaldi, Italy’s legendary revolutionary, was finally forced to abandon his defense of Rome. He and his men had held the besieged city for four long months, but now it was clear that only surrender would prevent slaughter and destruction at the hands of a huge French army. Against all odds, Garibaldi was determined to turn defeat into moral victory. On the evening of July 2, riding alongside his pregnant wife, Anita, he led 4,000 hastily assembled men to continue the struggle for national independence elsewhere. Hounded by both French and Austrian armies, the garibaldini marched hundreds of miles across the Apennines, Italy’s mountainous spine, and after two months of skirmishes and adventures arrived in Ravenna with just 250 survivors. Best-selling author Tim Parks, together with his partner Eleonora, set out in the blazing summer of 2019 to follow Garibaldi and Anita’s arduous journey through the heart of Italy. In *The Hero’s Way* he delivers a superb travelogue that captures Garibaldi’s determination, creativity, reckless courage, and profound belief. And he provides a fascinating portrait of Italy then and now, filled with unforgettable observations of Italian life and landscape, politics, and people.

Set in the aftermath of the 1972 Munich Olympics massacre, this darkly sophisticated literary thriller by one of Germany’s most celebrated writers is now available in the US for the first time. *North Africa, 1972*. While the world is reeling from the massacre of Israeli athletes at the Munich Olympics, a series of mysterious events is playing out in the Sahara. Four people are murdered in a hippie commune, a suitcase full of money disappears, and a pair of unenthusiastic detectives are assigned to investigate. In the midst of it all, a man with no memory tries to evade his armed pursuers. Who are they? What do they want from him? If he could

just recall his own identity he might have a chance of working it out. . . . This darkly sophisticated literary thriller, the last novel Wolfgang Herrndorf completed before his untimely death in 2013, is, in the words of Michael Maar, “the greatest, grisliest, funniest, and wisest novel of the past decade.” Certainly no reader will ever forget it.

This book explores the memory of the Romanian Holocaust in Romanian, German, Israeli, and French cultural representations. The essays in this volume discuss first-hand testimonial accounts, letters, journals, drawings, literary texts and films by Elie Wiesel, Paul Celan, Aharon Appelfeld Norman Manea, Radu Mihaileanu, among others.

Friedrich Reck might seem an unlikely rebel against Nazism. Not just a conservative but a rock-ribbed reactionary, he played the part of a landed gentleman, deplored democracy, and rejected the modern world outright. To Reck the Nazis were ruthless revolutionaries in Gothic drag, and helpless as he was to counter the spell they had cast on the German people, he felt compelled to record the corruptions of their rule. The result is less a diary than a sequence of stark and astonishing snapshots of life in Germany between 1936 and 1944. We see the Nazis at the peak of power, and the murderous panic with which they respond to approaching defeat; their travesty of traditional folkways in the name of the Volk; and the author’s own missed opportunity to shoot Hitler. This riveting book is not only, as Hannah Arendt proclaimed it, “one of the most important documents of the Hitler period” but a moving testament of a decent man struggling to do the right thing in a depraved world.

The Book of Blam, Aleksandar Tišma’s “extended kaddish . . . [his] masterpiece” (Kirkus Reviews), is a modern-day retelling of the book of Job. The war is over. Miroslav Blam walks along the former Jew Street, and he remembers. He remembers Aaron Grün, the hunchbacked watchmaker; and Eduard Fiker, a lamp merchant; and Jakob Mentele, a stove fitter; and Arthur Spitzer, a grocer, who played amateur soccer and had non-Jewish friends; and Sándor Vértes, a lawyer who was a Communist. All dead. As are his younger sister and his best friend, a Serb, both of whom joined the resistance movement; and his mother and father in the infamous Novi Sad raid in January 1942—when the Hungarian Arrow Cross executed 1,400 Jews and Serbs on the banks of the Danube and tossed them into the river. Blam lives. The war he survived will never be over for him.

Louise Labé, one of the most original poets of the French Renaissance, published her complete Works around the age of thirty and then disappeared from history. Rediscovered in the nineteenth century, her incandescent love sonnets were later translated into German by Rilke and appear here in a revelatory new English version by the award-winning translator Richard Sieburth.

From the critically acclaimed author of *The 25th Hour* and *When the Nines Roll Over* and co-creator of the HBO series *Game of Thrones*, a captivating novel about war, courage, survival — and a remarkable friendship that ripples across a lifetime. During the Nazis’ brutal siege of Leningrad, Lev Beniov is arrested for looting and thrown into the same cell as a handsome deserter named Kolya. Instead of being executed, Lev and Kolya are given a shot at saving their own lives by complying with an outrageous directive: secure a dozen eggs for a powerful Soviet colonel to use in his daughter’s wedding cake. In a city cut off from all supplies and suffering unbelievable deprivation, Lev and Kolya embark on a hunt through the dire lawlessness of Leningrad and behind enemy lines to find the impossible. By turns insightful and funny, thrilling and terrifying, the New York Times bestseller *City of Thieves* is a gripping, cinematic World War II adventure and an intimate coming-of-age story with an utterly contemporary feel for how boys become men.

An enthralling story of revolution, idealism, and a savage struggle for utopia by one of China's greatest living novelists. In 1898 reformist intellectuals in China persuaded the young emperor that it was time to transform his sclerotic empire into a prosperous modern state. The Hundred Days' Reform that followed was a moment of unprecedented change and extraordinary hope—brought to an abrupt end by a bloody military coup. Dashed expectations would contribute to the revolutionary turn that Chinese history would soon take, leading in time to the deaths of millions. Peach Blossom Paradise, set at the time of the reform, is the story of Xiumi, the daughter of a wealthy landowner and former government official who falls prey to insanity and disappears. Days later, a man with a gold cicada in his pocket turns up at his estate and is inexplicably welcomed as a relative. This mysterious man has a great vision of reforging China as an egalitarian utopia, and he will stop at nothing to make it real. It is his own plans, however, which come to nothing, and his “little sister” Xiumi is left to take up arms against a Confucian world in which women are chattel. Her campaign for change and her struggle to seize control over her own body are continually threatened by the violent whims of men who claim to be building paradise.

This passionate and monumental biography reassesses the life and legacy of one of the most significant cultural figures of the twentieth century. Unevenly respected, easily hated, almost always suspected of being inferior to his reputation, Jean Cocteau has often been thought of as a jack-of-all-trades, master of none. In this landmark biography, Claude Arnaud thoroughly contests this characterization, as he celebrates Cocteau's “fragile genius—a combination almost unlivable in art” but in his case so fertile. Arnaud narrates the life of this legendary French novelist, poet, playwright, director, filmmaker, and designer who, as a young man, pretended to be a sort of a god, but who died as a humble and exhausted craftsman. His moving and compassionate account examines the nature of Cocteau's chameleon-like genius, his romantic attachments, his controversial politics, and his intimate involvement with many of the century's leading artistic lights, including Picasso, Proust, Hemingway, Stravinsky, and Tennessee Williams. Already published to great critical acclaim in France, Arnaud's penetrating and deeply researched work reveals a uniquely gifted artist while offering a magnificent cultural history of the twentieth century. Writers and designers, including Tom Wolfe, Colman Andrews, Phillip Lopate, Philippe Starck, and Doore Sottsass, pay homage to Casa Malaparte on the Isle of Capri

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