david golder the ball snow in autumn courilof
affair irene nemirovsky

David Golder - The Ball ; Snow in Autumn ; The Courilof Affair

A collection of novels by the Russian-born author of Suite Francaise, who died in Auschwitz in 1942, features David Golder, a parable about greed and loneliness, as well as three tales available in English for the first time--The Ball, Snow in Autumn, and The Courilof Affair. 25,000 first printing.

David Golder, The Ball, Snow in Autumn, The Courilof Affair

Readers everywhere were introduced to the work of Irène Némirovsky through the publication of her long-lost masterpiece, Suite Française. But Suite Française was only the coda to the brief yet remarkably prolific career of this nearly forgotten, magnificent novelist. Here in one volume are four of Némirovsky’s other novels—all of them newly translated by the award-winning Sandra Smith, and all, except DAVID GOLDER, available in English for the first time. DAVID GOLDER is the novel that established Néirovsky’s reputation in France in 1929 when she was twenty-six. It is a novel about greed and lonliness, the story of a self-made business man, once wealthy, now suffering a breakdown as he nears the lonely end of his life. THE COURILOF AFFAIR tells the story of a Russian revolutionary living out his last days—and his recollections of his first infamous assassination. Also included are two short, gemlike novels: THE BALL, a pointed exploration of adolescence and the obsession with status among the bourgeoisie; and SNOW IN AUTUMN, an evocative tale of White Russian émigrés in Paris after the Russian Revolution. Introduced by celebrated novelist Claire Messud, this collection of four spellbinding novels offers the same storytelling mastery, powerful clarity of language, and empathic grasp of human behavior that would give shape to Suite Française.

David Golder

In 1929, 26-year-old Irène Némirovsky shot to fame in France with the publication of her first novel David Golder. At the time, only the most prescient would have predicted the events that led to her extraordinary final novel Suite Française and her death at Auschwitz. Yet the clues are there in this astonishingly mature story of an elderly Jewish businessman who has sold his soul. Golder is a superb creation. Born into poverty on the Black Sea, he has clawed his way to fabulous wealth by speculating on gold and oil. When the novel opens, he is at work in his magnificent Parisian apartment while his wife and beloved daughter, Joy, spend his money at their villa in Biarritz. But Golder’s security is fragile. For years he has defended his business interests from cut-throat competitors. Now his health is beginning to show the strain. As his body betrays him, so too do his wife and child, leaving him to decide which to pursue: revenge or altruism? Available for the first time since 1930, David Golder is a page-turningly chilling and brilliant portrait of the frenzied capitalism of the 1920s and a universal parable about the mirage of wealth.
Le Bal - And, Snow in Autumn

Le Bal depicts the life of the Kampfs who, having recently gone up in the world thanks to luck with the stock decide to throw a ball in order to launch themselves into society. Their daughter Antoinette, who has just turned fourteen, dreams of atte

Suite Française

Suite Française is both a brilliant novel of wartime and an extraordinary historical document. An unmatched evocation of the exodus from Paris after the German invasion of 1940, and of life under the Nazi occupation, it was written by the esteemed French novelist Irène Némirovsky as events unfolded around her. This haunting masterpiece has been hailed by European critics as a War and Peace for the Second World War. Though she conceived the book as a five-part work (based on the form of Beethoven’s Fifth Symphony), Irène Némirovsky was able to write only the first two parts, Storm in June and Dolce, before she was arrested in July 1942. She died in Auschwitz the following month. The manuscript was saved by her young daughter Denise; it was only decades later that Denise learned that what she had imagined was her mother’s journal was in fact an invaluable work of art. Storm in June takes place in the tumult of the evacuation from Paris in 1940, just before the arrival of the invading German army. It moves vividly between different levels of society—from the wealthy Péricand family, whose servants pack up their possessions for them, to a group of orphans from the 16th arrondissement escaping in a military truck. Némirovsky’s immense canvas includes deserting soldiers and terrified secretaries, cynical bank directors and hapless priests, egotistical writers and hardscrabble prostitutes—all thrown together in a chaotic attempt to escape the capital. Moving between them chapter by chapter, this thrilling novel describes a journey hampered and in some cases abandoned because of confusion, shelling, rumour, lack of supplies, bad luck and ordinary human weakness. Cars break down or are stolen; relatives are forgotten; friends are divided; but there are also moments of love and charity. Throughout, whether depicting saintly forbearance or the basest selfishness, Storm in June neither sweetens nor demonizes its characters; unsentimentally, with stunning perceptiveness, Némirovsky shows the complexities that mean no-one is simply a hero or villain. The second volume, Dolce, is set in the German-occupied village of Bussy. Again, Némirovsky switches seamlessly between social strata, from tenant farmers to the local aristocracy. The focus, however, is on the delicate, secret love affair between a German soldier and the French woman in whose house he has been billeted; the passion, doubts and deceptions of their burgeoning relationship echo the complex mixture of hostility and acceptance felt by the occupied community as a whole. Némirovsky is amazingly sensitive in her depiction of changing, often contradictory emotions, but her attention to the personal is matched by her sharp-eyed discussion of small-town life and the politics of occupation. In this myth-dissolving book, the French villagers see the Germans as oppressive warriors, but also as handsome young men, and occupation does nothing to remedy the condescension and envy that bedevil relations between rich and poor. Quite apart from the astonishing story of its survival, Suite Française is a novel of genius and lasting artistic value. Subtle, often fiercely ironic, and deeply compassionate, it is both a piercing record of its time and a humane, profoundly moving novel.
Fire in the Blood

At the center of the tale is Silvio, who in his younger years fled the boredom of the village for travel and adventure, returns to live in a farmer's hovel in the middle of the woods. Much to his family's dismay, Silvio is content with his solitude.

Jezebel

A stunning novel about mothers and daughters, about vengeance, and an aging, still beautiful woman on trial for shooting her lover. In a French courtroom, the trial of a woman is taking place. Gladys Eysenach is no longer young, but she remains striking, elegant, cold. She is accused of shooting dead her much-younger lover. As the witnesses take the stand and the case unfolds, Gladys relives fragments of her past: her childhood, her absent father, her marriage, her turbulent relationship with her daughter, her decline, and then the final irrevocable act. With the depth of insight and pitiless compassion we have come to expect from the acclaimed author of Suite Française, Irene Nemirovsky shows us the soul of a desperate woman obsessed with her lost youth.

All Our Worldly Goods

In haunting ways, this gorgeous novel prefigures Irène Némirovsky’s masterpiece Suite Française. Set in France between 1910 and 1940 and first published in France in 1947, five years after the author’s death, All Our Worldly Goods is a gripping story of war, family life and star-crossed lovers. Pierre and Agnes marry for love against the wishes of his parents and his grandfather, the tyrannical family patriarch. Their marriage provokes a family feud that cascades down the generations. This brilliant novel is full of drama, heartbreak, and the telling observations that have made Némirovsky’s work so beloved and admired.

The Mirador - Dreamed Memories of Irene Nemirovsky by her Daughter

A New York Review Books Original Élisabeth Gille was only five when the Gestapo arrested her mother, and she grew up remembering next to nothing of her. Her mother was a figure, a name, Irène Némirovsky, a once popular novelist, a Russian émigré from an immensely rich family, a Jew who didn’t consider herself one and who even contributed to collaborationist periodicals, and a woman who died in Auschwitz because she was a Jew. To her daughter she was a tragic enigma and a stranger. It was to come to terms with that stranger that Gille wrote, in The Mirador, her mother’s memoirs. The first part of the book, dated 1929, the year David Golder made Némirovsky famous, takes us back to her difficult childhood in Kiev and St. Petersburg. Her father is doting, her mother a beautiful monster, while Irene herself is bookish and self-absorbed. There are pogroms and riots, parties and excursions, then revolution, from which the family flees to France, a country of “moderation, freedom, and generosity,” where at last she is happy. Some thirteen years later Irène picks up her pen again. Everything has changed. Abandoned by friends and colleagues, she lives in the countryside and waits for the knock on the door. Written a decade before the publication of Suite Française made Irène Némirovsky
famous once more (something Gille did not live to see), The Mirador is a haunted and a
haunting book, an unflinching reckoning with the tragic past, and a triumph not only of the
imagination but of love.

Understanding Irène Némirovsky

A best-selling novelist in the 1930s, Irène Némirovsky (1903-1942) was rediscovered in 2004,
when her Suite Française, set during the fall of France and the first year of German occupation,
became a popular and critical success both in France and in the United States. Surviving in
manuscript for sixty years after the author's deportation to Auschwitz, the work drew respectful
attention as the voice of an early Holocaust victim. However, as remaining portions of
Némirovsky's oeuvre returned to print, many twenty-first-century readers were appalled. Works
such as David Golder and The Ball were condemned as crudely anti-Semitic, and when
biographical details such as her 1938 conversion to Catholicism became known, hostility toward
this "self-hating" Jew deepened. Countering such criticisms, Understanding Irène Némirovsky
offers a sympathetic, nuanced reading of Némirovsky's fiction. Margaret Scanlan begins with an
overview of the writer's life—her upper-class Russian childhood, her family's immigration to
France, her troubled relationship with her neglectful mother—and then traces how such
experiences informed her novels and stories, including works set in revolutionary Russia,
among the nouveau riche on the Riviera, and in struggling French families and failing
businesses during the Depression. Scanlan examines the Suite Française and other works that
address the rise of fascism and anti-Semitism. Viewing Némirovsky as a major talent with a
distinctive style and voice, Scanlan argues for Némirovsky's keen awareness of the unsettled
times in which she lived and examines the ways in which even her novels of manners analyze
larger social issues. Scanlan shows how Némirovsky identified with France as the center of
culture and Enlightenment values, a nation where a thoughtful artist could choose her own
identity. The Russian Revolution had convinced Némirovsky that violent liberations led to further
violence and repression, that interior freedom required political stability. In 1940, when French
democracy had collapsed and many seemed reconciled to the Vichy state, Némirovsky's idea of
private freedom faltered—a recognition that her last work, Suite Française, for all its seeming
reticence, makes poignantly clear.