



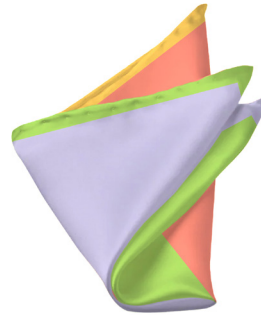
The *New Criterion* Boat Bag

Active literati need an easy way to cart books around town. We are pleased to offer our supporters our classic *New Criterion* boat bag once again. Made of sturdy, natural canvas, this bag features our classic logo, making clear your high-cultural preferences. *Value: \$15*



The *New Criterion* Mug

Start your morning with the stimulation you deserve: a copy of *The New Criterion* by your side and a mug full of coffee in your hand. We are happy to offer our supporters this fine *New Criterion* mug, emblazoned with our classic logo and, this year, our October-issue color. It's our gift to you for a modest contribution to our efforts. Mark it as your selection on the enclosed contribution card. *Value: \$8*



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There is no better way to combine your excellent taste in cultural criticism with your sartorial panache than with our signature *New Criterion* pocket square. Manufactured in Japanese silk by Seigo exclusively for *The New Criterion*, this year's design features our "spring" theme, with our March, April, May, and June colors, a perfect complement to our spring bow-tie pattern from years past. *Value: \$60*

The New Criterion

Donor gift selections

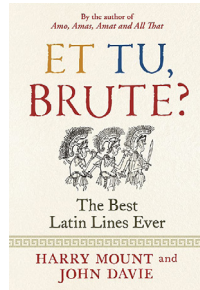
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In appreciation of our donors, *The New Criterion* is pleased to offer these exclusive gifts.

Et Tu, Brute?

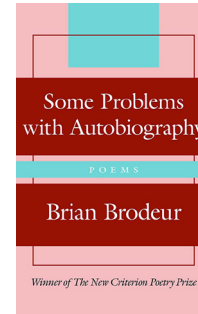
by Harry Mount and John Davie
Bloomsbury Continuum
(hardcover, 272 pages)



There are so many Latin phrases in everyday use that often we employ them without understanding the background and context within which they were actually used. “Carpe diem”; “Stet”; “Memento mori”; “Et tu Brute”—examples would fill a book. And often these phrases are also used in English translation: “The die is cast”; “Crossing the Rubicon”; “Rome was not built in a day.” Many of these phrases are humorous, but they are also a rich source of wisdom: the wisdom of the ancients. The chapters of this book include the following: Latin for Gardeners, the Great Latin Love Poets, Cicero on How to Grow Old Gracefully, and Seneca’s Stoic Guide to Life. Each chapter starts with a quotation and is lightly sprinkled with many more, with accompanying English translations and entertaining cartoons and illustrations dotted throughout. The background to each quotation is explained so that the context is fully understood. Who crossed the Rubicon and why, for example? At a time of great political and social turbulence, more and more people are turning back to ancient wisdom as a guide to life. Here they are in touch with two classical scholars of distinction who have the common touch and can help make Latin accessible to all, not to mention fun! **Value: \$19**

Some Problems with Autobiography

by Brian Brodeur
Criterion Books
(hardcover, 88 pages)

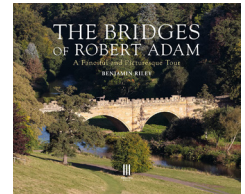


Some Problems with Autobiography, Brian Brodeur’s fourth collection, and the winner of the twenty-second New Criterion Poetry Prize, grapples with the porous and fragmentary nature of midwestern American identity in poems that range across prosodic forms and hybrid genres. By turns self-mocking, meditative, and tragicomic, this book explores the perils of digital technologies, ecological uncertainties, and the inadequacy of language to convey our collective distress, asking how much pleasure and hardship the human heart can bear. Brodeur’s narrative poems feature a dramatis personae rare in contemporary poetry, including a Syrian refugee enrolled in a writing workshop, the wife of an accused serial killer shopping defense lawyers, a horny psychoanalyst confessing a dream, and a carpenter working for the Department of Education during New York City’s pandemic lockdown. From dramatic-monologue sonnets and narrative sestinas to discursive lyrics cast in Rubáiyát stanzas and Alcaic strophes, *Some Problems with Autobiography* brings ancient modes into startlingly contemporary contexts. **Value: \$25**

The Bridges of Robert Adam: A Fanciful and Picturesque Tour

EXCLUSIVE AUTOGRAPHED COPY

by Benjamin Riley
Triglyph Books
(hardcover, 156 pages)



The bridge has always stood as a transitional structure—not purely a work of engineering, nor simply a work of architecture. Its functional requirements are more stringent than those of the average building; it not only must stand up; it must stand up, support those who cross it, and effectively span the space over which it stands. As Samuel Johnson said, “the first excellence of a bridge is strength . . . for a bridge that cannot stand, however beautiful, will boast its beauty but a little while.” The Scottish architect Robert Adam (1728–92) understood these precepts well, continually building bridges that were not just structurally sound, but also aesthetically pleasing. Unlike his contemporaries, Adam did not view bridges as mere skeletons upon which to apply ornament. Rather, he sought to achieve architectural totality, incorporating his bridge designs into greater architectural programs, thereby producing aesthetically pleasing and contextually specific designs. From the Pulteney Bridge in Bath to the ruined arch and viaduct at Culzean Castle in Ayrshire, in *The Bridges of Robert Adam: A Fanciful and Picturesque Tour*, Benjamin Riley, Managing Editor of *The New Criterion*, will take the reader across Britain, shedding new light on an understudied aspect of the great architect’s career. **Value: \$40**