

WHAT WRITERS ARE SAYING ABOUT NATHAN ENGLANDER'S LATEST

MICHAEL CHABON

"Englander's new collection of stories tells the tagged truth of life in prose that, as ever, surprises the reader with its gnarled beauty . . . **Certifiable masterpieces of contemporary short-story art.**"

TÉA OBREHT

"Englander's latest hooks you with the same irresistible intimacy, immediacy, and deliciousness as stumbling in on a heated altercation that is absolutely none of your business; it's what great fiction is all about."

JONATHAN FRANZEN

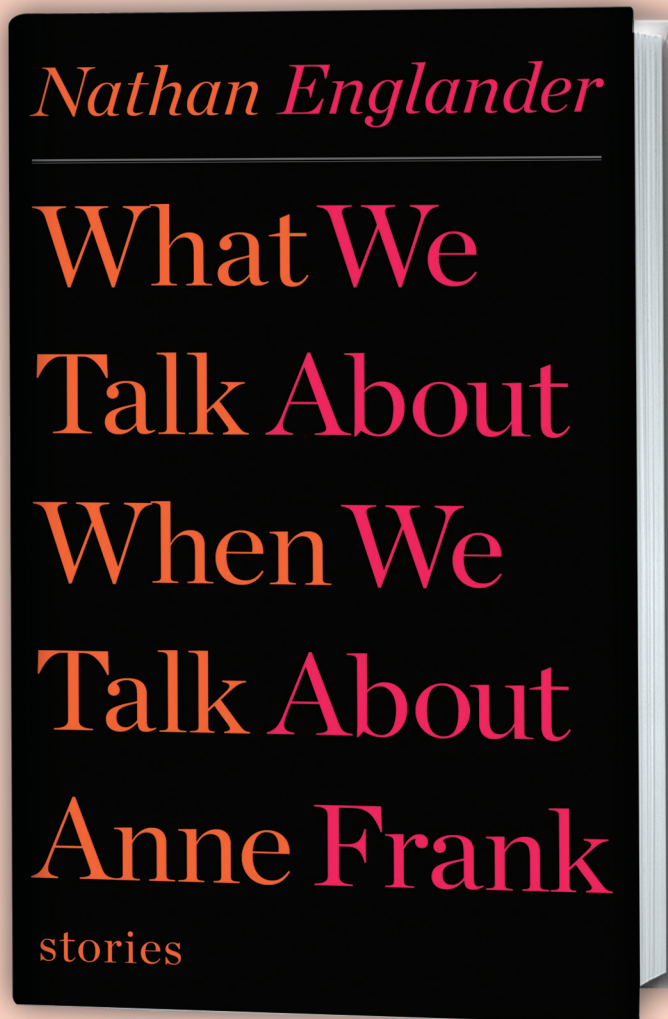
"It takes an exceptional combination of moral humility and moral assurance to integrate fine-grained comedy and large-scale tragedy as daringly as Nathan Englander does."

COLUM McCANN

"Courageous and provocative. Edgy and timeless. In Englander's hands, storytelling is a transformative act. Put him alongside Singer, Carver, and Munro. **Englander is, quite simply, one of the very best we have.**"

JENNIFER EGAN

"*What We Talk About When We Talk About Anne Frank* vividly displays the **humor, complexity, and edge** that we've come to expect from Nathan Englander's fiction—always animated by a deep, vibrant core of historical resonance."



GERALDINE BROOKS

"Nathan Englander writes the stories I am always hoping for, searching for. These are stories that transport you into other lives, other dreams. This is deft, engrossing, deeply satisfying work. Englander is, to me, the modern master of the form. And this collection is the very best of the best."

JONATHAN SAFRAN FOER

"Englander's wisest, funniest, bravest, and most beautiful book. It overflows with revelations and gems."

JONATHAN LETHEM

"Nathan Englander's elegant, inquisitive, and hilarious fictions are a working definition of what the modern short story can do."

DAVE EGGERS

"The depth of Englander's feeling is the thing that separates him from just about everyone. **You can hear his heart thumping feverishly on every page.**"

RICHARD RUSSO

"Nathan Englander is one of those rare writers who, like Faulkner, manages to make his seemingly obsessive, insular concerns all the more universal for their specificity. **It's this neat trick, I think, that makes the stories in his new collection so utterly haunting.**"



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