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you habit currently. This Unforgiving Years Victor Serge, as one of the most working sellers here will unconditionally be in the midst of the best options to review.

Revolutionary novelist, historian, anarchist, Bolshevik and dissident—Victor Serge is one of the most compelling figures of Soviet history. Set against some of the momentous events of the twentieth century, Victor Serge reveals dauntless vigor of a man whose views often reflect the struggles of our own time. Victor Serge (1890-1947), historian, translator and novelist, a Belgian-born Russian, was politically active in seven countries, participated in three revolutions, and spent more than ten years in various captivities. He was born in political exile of Russian anarchist parents who had been implicated in the assassination of Tsar Alexander II, and he died in exile in Mexico. Russia Twenty Years After, his first major work, was written just after his harrowing release and expulsion from the Stalinist gulag, where he had spent three years as an intransigent oppositionist to the regime. It is still one of the most important documentary accounts of the then-emerging Stalinist system. Stalin almost stilled Serge's voice, but in exile Serge, along with Leon Trotsky, took up the defense of those falsely accused and silenced and tried to alert the world to what Stalin was doing in the name of socialism in the USSR, and to analyze how the Russian Revolution, which had been the hope for humankind, was in the process of devouring itself. This edition also includes Serge's "Thirty Years after the Russian Revolution", his eloquent summary and analysis of the Stalinist counterrevolution that has never before been published in English. The introductory essay by Susan Weissman introduces the reader to Serge, evaluating his contribution to our current understanding of the former Soviet Union. She also updates Serge's accounts of the fate of various oppositionists with information from the newly opened Soviet archives. In 1933, Victor Serge was arrested by Stalin's police, interrogated, and held in solitary confinement for more than eighty days. Released, he spent two years in exile in remote Orenburg. These experiences were the inspiration for Midnight in the Century, Serge's searching novel about revolutionaries living in the shadow of Stalin's betrayal of the revolution. Among the exiles gathered in the town of Chenor, or Black-Waters, are the granite-faced Old Bolshevik Ryzhik, stoic yet gentle Varvara, and Rodion, a young, self-educated worker who is trying to make sense of the world and history. They struggle in the unlikely company of Russian Orthodox Old Believers who are also suffering for their faith. Against unbelievable odds, the young Rodion will escape captivity and find a new life in the wild. Surviving the dark winter night of the soul, he rediscovers the only real, and most radical, form of resistance: hope. A New York Review Books Original Unforgiving Years is a thrilling and terrifying journey into the disastrous, blazing core of the twentieth century. Victor Serge's final novel, here translated into English for the first time, is at once the most ambitious, bleakest, and most lyrical of this neglected major writer's works. The book is arranged into four sections, like the panels of an immense mural or the movements of a symphony. In the first, D, a lifelong revolutionary who has broken with the Communist Party and expects retribution at any moment, flees through the streets of prewar Paris, haunted by the ghosts of his past and his fears for the future. Part two finds D's friend and fellow revolutionary Daria caught up in the defense of a besieged Leningrad, the horrors and heroism of which Serge brings to terrifying life. The third part is set in Germany. On a dangerous assignment behind the lines, Daria finds herself in a city destroyed by both Allied bombing and Nazism, where the populace now confronts the prospect of total defeat. The novel closes in Mexico, in a remote and prodigiously beautiful part of the New World where D and Daria are reunited, hoping that they may at last have escaped the grim reckonings of their modern era. A visionary novel, a political novel, a novel of adventure, passion, and ideas, of despair and, against all odds, of hope, Unforgiving Years is a rediscovered masterpiece by the author of The Case of Comrade Tulayev. Unforgiving Years is a thrilling and terrifying journey into the disastrous, blazing core of the twentieth century. Victor Serge's final novel, here

translated into English for the first time, is at once the most ambitious, bleakest, and most lyrical of this neglected major writer's works. The book is arranged into four sections, like the panels of an immense mural or the movements of a symphony. In the first, *D*, a lifelong revolutionary who has broken with the Communist Party and expects retribution at any moment, flees through the streets of prewar Paris, haunted by the ghosts of his past and his fears for the future. Part two finds *D*'s friend and fellow revolutionary *Daria* caught up in the defense of a besieged Leningrad, the horrors and heroism of which *Serge* brings to terrifying life. The third part is set in Germany. On a dangerous assignment behind the lines, *Daria* finds herself in a city destroyed by both Allied bombing and Nazism, where the populace now confronts the prospect of total defeat. The novel closes in Mexico, in a remote and prodigiously beautiful part of the New World where *D* and *Daria* are reunited, hoping that they may at last have escaped the grim reckonings of their modern era. A visionary novel, a political novel, a novel of adventure, passion, and ideas, of despair and, against all odds, of hope, *Unforgiving Years* is a rediscovered masterpiece by the author of *The Case of Comrade Tulayev*. An expose of the methods of surveillance and harassment of political activists used by the Czarist police. *Serge*'s words read like a spy thriller but their message is real - in the uncertain climate of a post-9/11 world, political activists are facing a new wave of repression under coercive patriotism bills and racial profiling in the name of the 'war on terror'. Includes an introduction by *Dalia Hashad*. *Victor Serge* was the first and the greatest witness of the twentieth century. An anarchist in France, a syndicalist in Spain, a critical Bolshevik in Russia, an agent of the Comintern in Germany and Austria, an exile, *Serge* once said that people judged history, but they did so without knowing what really happened and who the actors really were. All his work - novels, reportage, poetry, criticism - was an attempt to show what really happened, and why. *Serge* never lost hope, that ordinary people would act for themselves and take control of their own lives. On the ship taking him to exile in Mexico, where he would die isolated and in poverty, he recalled, 'The Russians and Spaniards among us know what it is to take the world into their hands, to set the railways running and the factories working...no kind of predestination impels us to become the offal of the concentration camps.' *Wes Anderson* on *Stefan Zweig*: "I had never heard of *Zweig*...when I just more or less by chance bought a copy of *Beware of Pity*. I loved this first book. I also read the *The Post-Office Girl*. *The Grand Budapest Hotel* has elements that were sort of stolen from both these books. Two characters in our story are vaguely meant to represent *Zweig* himself — our "Author" character, played by *Tom Wilkinson*, and the theoretically fictionalised version of himself, played by *Jude Law*. But, in fact, *M. Gustave*, the main character who is played by *Ralph Fiennes*, is modelled significantly on *Zweig* as well." 2009 PEN Translation Prize Finalist The logic of capitalism, boom and bust, is unremitting and unforgiving. But what happens to human feeling in a completely commodified world? In *The Post-Office Girl*, *Stefan Zweig*, a deep analyst of the human passions, lays bare the private life of capitalism. *Christine* toils in a provincial post office in post-World War I Austria, a country gripped by unemployment. Out of the blue, a telegram arrives from *Christine*'s rich American aunt inviting her to a resort in the Swiss Alps. *Christine* is immediately swept up into a world of inconceivable wealth and unleashed desire. She feels herself utterly transformed: nothing is impossible. But then, abruptly, her aunt cuts her loose. *Christine* returns to the post office, where yes, nothing will ever be the same. *Christine* meets *Ferdinand*, a bitter war veteran and disappointed architect, who works construction jobs when he can get them. They are drawn to each other, even as they are crushed by a sense of deprivation, of anger and shame. Work, politics, love, sex: everything is impossible for them. Life is meaningless, unless, through one desperate and decisive act, they can secretly remake their world from within. *Cinderella* meets *Bonnie and Clyde* in *Zweig*'s haunting and hard-as-nails novel, completed during the 1930s, as he was driven by the Nazis into exile, but left unpublished at the time of his death. *The Post-Office Girl*, available here for the first time in English, transforms our image of a modern master's achievement. Eyewitness account of the rise of

Stalinism. One cold Moscow night, Comrade Tulayev, a high government official, is shot dead on the street, and the search for the killer begins. In this panoramic vision of the Soviet Great Terror, the investigation leads all over the world, netting a whole series of suspects whose only connection is their innocence—at least of the crime of which they stand accused. But *The Case of Comrade Tulayev*, unquestionably the finest work of fiction ever written about the Stalinist purges, is not just a story of a totalitarian state. Marked by the deep humanity and generous spirit of its author, the legendary anarchist and exile Victor Serge, it is also a classic twentieth-century tale of risk, adventure, and unexpected nobility to set beside Ernest Hemingway's *For Whom the Bell Tolls* and André Malraux's *Man's Fate*. Revolutionary novelist, historian, anarchist, Bolshevik and dissident—Victor Serge is one of the most compelling figures to have emerged from the history of the Soviet Union. A dedicated activist who joined the Bolsheviks in 1919 and fought in the siege of Petrograd, only to be later consigned to poverty and persecution for rejecting both capitalism and Stalinism, he was a keen observer of his times. Carefully wrought and meticulously researched, Susan Weissman's *Victor Serge* is the definitive biography of an extraordinary man. Available for the first time, Victor Serge's intimate account of the last decade of his life gives a vivid look into the Franco-Russian revolutionary's life, from his liberation from Stalin's Russia to his "Mexico Years," when he wrote his greatest works. In 1936, Victor Serge—poet, novelist, and revolutionary—left the Soviet Union for Paris, the rare opponent of Stalin to escape the Terror. In 1940, after the Nazis marched into Paris, Serge fled France for Mexico, where he would spend the rest of his life. His years in Mexico were marked by isolation, poverty, peril, and grief; his *Notebooks*, however, brim with resilience, curiosity, outrage, a passionate love of life, and superb writing. Serge paints haunting portraits of Osip Mandelstam, Stefan Zweig, and "the Old Man" Trotsky; argues with André Breton; and, awaiting his wife's delayed arrival from Europe, writes her passionate love letters. He describes the sweep of the Mexican landscape, visits an erupting volcano, and immerses himself in the country's history and culture. He looks back on his life and the fate of the Revolution. He broods on the course of the war and the world to come after. In the darkest of circumstances, he responds imaginatively, thinks critically, feels deeply, and finds reason to hope. Serge's *Notebooks* were discovered in 2010 and appear here for the first time in their entirety in English. They are a message in a bottle from one of the great spirits, and great writers, of our shipwrecked time. An eyewitness account of the world-changing uprising—from the author of *Memoirs of a Revolutionary*. "A truly remarkable individual . . . an heroic work" (Richard Allday of *Counterfire*). Brimming with the honesty and passionate conviction for which he has become famous, Victor Serge's account of the first year of the Russian Revolution—through all of its achievements and challenges—captures both the heroism of the mass upsurge that gave birth to Soviet democracy and the crippling circumstances that began to chip away at its historic gains. *Year One of the Russian Revolution* is Serge's attempt to defend the early days of the revolution against those, like Stalin, who would claim its legacy as justification for the repression of dissent within Russia. Praise for Victor Serge "Serge is one of the most compelling of twentieth-century ethical and literary heroes." —Susan Sontag, MacArthur Fellow and winner of the National Book Award "His political recollections are very important, because they reflect so well the mood of this lost generation . . . His articles and books speak for themselves, and we would be poorer without them." —*Partisan Review* "I know of no other writer with whom Serge can be very usefully compared. The essence of the man and his books is to be found in his attitude to the truth." —John Berger, Booker Prize-winning author "The novels, poems, memoirs and other writings of Victor Serge are among the finest works of literature inspired by the October Revolution that brought the working class to power in Russia in 1917." —Scott McLemee, writer of the weekly "Intellectual Affairs" column for *Inside Higher Ed* *Anarchists Never Surrender* provides a complete picture of Victor Serge's relationship to anarchism. The volume contains writings going back to his teenage years in Brussels, where he became influenced by the

doctrine of individualist anarchism. At the heart of the anthology are key articles written soon after his arrival in Paris in 1909, when he became editor of the newspaper *l'anarchie*. In these articles Serge develops and debates his own radical thoughts, arguing the futility of mass action and embracing "illegalism." Serge's involvement with the notorious French group of anarchist armed robbers, the Bonnot Gang, landed him in prison for the first time in 1912. *Anarchists Never Surrender* includes both his prison correspondence with his anarchist comrade Émile Armand and articles written immediately after his release. The book also includes several articles and letters written by Serge after he had left anarchism behind and joined the Russian Bolsheviks in 1919. Here Serge analyzed anarchism and the ways in which he hoped anarchism would leaven the harshness and dictatorial tendencies of Bolshevism. Included here are writings on anarchist theory and history, Bakunin, the Spanish revolution, and the Kronstadt uprising. *Anarchists Never Surrender* anthologizes Victor Serge's previously unavailable texts on anarchism and fleshes out the portrait of this brilliant writer and thinker, a man I.F. Stone called one of the "moral figures of our time." Dispatches from a workers' revolt by the Memoirs of a Revolutionary author, "one of the most compelling of twentieth-century ethical and literary heroes" (Susan Sontag, winner of the National Book Award). Following in the wake of the carnage reaped across Europe by World War I, German workers undertook a struggle that would prove decisive in determining the course of the entire twentieth century. In 1923, the fledgling Comintern (The Communist International) dispatched Victor Serge, with his peerless journalistic skills, to Berlin to expedite the German Revolution and write these moving reports from the battlefield. Praise for Victor Serge "He was an eyewitness of events of world historical importance, of great hope and even greater tragedy. His political recollections are very important, because they reflect so well the mood of this lost generation . . . His articles and books speak for themselves, and we would be poorer without them." —Partisan Review "I know of no other writer with whom Serge can be very usefully compared. The essence of the man and his books is to be found in his attitude to the truth." —John Berger, Booker Prize-winning author "The novels, poems, memoirs and other writings of Victor Serge are among the finest works of literature inspired by the October Revolution that brought the working class to power in Russia in 1917 . . . His articles—like the work of John Reed, his American friend—let us follow revolutionary events as they unfold, as seen through the eyes of an exceptionally alert journalist." —Scott McLemee, writer of the weekly "Intellectual Affairs" column for *Inside Higher Ed* A story of displacement and resistance during the early days of the Nazi occupation of France. *Last Times*, Victor Serge's epic novel of the fall of France, is based—like much of his fiction—on firsthand experience. The author was an eyewitness to the last days of Paris in June 1940 and joined the chaotic mass exodus south to the unoccupied zone on foot with nothing but his manuscripts. He found himself trapped in Marseille under the Vichy government, a persecuted, stateless Russian, and participated in the early French Resistance before escaping on the last ship to the Americas in 1941. Exiled in Mexico City, Serge poured his recent experience into a fast-moving, gripping novel aimed at an American audience. The book begins in a near-deserted Paris abandoned by the government, the suburbs already noisy with gunfire. Serge's anti-fascist protagonists join the flood of refugees fleeing south on foot, in cars loaded with household goods, on bikes, pushing carts and prams under the strafing Stukas, and finally make their way to wartime Marseille. *Last Times* offers a vivid eyewitness account of the city's criminal underground and no less criminal Vichy authorities, of collaborators and of the growing resistance, of crowds of desperate refugees competing for the last visa and the last berth on the last—hoped-for—ship to the New World. *Anarchists Never Surrender* anthologizes Victor Serge's previously unavailable texts on anarchism and fleshes out the portrait of this brilliant writer and thinker, a man who legendary American journalist I.F. Stone called one of the moral figures of our time.' It provides a complete picture of Victor Serge's relationship to anarchism. The volume contains writings going back to his teenage years in Brussels, where he became influenced by the doctrine of individualist anarchism.' "Everything in

this book is fictional and everything is true," wrote Victor Serge in the epigraph to Men in Prison. "I have attempted, through literary creation, to bring out the general meaning and human content of a personal experience." The author of Men in Prison served five years in French penitentiaries (1912-1917) for the crime of "criminal association"—in fact for his courageous refusal to testify against his old comrades, the infamous "Tragic Bandits" of French anarchism. "While I was still in prison," Serge later recalled, "fighting off tuberculosis, insanity, depression, the spiritual poverty of the men, the brutality of the regulations, I already saw one kind of justification of that infernal voyage in the possibility of describing it. Among the thousands who suffer and are crushed in prison—and how few men really know that prison!—I was perhaps the only one who could try one day to tell all... There is no novelist's hero in this novel, unless that terrible machine, prison, is its real hero. It is not about 'me,' about a few men, but about men, all men crushed in that dark corner of society." Ironically, Serge returned to writing upon his release from a GPU prison in Soviet Russia, where he was arrested as an anti-Stalinist subversive in 1928. He completed Men in Prison (and two other novels) in "semi-captivity" before he was rearrested and deported to the Gulag in 1933. Serge's classic prison novel has been compared to Dostoyevsky's House of the Dead, Koestler's Spanish Testament, Genet's Miracle of the Rose, and Solzhenitsyn's One Day in the Life of Ivan Denisovitch both for its authenticity and its artistic achievement. This edition features a substantial new introduction by translator Richard Greeman, situating the work in Serge's life and times. The Use of Man starts with an unexpected discovery. World War II is ending. Sredoje Lazukić 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. A biography of Leon Trotsky by two of his close friends and collaborators Victor Serge (1890-1947) played many parts, as he recounted in his indelible Memoirs of a Revolutionary. The son of anti-czarist exiles in Brussels, Serge was a young anarchist in Paris; a syndicalist rebel in Barcelona; a Bolshevik in Petrograd; a Comintern agent in Central Europe; a comrade of Trotsky's; a friend of writers like Andrei Bely, Boris Pilnyak, and André Breton; a prisoner of Stalin; a dissident Marxist in exile in Mexico... Like Serge's extraordinary novels, A Blaze in a Desert: Selected Poems bears witness to decades of revolutionary upheavals in Europe and the advent of totalitarian rule; many of the poems were written during the "immense shipwreck" of Stalin's ascendancy. In poems datelined Petrograd, Orenburg, Paris, Marseille, the Caribbean, and Mexico, Serge composed elegies for the fallen—as well as prospective elegies for the living who, like him, endured prison, exile, and bitter disappointment in the revolutions of the first half of the twentieth century: Night falls, the boat pulls in, stop singing. Exile relights its captive lamps on the shore of time. Throughout A Blaze in a Desert, Serge draws on the heritage of late- and post-Symbolist writers like Verhaeren, Rictus, Apollinaire, Blok, and Bely—themselves authors of messages of a more general resistance by the human spirit—to express the anguish of the failure of the Russian Revolution and to search out glimmers of hope in the ruins of the Second World War. A Blaze in a Desert comprises Victor Serge's sole published book of poetry, Resistance (1938), his unpublished manuscript Messages (1946), and his last poem, "Hands" (1947). 1919-1920: St. Petersburg, city of the czars, has fallen to the Revolution. Camped out in the splendid palaces of the former regime, the city's new masters seek to cement their control, even

as the counterrevolutionary White Army regroups. *Conquered City*, Victor Serge's most unrelenting narrative, is structured like a detective story, one in which the new political regime tracks down and eliminates its enemies—the spies, speculators, and traitors hidden among the mass of common people. *Conquered City* is about terror: the Red Terror and the White Terror. But mainly about the Red, the Communists who have dared to pick up the weapons of power—police, guns, jails, spies, treachery—in the doomed gamble that by wielding them righteously, they can put an end to the need for terror, perhaps forever. *Conquered City* is their tragedy and testament. This illustrated collection of Greeman's Radical Rants and Internationalist Essays is a frontal attack on capitalism by a veteran socialist, scholar and activist. Greeman's satirical studies, which range from the *Rebellious Sixties* to our *Decadent Decade*, deal with globalized capitalism's crisis, revolutionary history and future prospects for a new society. Some titles: *The Rolling Revolutions of 2011*, *Capitalism's Terminal Crisis? Where Are the Riots of Yesteryear?* *The Invisible International*, *Deconstructing the 'Threat' of Radical Islam*, *Religion and Repression in the U.S. (a Case of Political Pathology)* *Back in the U.S.S.R.* *Victor Serge and Ecotopia: A Bet You Can't Refuse*. This classic manual on repression by revolutionary activist Victor Serge offers fascinating anecdotes about the tactics of police provocateurs and an analysis of the documents of the Tsarist secret police in the aftermath of the Russian revolution. With a new introduction by Howard Zinn collaborator, Anthony Arnove. "Victor Serge is one of the unsung heroes of a corrupt century." —Adam Hochschild, author of *King Leopold's Ghost* As we approach the 100th anniversary of Victor Serge's (1926) classic exposé of political repression, the specter of fear as a tool of political repression is chillingly familiar to us in world increasingly threatened by totalitarianism. Serge's exposé of the surveillance methods used by the Czarist police reads like a spy thriller. An irrepressible rebel, Serge wrote this manual for political activists, describing the structures of state repression and how to dodge them—including how to avoid being followed, what to do if arrested, and tips on securing correspondence. He also explains how such repression is ultimately ineffective. "Repression can really only live off fear. But is fear enough to remove need, thirst for justice, intelligence, reason, idealism...? Relying on intimidation, the reactionaries forget that they will cause more indignation, more hatred, more thirst for martyrdom, than real fear. They only intimidate the weak; they exasperate the best forces and temper the resolution of the strongest." —Victor Serge Victor Serge (1890-1947) played many parts, as he recounted in his indelible *Memoirs of a Revolutionary*. The son of anti-czarist exiles in Brussels, Serge was a young anarchist in Paris; a syndicalist rebel in Barcelona; a Bolshevik in Petrograd; a Comintern agent in Central Europe; a comrade of Trotsky's; a friend of writers like Andrei Bely, Boris Pilnyak, and Andr Breton; a prisoner of Stalin; a dissident Marxist in exile in Mexico . . . A novelist, a literary critic, a political journalist, and a historian of the Russian Revolution, Serge was also a formidable poet. In *A Blaze in a Desert: Selected Poems*, Victor Serge bears witness to decades of revolutionary upheavals in Europe and the advent of totalitarian rule; many of the poems were written during the "immense shipwreck" of Stalin's ascendancy. In poems datelined Petrograd, Orenburg, Paris, Marseille, the Caribbean, and Mexico, Serge composed elegies for the fallen who, like him, endured prison, exile, and bitter disappointment in the revolutions of the first half of the twentieth century: *Night falls, the boat pulls in, stop singing. Exile relights its captive lampson the shore of time.* *A Blaze in a Desert* comprises Victor Serge's sole published book of poetry, *Resistance* (1938), his unpublished manuscript *Messages* (1946), and his last poem, "Hands" (1947). A *New York Review Books Original* Victor Serge is one of the great men of the 20th century —and one of its great writers too. He was an anarchist, an agitator, a revolutionary, an exile, a historian of his times, as well as a brilliant novelist, and in *Memoirs of a Revolutionary* he devotes all his passion and genius to describing this extraordinary—and exemplary—career. Serge tells of his upbringing among exiles and conspirators, of his involvement with the notorious Bonnot Gang and his years in prison, of his role in the Russian Revolution, and of the Revolution's collapse into despotism and terror. Expelled from the Soviet Union, Serge

went to Paris, where he evaded the KGB and the Nazis before fleeing to Mexico. *Memoirs of a Revolutionary* recounts a thrilling life on the front lines of history and includes vivid portraits not only of Trotsky, Lenin, and Stalin but of countless other figures who struggled to remake the world. Peter Sedgwick's fine translation of *Memoirs of a Revolutionary* was abridged when first published in 1963. This is the first edition in English to present the entirety of Serge's book. In 1923 history stood at a cross roads. Serge unapologetically lent his pen to those fighting for international workers' revolution. 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. This study introduces the reader to Victor Serge's life and extraordinary novels, locating them amidst crucial debates about revolution, communism, anarchism, literature and representation, and in comparison with his contemporaries. Marshall demonstrates that the voice of Serge is unified by a notion of dissent - an active dissent far removed from the quietism and conservatism of other dissidents. *Unforgiving Years* is a thrilling and terrifying journey into the disastrous, blazing core of the twentieth century. Victor Serge's final novel, here translated into English for the first time, is at once the most ambitious, bleakest, and most lyrical of this neglected major writer's works. The book is arranged into four sections, like the panels of an immense mural or the movements of a symphony. In the first, *D*, a lifelong revolutionary who has broken with the Communist Party and expects retribution at any moment, flees through the streets of prewar Paris, haunted by the ghosts of his past and his fears for the future. Part two finds *D*'s friend and fellow revolutionary *Daria* caught up in the defense of a besieged Leningrad, the horrors and heroism of which Serge brings to terrifying life. The third part is set in Germany. On a dangerous assignment behind the lines, *Daria* finds herself in a city destroyed by both Allied bombing and Nazism, where the populace now... Assailed by counter-revolution from within and without, Victor Serge brings to life the unwavering revolutionary commitment of red Petrograd. Christopher Hitchens, described in the *London Observer* as "one of the most prolific, as well as brilliant, journalists of our time" takes on his biggest subject yet-the increasingly dangerous role of religion in the world. In the tradition of Bertrand Russell's *Why I Am Not a Christian* and Sam Harris's recent bestseller, *The End Of Faith*, Christopher Hitchens makes the ultimate case against religion. With a close and erudite reading of the major religious texts, he documents the ways in which religion is a man-made wish, a cause of dangerous sexual repression, and a distortion of our origins in the cosmos. With eloquent clarity, Hitchens frames the argument for a more secular life based on science and reason, in which hell is replaced by the Hubble Telescope's awesome view of the universe, and Moses and the burning bush give way to the beauty and symmetry of the double helix. Victor Serge, an authentic witness of the political and cultural struggles of this century, wrote these poems of Resistance in Orenburg in Central Asia, where he was

sent into exile by Stalin in 1933. He eulogizes close friends and comrades and movingly records and shares the lives of the people he lived among on the steppe, far from the centers of power, intrigue, and history. Richard Greeman writes in his introduction that Serge "spoke the truth aloud and perpetuated the spiritual tradition of the Russian revolutionary intelligentsia at the very moment when the voices of his colleagues were forced into silence (so that) this collection of poems, written in deportation on the Ural, represents a unique strand of continuity between a lost generation and what one hopes will be a new beginning, 'with no blank pages,' in Soviet literature." The first biography to give due weight to the commitment and optimism of this great political thinker. Victor Serge (1890-1947) was famous both as a revolutionary and a novelist. A stateless Russian who wrote in French, he has successively an anarchist, a syndicalist, a Bolshevik, a persecuted anti-Stalinist, and a supporter of the Spanish POUM. Greeman and Abidor's biography seeks the core unity of Serge's multiple facets in his underlying devotion to revolutionary probity and respect for the individual. 'The Writer as Witness' emphasizes Serge's fiction and traces his personal, political and artistic evolution through the series of identity crises that punctuated his eventful life. It is also a work of cultural history, placing Serge in the context of what he called the 'Vanished Worlds' of early 20th Century radicalism. Based on interviews, original letters and archival research collected in five countries over 50 years, this critical biography compliments Serge's justly celebrated 'Memoirs of a Revolutionary' intended as a political-historical rather than autobiographical work. The author, an anarchist, Bolshevik, and Trotskyite, recounts his political involvement from 1906 to 1941, including exile in Siberia

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