

NEW YORK REVIEW BOOKS

FALL 2020



**nyrb** CLASSICS

THE NEW YORK REVIEW  
CHILDREN'S COLLECTION

**NYRB**/POETS

**NYRB KIDS**

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## STORIES I FORGOT TO TELL YOU

DOROTHY GALLAGHER

Dorothy Gallagher's husband, Ben Sonnenberg, the author of *Lost Property: Memoirs and Confessions of a Bad Boy*, died more than a decade ago. At the time of his death, he had suffered from multiple sclerosis for many years and was almost completely paralyzed, but his wonderful, playful mind remained quite undimmed. In the ten sections of *Stories I Forgot to Tell You*, Gallagher moves freely and intuitively between the present and the past to evoke the life they shared together and her life after his death, alone and yet at the same time never without thoughts of him, in a present that is haunted but also comforted by the recollection of their common past. She talks—the whole book is written conversationally, confidingly, unpretentiously—about small things, such as moving into a new apartment and setting it up, growing tomatoes on a new deck, and as she does she recalls her missing husband's elegant clothes and English affectations, what she knew about him and didn't know, the devastating toll of his disease and the ways the two of them found to deal with it. She talks about their two dogs and their cat, Bones, and the role that a photograph she never took had in bringing her together with her husband. Her mother, eventually succumbing to dementia, is also here, along with friends, an old typewriter, episodes from a writing life, and her husband's last days. The stories Gallagher has to tell, as quirky as they are profound, could not be more ordinary, and yet her glancing, wry approach to memory and life give them an extraordinary resonance that makes the reader feel both the logic and the mystery of a couple's common existence. Her prose is perfectly pitched and her eye for detail unerring. This slim book about irremediable loss and unending love distills the essence of a lifetime.

**Dorothy Gallagher's** works include a memoir, *Life Stories; Hannah's Daughters*, an account of a six-generation matrilineal family; *All the Right Enemies*, a biography of the Italian American anarchist Carlo Tresca; and, most recently, *Lillian Hellman: An Imperious Life*. She lives in New York.

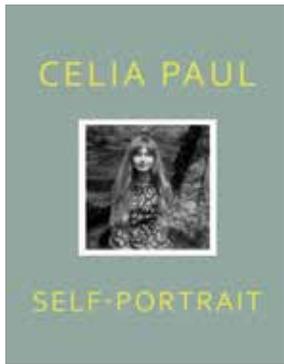
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New York Review Books • Memoir • Hardcover • 88 pages • 5 x 8

978-1-68137-480-2 • \$16.95 US / \$22.95 CAN

Available as an eBook: 978-1-68137-481-9

On sale: September 29, 2020



## SELF-PORTRAIT

CELIA PAUL

“Written with beauty and candour but without anger, *Self-Portrait* will yet arouse indignation in its readers, for its delicate exposure of what occurs in the pursuit and misuse of artistic status.” —Rachel Cusk

One of Britain’s most important contemporary painters, Celia Paul has written a reflective, intimate memoir of her life as an artist. Drawn from early journal entries as well as memory, *Self-Portrait* tells the artist’s story, in her own words, of her childhood in India and her days in London as an art student at the Slade School of Fine Art; of her intense decades-long relationship with the older esteemed painter Lucian Freud and the birth of their son; of the challenges of motherhood, the unresolvable conflict between caring for a child and remaining committed to art; of the “invisible skeins between people,” the profound familial connections Paul communicates through her paintings of her mother and sisters; and, finally, of the mystical presence in her own solitary vision of the world around her. With more than seventy illustrations, *Self-Portrait* is a powerful, liberating evocation of a life and of a lifelong dedication to art.

**Celia Paul** was born in 1959 and studied at the Slade School of Fine Art. Her work has been exhibited internationally and is in the collections of the British Museum, the UK National Portrait Gallery, and the Metropolitan Museum of Art. Her major solo exhibitions include *Celia Paul*, curated by Hilton Als, at both the Yale Center for British Art and the Huntington Art Gallery, Los Angeles; and *Desdemona for Celia* by Hilton at Gallery Met. Her work was included in the exhibition *All Too Human* at Tate Britain. She lives and works in London.

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New York Review Books • Memoir / Art • Hardcover • 216 pages • 74 images • 6¼ x 8½  
978-1-68137-482-6 • \$29.95 us / \$39.95 CAN / No UK Rights  
Available as an eBook: 978-1-68137-483-3

On sale: September 8, 2020



## SUPPOSE A SENTENCE

BRIAN DILLON

In *Suppose a Sentence*, Brian Dillon, whom John Banville has called “a literary flâneur in the tradition of Baudelaire and Walter Benjamin,” has written a sequel of sorts to *Essayism*, his roaming love letter to literature. In this new book Dillon turns his attention to the oblique and complex pleasures of the sentence. A series of essays each prompted by a single sentence—from Shakespeare to Janet Malcolm, John Ruskin to Joan Didion—the book explores style, voice, and language, along with the subjectivity of reading. Both an exercise in practical criticism and a set of experiments or challenges, *Suppose a Sentence* is a polemical and personal reflection on the art of the sentence in literature. Whether the sentence in question is a rigorous expression of a state of vulnerability, extremity, even madness, or a carefully calibrated arrangement, Dillon examines not only how it works and why but also, in the course of the book, what the sentence once was, what it is today, and what it might become tomorrow.

**Brian Dillon** was born in Dublin in 1969. His books include *The Great Explosion* (short-listed for the Ondaatje Prize), *Objects in This Mirror: Essays, I Am Sitting in a Room, Sanctuary, Tormented Hope: Nine Hypochondriac Lives, In the Dark Room*, and, published by NYRB, *Essayism*. His writing has appeared in *The Guardian, The New York Times, The London Review of Books, The Times Literary Supplement, Bookforum, Frieze, Artforum, 4Columns*, and *The Yale Review*. He is the UK editor of *Cabinet* magazine and teaches creative writing at Queen Mary University of London.

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New York Review Books • Essays / Literary Criticism Paperback 176 pages 5¼ x 8½  
978-1-68137-524-3 • \$17.95 us / \$23.95 CAN / No UK Rights  
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On sale: September 22, 2020



## FINDING THE RAGA AN IMPROVISATION ON INDIAN MUSIC

AMIT CHAUDHURI



“Amit Chaudhuri excels in writing about music and its pleasure.” —*The Guardian*

*Finding the Raga* is more than a book that tries to make sense of the raga, of Indian classical music, and of how Indian music challenges Western notions of what music might be. It is a work of self-inquiry, as might be expected from Amit Chaudhuri, a musician who is also a novelist; a novelist who is also a critic and essayist; a trained and recorded performer in the Indian classical vocal tradition who was also, once, a guitarist and songwriter in the American folk music style and is now a composer and recorded performer in experimental music. Each one of these undertakings and selves signifies turns at different points in life, and each turn and change of direction brings a fresh perspective on music, writing, and what it means to take on and do these things. No category—Indian, Western—is a given in this book. Partly a record of one of the most important turns in the author’s life, toward North Indian music, and of its long aftermath, *Finding the Raga* is also part autobiography set in 1970s Bombay, part essay, and part detailed analysis of how we might grasp the conceptual underpinnings as well as the experience of music. It explores the different ways in which music relates to the world—whether it’s through representation or evocation, as in Western music, or through the raga being sung at different times of day and in different seasons, as in Indian music—and also tries to understand what the act of listening involves for individuals and cultures.

**Amit Chaudhuri** is a novelist, essayist, poet, and musician. A Fellow of the Royal Society of Literature, he lives in Calcutta and the United Kingdom, where he is Professor of Contemporary Literature at the University of East Anglia. His most recent novel, *Friend of My Youth*, was published by NYRB in 2019.



## BALZAC'S LIVES PETER BROOKS

Peter Brooks’s *Balzac’s Lives* is a biography like no other, a vivid and searching portrait of the great novelist that is based on a close examination of the extraordinary characters that throng his work. More than anyone, Balzac invented the nineteenth-century novel, with its interwoven plots and diverse and overlapping realities—political, economic, domestic, psychological. Indeed, Oscar Wilde went so far as to say that Balzac invented the nineteenth century! It was, above all, the wonderful, unforgettable, extravagant characters he dreamed up and made flesh—entrepreneurs, bankers, inventors, industrialists, poets, artists, bohemians of both sexes, journalists, aristocrats, politicians, prostitutes—that allowed Balzac to bring to life the dynamic forces of the new era that ushered in our own. Brooks singles out the capitalist Gobseck, the aspiring writer Lucien de Rubempré, the ambitious politician Rastignac, and the gay criminal mastermind Collin, among others, to disclose the secret workings of a great writer’s inner world.

**Peter Brooks** is the author of several books, including *The Melodramatic Imagination*, *Reading for the Plot*, *Psychoanalysis and Storytelling*, *Troubling Confessions*, *Realist Vision*, *Henry James Goes to Paris*, and *Flaubert in the Ruins of Paris*; as well as two novels, *World Elsewhere* and *The Emperor’s Body*; and of essays and book reviews. He edited Balzac’s *The Human Comedy: Selected Stories* and wrote the introduction to Vivant Denon’s *No Tomorrow*, both for NYRB. He is the Sterling Professor of Comparative Literature Emeritus at Yale, and also taught recently at Princeton. He divides his time between Alexandria, Virginia, and New Haven, Connecticut.

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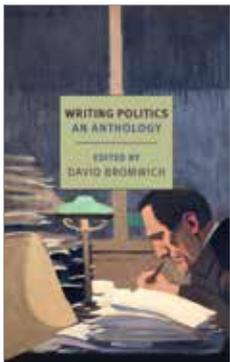
New York Review Books • Memoir / Music / Philosophy • Paperback • 208 pages • 5¾ x 8½  
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## WRITING POLITICS AN ANTHOLOGY

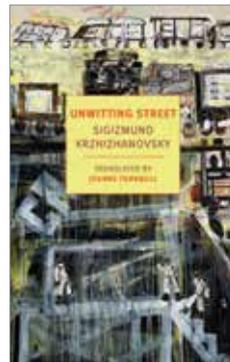
Edited and with an introduction by  
David Bromwich

An NYRB Classics Original

David Bromwich is one of the most well-informed, cogent, and morally uncompromising political writers on the left today. He is also one of our finest intellectual historians and literary critics and the author of a magisterial intellectual biography of Edmund Burke.

In *Writing Politics*, Bromwich presents twenty-seven essays by different writers from the beginning of the modern political world in the seventeenth century until recent times, essays that grapple with issues that continue to shape history—revolution and war, racism, women's rights, the status of the worker, the nature of citizenship, imperialism, violence and nonviolence, among them—essays that have also been chosen as superlative examples of the power of written English to reshape our thoughts and the world. Swift, Burke, Thoreau, Lincoln, George Eliot, Harriet Taylor, Du Bois, Gandhi, Orwell, King, and Arendt are here, along with others, together with a wide-ranging introduction in which Bromwich considers the character and significance of political argument and the true power of eloquence.

**David Bromwich** is the Sterling Professor of English at Yale University. He is the author of several books, most recently, *Moral Imagination: Essays* and *American Breakdown: The Trump Years and How They Befell Us*. He lives in New Haven, Connecticut.



## UNWITTING STREET SIGIZMUND KRZHIZHANOVSKY

Translated from the Russian by  
Joanne Turnbull with Nikolai Formozov

An NYRB Classics Original

“Krzhizhanovsky is often compared to Borges, Swift, Poe, Gogol, Kafka, and Beckett, yet his fiction relies on its own special mixture of heresy and logic.”

—Natasha Randall, *Bookforum*

When Comrade Punt does not wake up one Moscow morning—he has died—his pants dash off to work without him. The ambitious pants soon have their own office and secretary. So begins the first of eighteen superb examples of Sigizmund Krzhizhanovsky's philosophical and phantasmagorical stories. Where the stories included in two earlier NYRB collections (*Memories of the Future* and *Autobiography of a Corpse*) are denser and darker, the creations in *Unwitting Street* are on the lighter side: an ancient goblet brimful of self-replenishing wine drives its owner into the drink; a hypnotist's attempt to turn a fly into an elephant backfires; a philosopher's free-floating thought struggles against being “enlettered” in type and entombed in a book; the soul of a politician turned chess master winds up in one of his pawns; an unsentimental parrot journeys from prewar Austria to Soviet Russia.

**Sigizmund Krzhizhanovsky** (1887–1950) studied law and classical philology at Kiev University. In his philosophical and satirical stories with fantastical plots, he ignored official injunctions to portray the new Soviet state in a positive light, and three separate efforts to print different collections were quashed by the censors, a fourth by World War II.

**Joanne Turnbull's** translations from Russian include Sigizmund Krzhizhanovsky's *The Letter Killers Club*, *Autobiography of a Corpse*, *Memories of the Future*, and *The Return of Munchausen*, all published by NYRB Classics. She lives in Moscow.

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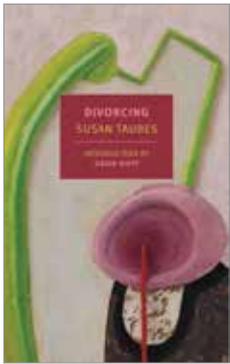
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Available as an eBook: 978-1-68137-489-5

On sale: August 18, 2020



## DIVORCING

### SUSAN TAUBES

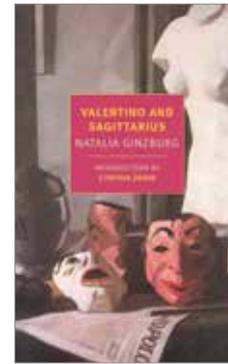
Introduction by David Rieff

Dream and reality overlap in *Divorcing*, a book in which divorcing is not just a matter of marital collapse but a rift that runs right through the inner and outer worlds of Sophie Blind, its brilliant but desperate protagonist. Can the rift be mended? Perhaps in the form of a novel, one that goes back from present-day New York to Sophie's childhood in pre–World War II Budapest, that revisits the divorce between her Freudian father and her fickle mother, and finds a place for a host of further tensions and contradictions of her life now. The question that haunts *Divorcing*, however, is whether any novel can be fleet and bitter and true and light enough to gather up all the darkness of a given life.

Susan Taubes's startlingly original novel was published in 1969 but largely ignored; after the author's tragic early death, it was forgotten. Its republication presents a chance to rediscover a dazzlingly intense and inventive writer whose work in many ways anticipates the fragmentary, glancing, lyrical novels that Renata Adler and Elizabeth Hardwick would write in the 1970s.

**Susan Taubes** (1928–1969) was born to a Jewish family in Hungary. The daughter of a psychoanalyst, Taubes emigrated to the United States in 1939 and studied religion at Harvard. She married the philosopher and scholar Jacob Taubes and taught religion at Columbia University from 1960 to 1969. She committed suicide in 1969, soon after the publication of *Divorcing*.

**David Rieff** is the author of several books, including *Swimming in a Sea of Death*; *At the Point of a Gun: Democratic Dreams and Armed Intervention*; *A Bed for the Night: Humanitarianism in Crisis*; and, most recently, *The Reproach of Hunger*. He lives in New York City.



## VALENTINO AND SAGITTARIUS

### NATALIA GINZBURG

Translated from the Italian by Avril Bardoni

Introduction by Cynthia Zarin

*Valentino* and *Sagittarius* are two of Natalia Ginzburg's most celebrated works: tales of love, hope, and delusion that are full of her characteristic mordant humor, keen psychological insight, and unflinching moral realism.

*Valentino* is the spoiled child of doting parents, who have no doubt that their handsome young son will prove to be a man of consequence. Nothing that Valentino does—his nights out on the town, his failed or incomplete classes—suggests there is any ground for that confidence, and Valentino's sisters view their parents and brother with a mixture of bitterness, stoicism, and bemusement. Everything becomes that much more confused when, out of the blue, Valentino finds an enterprising, wealthy, and strikingly ugly wife, who undertakes to support not just him but the whole family.

*Sagittarius* is another story of misplaced confidence, recounted by a wary daughter, whose mother, a grass widow with time on her hands, moves to the suburbs, eager to find new friends. Brassy, bossy, and perpetually dissatisfied, especially when it comes to her children, she strikes up a friendship with the mysterious Scilla, and soon the two women are planning to open an art gallery. It turns out, however, that knowing better than everyone can hide a truly desperate naïveté.

**Natalia Ginzburg** (1916–1991) was the author of several novels, short stories, and essays, and plays, many of which have been translated into English. NYRB Classics published a new translation of her novel *Family Lexicon* in 2017.

Among **Avril Bardoni's** translations are works by Riccardo Orizio and Luciano De Crescenzo.

**Cynthia Zarin** is the author of five books of poetry, as well five books for children and a collection of essays. She teaches at Yale and lives in New York City.

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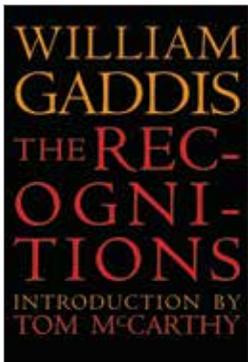
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## THE RECOGNITIONS

WILLIAM GADDIS

Introduction by Tom McCarthy

Afterword by William H. Gass

“Valued by many serious readers as the secret masterpiece of our time.”

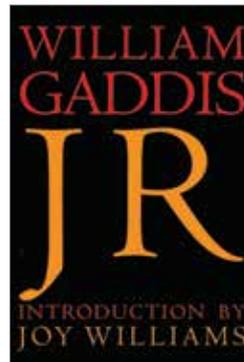
—Michael Dirda, *The Washington Post*

*The Recognitions* is a sweeping depiction of a world in which everything that anyone recognizes as beautiful or true or good emerges as anything but: our world. The book is a masquerade, moving from New England to New York to Madrid, from the art world to the underworld, but it centers on the story of Wyatt Gwyon, the son of a New England pastor, who forsakes religion to devote himself to painting, only to despair of his inspiration. In expiation, he will paint nothing but flawless copies of revered old masters—copies, however, that find their way into the hands of a sinister financial wizard by the name of Recktall Brown, who sells them as the real thing. Gwyon’s story is only one of many that fill the pages of a novel that is as monstrously populated as the paintings of Hieronymus Bosch. Throughout, William Gaddis’s characters preen and scheme and party and toil, pursuing salvation through the debasement of desire.

Dismissed incomprehensibly by the critics on publication in 1955 and ignored by the literary world for decades after, *The Recognitions* is now recognized as one of the great American novels.

**Tom McCarthy** is the author of four novels and several works of criticism, including a collection of essays, *Typewriters, Bombs, Jellyfish*, which was published in 2017 by NYRB. He lives in London.

**William H. Gass** (1924–2017) was a novelist, short-story writer, essayist, critic, and professor of philosophy. NYRB Classics reissued his book-length essay *On Being Blue: A Philosophical Inquiry* and his short-story collection *In the Heart of the Heart of the Country* in 2014.



## J R

WILLIAM GADDIS

Introduction by Joy Williams

“*J R* in fact is a realistic novel—so unforgivingly real that we may fail to recognize it as such.” —Don DeLillo

At the center of *J R* is J R Vansant, a very average sixth grader from Long Island with torn sneakers, a runny nose, and a juvenile fascination with junk-mail get-rich-quick offers. Responding to one, he sees a small return; soon, he is running a massive Ponzi scheme out of a phone booth in the school hallway. Everyone from the school staff to the municipal government to the squabbling heirs of a player-piano company to the titans of Wall Street and the politicians in Washington will be caught up in endlessly ballooning bubble of the J R Company.

First published in 1975, *J R* is an appallingly funny and all-too-prophetic depiction of America’s romance with finance. It is also a book about suburban development and urban decay, divorce proceedings and disputed wills, the crumbling facade of Western civilization and the impossible demands of love and art, with characters ranging from the earnest young composer Edward Bast, to the berserk publicist Davidoff. Told almost entirely through dialogue, William Gaddis’s novel is both a literary tour de force and an unsurpassed reckoning with the way we live now.

A 1982 MacArthur Fellow and two-time winner of the National Book Award, **William Gaddis** (1922–1998) was the author of five novels: *The Recognitions*, *J R*, *Carpenter’s Gothic*, *A Frolic of His Own*, and, published posthumously, *Agapē Agapē*.

**Joy Williams** is the author of several novels and short-story collections, as well as the book of essays *Ill Nature*. She lives in Tucson, Arizona, and Laramie, Wyoming.

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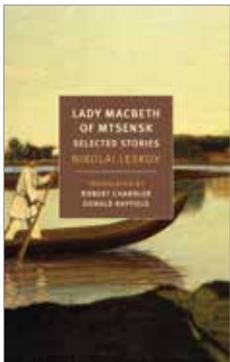
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## LADY MACBETH OF MTSENSK SELECTED STORIES

NIKOLAI LESKOV

Translated from the Russian by  
Robert Chandler and Donald Rayfield

Introduction by Donald Rayfield

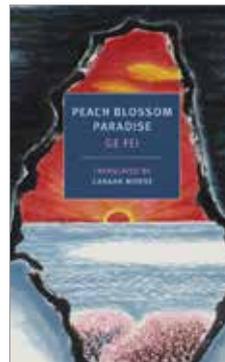
An NYRB Classics Original

Nikolai Leskov is the strangest of the great Russian writers of the nineteenth century. His work is closer to the oral traditions of narrative than that of his contemporaries, and served as the inspiration for Walter Benjamin's great essay "The Storyteller," in which Benjamin contrasts the plotty machinations of the modern novel with the strange, melancholy, but also worldly-wise yarns of an older, slower era that Leskov remained in touch with. The title story is a tale of illicit love and multiple murders that could easily find its way into a Scottish ballad and did go on to become the most popular of Dmitri Shostakovich's operas. The other stories, all but one newly translated, present the most focused and finely rendered collection of this indispensable writer currently available in English.

**Nikolai Leskov** (1831–1895) was a novelist, short-story writer, playwright, and journalist. He began his literary career in the early 1860s with the publication of his story "The Extinguished Flame," the novellas *Musk-Ox* and *The Life of a Peasant Woman*, and his novel *No Way Out*. He is best known for his major works *Lady Macbeth of Mtsensk*, *The Cathedral Clergy*, *The Enchanted Wanderer*, *The Tale of Cross-eyed Lefty from Tula*, and *The Steel Flea*.

**Robert Chandler** has translated many NYRB Classics, including *Soul* and *The Foundation Pit* by Andrey Platonov and *Life and Fate* and *Stalingrad* by Vasily Grossman. He lives in London.

**Donald Rayfield** is an emeritus professor of Russian and Georgian at Queen Mary University of London. He translated Nikolai Gogol's *Dead Souls* and Varlam Shalamov's *Kolyma Stories* and *Sketches of the Criminal World* for NYRB Classics.



## PEACH BLOSSOM PARADISE

GE FEI

Translated from the Chinese by  
Canaan Morse

An NYRB Classics Original

In 1898, China experienced one hundred days of utopia after a cabal of reformist intellectuals persuaded the young emperor to enact sweeping changes intended to modernize the country. Their movement ended in blood and the crowning of two more dictators, but not before it whetted an appetite for revolution—an appetite that would eventually consume millions of lives.

One such life belongs to Xiumi, the young daughter of a wealthy landowner and former government official who goes insane over a painting, then mysteriously disappears. Days later, Xiumi's mother welcomes to the estate a young man who carries a grand but brutal vision in his heart and a gold cicada in his pocket. When his plans collapse, Xiumi inherits his vision, just as she herself begins fighting the Confucian social mores that view women as property. On her wedding day, she becomes a pawn in a series of violent transactions carried out by men who think they are building paradise; as each one fails, she attempts to repay them in kind by spearheading a movement of her own.

Ge Fei's prizewinning novel intertwines myths of earthly perfection with a historical tale of revolution and hypocrisy, in which human agency must either be bartered for or be taken by force.

**Ge Fei** is the pen name of Liu Yong. One of China's most famous living novelists, he spearheaded the avant-garde literary movement before turning to historical fiction and macabre realism. He is most famous for his South of the Yangtze trilogy, which includes *Peach Blossom Paradise*, and for which he won the 2015 Mao Dun Literature Prize.

**Canaan Morse** is a translator and poet. His translation of Ge Fei's *The Invisibility Cloak* won the 2014 Susan Sontag Prize for Translation. He is currently pursuing a PhD in ancient Chinese performance literature at Harvard University.

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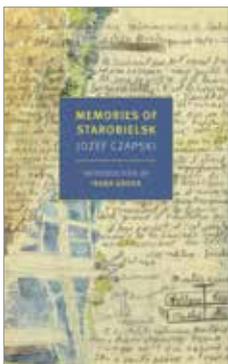
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## MEMORIES OF STAROBIELSK AND OTHER RUSSIAN WRITINGS

JÓZEF CZAPSKI

Translated from the Polish by Alissa Valles

Introduction by Irena Grudzińska Gross

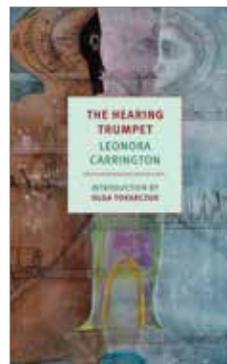
An NYRB Classics Original

Interned with thousands of Polish army officers and a handful of civilians in the Soviet prisoner-of-war camp at Starobielsk in September 1939, the artist Józef Czapski was one of a very small number to survive the massacre carried out in the forest of Katyn in April 1940. In prose written while the war still raged, Czapski portrays these doomed men, some with the detail of a finished portrait and others in vivid sketches imbued with a rare combination of intimacy and respect, registering their fierce striving to remain fully engaged in humane pursuits under hopeless circumstances. This memoir is complemented by essays on art, history, and literature that show Czapski's lifelong attachment to the Russian culture that educated him, in all its contradictory manifestations, from the poet Aleksandr Blok's fascinated response to revolution to the lonely struggle of the painter Chaim Soutine. They include a wartime sequence of short essays on painting written on a train when Czapski was traveling from Moscow to the Second Polish Army's strategic base in Central Asia, which are among his most lyrical and insightful reflections on art.

**Józef Czapski** (1896–1993) was a writer and artist, as well as an officer in the Polish army. NYRB Classics publishes *Inhuman Land*, his work of reportage about the Katyn Massacre and *Lost Time*, as well as Eric Karpeles's biography of Czapski, *Almost Nothing*.

**Alissa Valles** is the author, most recently, of the poetry collection *Hospitium*. Her translations include Zbigniew Herbert's *Collected Poems* and *Collected Prose* and Ryszard Krynicki's *Our Life Grows* (NYRB Poets). She lives in Cambridge, Massachusetts.

**Irena Grudzińska Gross's** books include *Czesław Miłosz and Joseph Brodsky: Fellowship of Poets*, and *The Scar of Revolution: Tocqueville, Custine, and the Romantic Imagination*. She lives in Brooklyn, New York.



## THE HEARING TRUMPET

LEONORA CARRINGTON

Introduction by Olga Tokarczuk

"Reading *The Hearing Trumpet* liberates us from the miserable reality of our days."  
—Luis Buñuel

One of the first things ninety-two-year-old Marian Leatherby overhears when she is given an ornate hearing trumpet is her family plotting to commit her to an institution. Soon she finds herself trapped inside a sinister retirement home where the elderly must inhabit buildings shaped like birthday cakes and igloos, endure twisted religious preaching, and eat in a canteen overlooked by the mysterious portrait of a leering abbot. But when another resident secretly hands Marian a book recounting the life of the abbot, a joyous and brilliantly surreal adventure begins to unfold. Written in the early 1960s, *The Hearing Trumpet* remains one of the most original and inspirational of all fantastic novels.

**Leonora Carrington** (1917–2011) was born in England and spent most of her adult life in Mexico City, where she participated in the surrealist movement as an artist, painter, and novelist. NYRB reissued her memoir *Down Below* in 2017. Both her memoir, *Down Below*, and the children's book she wrote and illustrated, *The Milk of Dreams*, were published by NYRB in 2017.

**Olga Tokarczuk** is one of Poland's most celebrated and beloved authors, a winner of the Nobel Prize in Literature and the Man Booker International Prize, as well as her country's highest literary honor, the Nike. She is the author of eight novels and two short story collections, and has been translated into more than thirty languages.

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nyrb CLASSICS

NYRB Classics • Fiction • Paperback • 176 pages • 5 x 8

978-1-68137-464-2 • \$15.95 us / \$21.95 CAN / No UK Rights

Available as an eBook: 978-1-68137-465-9

On sale: November 17, 2020



## DISSIPATIO H.G. THE VANISHING

GUIDO MORSELLI

Translated from the Italian and  
with an introduction by Frederika Randall  
An NYRB Classics Original

From his solitary *buen retiro* in the mountains, the last man on earth drives to the capital Chrysolpolis to see if anyone else has survived the Vanishing. But there's no one else, living or dead, in that city of "holy plutocracy," with its fifty-six banks and as many churches. He'd left the metropolis to escape his fellow humans and their struggles and ambitions, but to find that the entire human race has evaporated in an instant is more than he had bargained for.

Guido Morselli's arresting post-apocalyptic novel, written just before he died by suicide in 1973, depicts a man much like the author himself—lonely, brilliant, difficult—and a world much like our own, mesmerized by money, speed, and machines. The last man travels around searching for signs of life at the US army base—palm trees, convertibles, and missile bays under the roadway—and scouts the well-appointed kitchens of his alpine valley's grand hotels for provisions, all the while brooding on the limits of human vision: his own, but also that of human-kind. Meanwhile, life itself—the rest of nature—is just beginning to flourish now that human beings are gone.

*Dissipatio H.G.* is a precocious portrait of our Anthropocene world, and a philosophical last will and testament from a great Italian outsider.

**Guido Morselli** (1912–1973) was a novelist and essayist. After serving in the Italian army, he began writing reportage and short stories. He went on to write several works of fiction, including *Past Conditional*, *Divertimento*, and *Roman senza papa* (*Rome Without a Pope*), as well as four books of essays. NYRB Classics published his novel *The Communist* in 2017.

**Frederika Randall** is a writer, reporter, and translator. Among her translations are Ippolito Nievo's *Confessions of an Italian*, and, for NYRB Classics, Guido Morselli's *The Communist*. She has received the PEN/Heim Translation Fund Grant, and, with Sergio Luzzatto, the Cundill Prize. She lives in Rome.

nyrb CLASSICS

NYRB Classics • Fiction / Science Fiction • Paperback • 168 pages • 5 x 8

978-1-68137-476-5 • \$16.95 US / \$22.95 CAN

Available as an eBook: 978-1-68137-477-2

On sale: December 1, 2020



## MARSHLANDS

ANDRÉ GIDE

Translated from the French by Damion Searls  
An NYRB Classics Original

André Gide is the inventor of modern metafiction and of autofiction, and his short novel *Marshlands* shows him handling both forms with a deft and delightful touch. The protagonist of *Marshlands* is a writer who is writing "Marshlands," which is about a reclusive character who lives all alone in a stone tower. The narrator, by contrast, is anything but a recluse: He is an indefatigable social butterfly, flitting about the Paris literary world and always talking about, what else, the wonderful book he is writing—*Marshlands*. He tells his friends about the book, and they tell him what they think, which is not exactly flattering, and of course those responses become part of the book in the reader's hand. *Marshlands* is both a poised satire of literary pretension and a superb literary invention, and Damion Searls's new translation of this early masterwork by one of the key figures of twentieth-century literature brings out all the sparkle of the original.

**André Gide** (1869–1951) was a prolific author of novels, short stories, poetry, plays, travel writing, and autobiography. Though he entered the world of letters as a prominent figure in the symbolist movement, Gide later turned toward a more confessional and exploratory form, ruminating on questions of morality, sexuality, religion, and the nature of the self in his work. He won the Nobel Prize in Literature in 1947.

**Damion Searls** is the author of *The Philosophy of Translation*, forthcoming in 2020. He has previously translated some forty books, including, for NYRB Classics, works by Patrick Modiano, Uwe Johnson, Alfred Döblin, Nescio, Max Weber, and Robert Walser. He lives in Brooklyn, New York.

nyrb CLASSICS

NYRB Classics • Fiction • Paperback • 96 pages • 5 x 8

978-1-68137-472-7 • \$14.00 US / \$19.00 CAN

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On sale: December 8, 2020



## GERMS A MEMOIR OF CHILDHOOD RICHARD WOLLHEIM

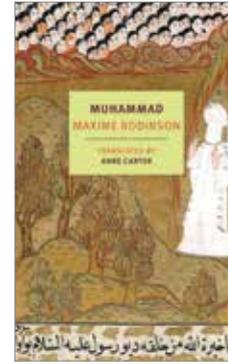
Introduction by Sheila Heti  
An NYRB Classics Original

“*Germ*s is written with extraordinary elegance. Wollheim seems incapable of writing a bad sentence. . . . There is nothing quite like this poignant and mournful memoir. It is remarkable as a kind of sensory autobiography and as that rarest of memoirs, where one has the sense that one is in direct, intimate and occasionally frightening contact with the mind of a child.” —Michael J. Lewis, *The Wall Street Journal*

*Germ*s is about first things, the seeds from which a life grows, as well as about the illnesses it incurs, the damage it sustains. Written at the end of the life of Richard Wollheim, a major British philosopher of the second half of the twentieth century, this memoir is not the usual story of growing up, but very much about childhood, that early world we all share in which we do not know either the world or ourselves for sure, and in which things—houses, clothes, meals, parents, the past—loom large around us, seeming both inevitable and uncontrollable. Richard Wollheim’s remarkable, moving, and entirely original book recovers this formative moment that makes us who we are before we really are who we are and that haunts us all our lives in lucid and lyrical prose.

**Richard Wollheim** (1923–2003) was born in London and educated at Balliol College, Oxford. He fought in France and Germany during World War II and taught philosophy at numerous colleges, including the University of California, Berkeley, from 1985 until his death in 2003. He was best known for his philosophical work on art and psychoanalysis, and he served as the president of the British Society of Aesthetics. He wrote and edited more than a dozen books, including *On the Emotions*, *The Mind and Its Depths*, *On Art and the Mind*, and *Painting as an Art*.

**Sheila Heti** is the author of eight books of fiction and nonfiction, including the novels *Ticknor*, *Motherhood*, and *How Should a Person Be?* and the story collection, *The Middle Stories*. She lives in Toronto.



## MUHAMMAD MAXIME RODINSON

Translated from the French by Anne Carter

“There can be no doubt that Professor Rodinson’s book is the major contemporary Occidental work on the Prophet, and is essential reading.”  
—Edward W. Said, author of *Orientalism* and *Out of Place*

Maxime Rodinson, both a maverick Marxist and a distinguished professor at the Sorbonne, first published his biography of Muhammad in 1960, and in the last half century the book has been widely read and established as a classic in its field. Rodinson, deeply familiar with the historical record and scholarly research into the Prophet’s life, did not seek to add to it here but to introduce Muhammad, first of all, as “a man of flesh and blood” who led a life of extraordinary drama and shaped history as few others have. Equally, he sought to lay out an understanding of Muhammad’s legacy and Islam as what he called an ideological movement, similar to the universalist religions of Christianity and Buddhism as well as the secular movement of Marxism, but possessing a singular commitment to “the deeply ingrained idea that Islam offers not only a path to salvation but (for many, above all) the ideal of a just society to be realized on earth.”

Rodinson’s book begins by introducing the specific land and the larger world into which Muhammad was born and the development of his prophetic calling. It then follows the steps of his career and the way his leadership gave birth to a religion and a state. A final chapter considers the world as Islam has transformed. The book as a whole offers a vivid and indispensable account of an extraordinary man and his achievement.

**Maxime Rodinson** (1915–2004) supervised the Muslim section of the Bibliothèque Nationale in Paris. Among his other works are *The Arabs*, *Marxism and the Muslim World*; *Islam and Capitalism*; and *Israel and the Arabs*.

nyrb CLASSICS

NYRB Classics • Memoir / Philosophy • Paperback • 272 pages • 5 x 8  
978-1-68137-496-3 • \$17.95 us / \$23.95 CAN / No UK Rights  
Available as an eBook: 978-1-68137-497-0

On sale: January 12, 2021

nyrb CLASSICS

NYRB Classics • Biography / History • Paperback • 424 pages • 5 x 8  
978-1-68137-492-5 • \$17.95 us / \$23.95 CAN  
Available as an eBook: 978-1-68137-493-2

On sale: January 19, 2021



## ALICE PAALEN RAHON

Translated from the French by  
Mary Ann Caws

Alice Paalen Rahon was a shapeshifter, a surrealist poet turned painter who was born French and died a naturalized citizen of Mexico. Along with her first husband, the artist Wolfgang Paalen, her circle included Frida Kahlo and Diego Rivera, Joan Miró, Paul Éluard, Man Ray, and Anaïs Nin. Bicultural, bisexual, and fiercely independent, her romantic life included affairs with Pablo Picasso and the poet Valentine Penrose. This new selection of Rahon's poems, included both in the original French and in translation by Mary Ann Caws, celebrates the visionary work of a woman who defied easy definition. Her spellbinding poems, inspired by prehistoric art, lost love, and her travels around the globe, weave together dream, fantasy, and madness.

**Alice Paalen Rahon** (1904–1987), born Alice Marie Yvonne Phillipot, was a surrealist painter and poet. Raised in Paris, she became involved in the city's surrealist subculture in the 1920s and married the Austrian surrealist painter Wolfgang Paalen in 1931. She and Wolfgang traveled to North and Latin America in the late 1930s, and settled in Mexico in 1940. Rahon wrote three books of poetry and contributed to the surrealist journal *Dyn*. After divorcing and remarrying, Rahon remained in Mexico City, adopting elements of its landscape, culture, and symbolism in her visual work. She stopped painting in the late 1970s and lived much of her later years in seclusion.

**Mary Ann Caws** is the Distinguished Professor Emerita of Comparative Literature, English, and French at the Graduate School of the City University of New York and a fellow of the American Academy of Arts and Sciences. She is the author of dozens of books, including *Glorious Eccentrics: Modernist Women Painting and Writing*, *The Surrealist Look*, and *Surprised in Translation*; the editor of *The Yale Anthology of Twentieth-Century French Poetry*; and the translator of, among many others, André Breton, René Char, Robert Desnos, and Paul Éluard. She lives in New York.

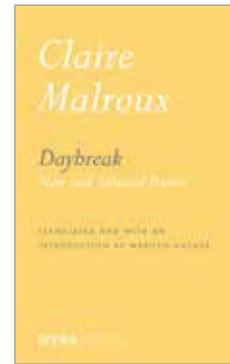
**NYRB/POETS**

NYRB Poets • Poetry • Paperback • 136 pages • 4½ x 7

978-1-68137-500-7 • \$16.00 us / \$22.00 CAN

Available as an eBook: 978-1-68137-501-4

On sale: September 22, 2020



## DAYBREAK NEW AND SELECTED POEMS

CLAIRE MALROUX

Edited, translated from the French and  
with an introduction by Marilyn Hacker

For more than four decades Claire Malroux has forged a unique path in contemporary French poetry, informed by the French tradition, by poets such as Yves Bonnefoy and Mallarmé, and, more unusually, by the Anglophone tradition, especially Emily Dickinson, Elizabeth Bishop, and Derek Walcott. A preeminent translator of English poetry into French, Malroux claims as a signal event in her literary life her discovery in 1983 of Dickinson's poetry, which she describes as "an encounter with the uncanny" and the awakening of a "personal affinity." Malroux is one of those rare poets whose work is informed by a day-to-day intimacy with a second language in its greatest variations and subtleties. Her poems move between an intense but philosophical and abstract interiority and an acute engagement with the material world. In almost every poem there is a characteristic and unsettling amalgam of past and present that collapses distance and incarnates through metaphor.

This bilingual selection by the award-winning poet and translator Marilyn Hacker presents Malroux's oeuvre, from her early lyric poems to an excerpt from *A Long-Gone Sun*—a poem-memoir of life in southern France before and during World War II—to new and uncollected poems from two sequences of elegies written after the death of her life partner, the writer Pierre Sylvain.

**Claire Malroux** is the author of a dozen collections of poems, including *Edge*, *A Long-Gone Sun*, and *Birds and Bison*, all of which are available in English translations by Marilyn Hacker. She is also a translator of Anglophone poets, notably Henri Cole, Derek Walcott, Wallace Stevens, and, in particular, Emily Dickinson. She lives in Paris.

**Marilyn Hacker** is the author of fourteen books of poems, including *Blazons*, *A Stranger's Mirror*, and *Names*, and an essay collection, *Unauthorized Voices*. Her seventeen translations of other French and Francophone poets include Vénus Khoury-Ghata's *A Handful of Blue Earth* and Rachida Madani's *Tales of a Severed Head*. She lives in Paris.

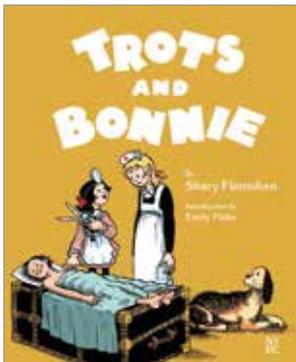
**NYRB/POETS**

NYRB Poets • Poetry • Paperback • 304 pages • 4½ x 7

978-1-68137-502-1 • \$20.00 us / \$27.00 CAN

Available as an eBook: 978-1-68137-503-8

On sale: October 20, 2020



## TROTS AND BONNIE

SHARY FLENNIKEN

Introduction by Emily Flake

Designed and edited by  
Norman Hathaway

“*Trots and Bonnie* is hilarious, poignant, raunchy, gorgeously drawn, and more relevant than ever. Shary Flenniken is an absolute genius.” —Roz Chast

In the 1970s and 1980s, *National Lampoon* was home not only to some of the funniest humor writing in America but also to many of its best cartoons. One of the greatest was *Trots and Bonnie* by Shary Flenniken, a comic strip that followed the adventures and mishaps of the guileless teenager Bonnie and her wisecracking dog, Trots.

Bonnie stumbles through the mysteries of adulthood, as Flenniken—one of the few female contributors to *National Lampoon*—dissects the harsh realities of American life. Dating, sex, politics, and violence are all confronted with fearlessness and outrageous humor, rendered in Flenniken’s timeless, gorgeous artwork. After all these years, they have lost none of their power to shock and amuse.

This collection, handpicked by Flenniken and with an introduction by the *New Yorker* cartoonist Emily Flake, is the first book of *Trots and Bonnie* ever published in America, a long-overdue introduction to some of the most stunning and provocative comics of the twentieth century.

**Shary Flenniken** is a cartoonist who has contributed to magazines such as *Mad*, *Premiere*, *Details*, and *National Lampoon*. She served as an editor for *National Lampoon* from 1979 to 1981. She was an early pioneer in the underground comix movement and one of its few female voices, incorporating elements of feminism and gender politics in her work. She lives in Seattle. **Emily Flake** is a cartoonist for *The New Yorker*. She is the author of *Mama Tried*, *These Things Ain’t Gonna Smoke Themselves*, and, most recently, *That Was Awkward: The Art and Etiquette of the Awkward Hug*. She lives in Brooklyn, New York. **Norman Hathaway** is an art director and design historian. He is the author of *Overspray: Riding High with the Kings of California Airbrush Art*, and, with Dan Nadel, of the books *Dorothy and Otis: Designing the American Dream* and *Electrical Banana: Masters of Psychedelic Art*. He lives in Brooklyn, New York.



## THE PROJECTOR AND ELEPHANT

MARTIN VAUGHN-JAMES

Designed and edited by Seth

Introduction by Jeet Heer

In 1968, the British artist and writer Martin Vaughn-James emigrated to Canada. Over the next eight years, he proceeded to produce some of the most mesmerizing and inventive works in comics, light-years ahead of his contemporaries. Among them were *The Projector and Elephant*, linked graphic novels that guide the reader (and a bespectacled Everyman) through landscapes built out of both the everyday and the nightmarish. Jam-packed superhighways, plummeting horses, vast urban wastelands, colossal businessmen, demented cartoon animals, and interstellar oranges are just a small part of Vaughn-James’s prophetic vision of society’s turn away from the natural world to the artificial.

Together for the first time in a single volume, *The Projector and Elephant* stands as a reminder that we have yet to catch up to Vaughn-James.

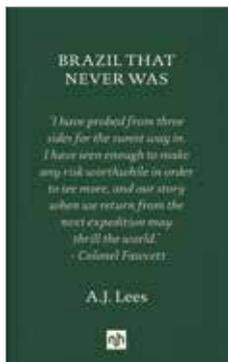
**Martin Vaughn-James** (1943–2009) was a British painter and cartoonist best known for his captivating, stylistically experimental graphic novels—*Elephant*, *The Projector*, *The Park*, and *The Cage*—all published in the 1970s, when Vaughn-James lived in Canada. He contributed to numerous magazines during his lifetime and wrote two prose novels, *Night Train* and *The Tomb of Zwaab*. **Seth** is the cartoonist behind the comic book series *Palookaville*. His most recent graphic novel, *Clyde Fans*, was selected as one of the best books of 2019 by *The New York Times*, *The Washington Post*, and *The Globe and Mail*. Seth lives in Guelph, Ontario, with his wife, Tania, and their two cats in an old house he has named “Inkwell’s End.” **Jeet Heer** is a comics critic and the national affairs correspondent for *The Nation*. He is the author of *In Love with Art: Françoise Mouly’s Adventures in Comics with Art Spiegelman* and *Sweet Lechery: Reviews, Essays & Profiles*. He divides his time between Toronto and Regina, Canada.



NYR Comics • Comics • Hardcover • 160 pages • 9 x 11  
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NYR Comics • Comics • Hardcover • 212 pages • 8¾ x 11½  
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On sale: October 13, 2020



## BRAZIL THAT NEVER WAS

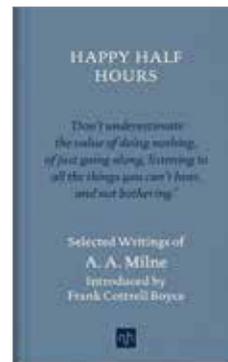
A. J. LEES

As a boy growing up near Liverpool in the 1950s, Andrew Lees would visit the docks with his father to watch the ships from Brazil unload their exotic cargo of coffee, cotton bales, molasses, and cocoa. One day, his father gave him a dog-eared book called *Exploration Fawcett*. The book told the true story of Lieutenant Colonel Percy Fawcett, a British explorer who in 1925 had gone in search of a lost city in the Amazon and never returned. The riveting story of Fawcett's encounters with deadly animals and hostile tribes, his mission to discover an Atlantean civilization, and the many who lost their own lives when they went in search of him inspired the young Lees to believe that there were still earthly places where one could "fall off the edge."

Years later, after becoming a successful neurologist, Lees set off in search of the mysterious figure of Fawcett. What he found exceeded his wildest imaginings. With access to the cache of "Secret Papers," Lees discovered that Fawcett's quest was far stranger than searching for a lost city. There was a "greater mission," one that involved the occult and a belief in a community of evolved beings living in a hidden parallel plane in the Mato Grosso.

Lees traveled to Manaus in Fawcett's footsteps. After a time-bending psychedelic experience in the forest, he understood that his yearning for the imaginary Brazil of his boyhood, like Fawcett's search for an earthly paradise, was a nostalgia for what never was. Part travelogue, part memoir, Lees paints a portrait of an elusive Brazil, and of a flawed explorer whose doomed mission ruined lives.

**A. J. Lees** is a professor of neurology at the National Hospital, London. He is the author of several books, including *Mentored by a Madman: The William Burroughs Experiment*, published by Notting Hill Editions.



## HAPPY HALF HOURS

SELECTED WRITINGS

A. A. MILNE

Introduction by Frank Cottrell Boyce

A. A. Milne, best known as the author of the classic Winnie-the-Pooh stories, was a successful writer long before his children's stories launched him to overnight fame. Milne himself disliked being defined as a children's author. At the age of twenty-three, he was appointed the assistant editor of *Punch*. He claimed, "I know no work manual or mental to equal the appalling heart-breaking anguish of fetching an idea from nowhere." Milne had a talent for regularly turning out a thousand whimsical words on lost hats and umbrellas, tennis, dogs, faulty geysers, dotty maids, women loading film in a camera, the English obsession with rank and titles, cheap cigars, and any amount of life's other little difficulties.

But there was another, more serious side to Milne. After serving in World War I, where he survived the Somme, Milne was invalided home with trench fever in 1916. His experiences made him a committed pacifist.

This selection of Milne's articles from 1910 to 1952 are presented here for the first time. The writings demonstrate his trademark wit, varied genius, political views, and nostalgia for a lost era.

**A. A. Milne** (1882–1956) was one of the most influential English writers of the twentieth century. Though best known for his Winnie-the-Pooh stories, which were written as a tribute to his young son, Milne also wrote several novels, poetry collections, and works of nonfiction, along with dozens of stage plays and screenplays. He was a longtime contributor to the British humor and satire magazine *Punch*.

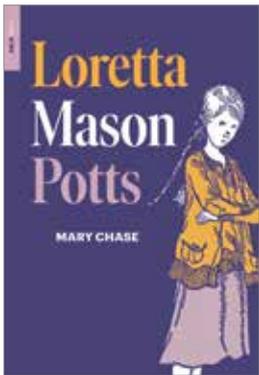
**Frank Cottrell Boyce** is a children's novelist who won the Carnegie Medal for *Millions* and the Guardian Children's Fiction Prize for *The Unforgotten Coat*. He wrote the three official sequels to *Chitty Chitty Bang Bang*, and his latest novel is *Runaway Robot*. Cottrell Boyce's films include *Goodbye Christopher Robin*.



Notting Hill Editions • Memoir / History • Hardcover • 152 pages • 4¾ x 7½  
978-1-912559-21-3 • \$18.95 us / \$24.95 CAN / No UK Rights  
Available as an eBook: 978-1-912559-22-0  
On sale: September 15, 2020



Notting Hill Editions • Essays / Politics • Hardcover • 180 pages • 4¾ x 7½  
978-1-912559-05-3 • \$19.95 us / \$25.95 CAN / No UK Rights  
Available as an eBook: 978-1-912559-23-7  
On sale: October 20, 2020



## LORETTA MASON POTTS

MARY CHASE

Illustrated by Harold Berson

“Surely, Loretta Mason Potts will take her place among the memorable characters of children’s literature and her story should be a favorite for a long time to come.”

—*Chicago Tribune*

Imagine how shocked you would be if, like ten-year-old Colin Mason, you were the eldest (smartest, best) kid in a family of four, and then you found out that all these years, without knowing it, you’ve had an older sister, an “awful, awful, bad, bad, girl—Loretta Mason Potts.” Who? What? Wait!... But this is only the first of many surprises that lie in store for Colin, as things get curiously and curiously very fast. Loretta (a glum, gangly girl and so very, very rude!) comes home, and before you know it, Colin is secretly following her down a hidden tunnel that leads from a bedroom closet to an astonishing castle, where a charming and beautiful countess keeps court attended by a dapper and ever-obliging general, and in this world everybody loves Loretta (especially when she’s rude), so much so that they’re begging her to stay with them forever. What is the secret behind this mysterious other world and how does it connect to the many secrets in the Mason family? It’ll take a spellbinding, hair-raising adventure, involving not just Colin and Loretta but their mother and the rest of the family, to work that out.

**Mary Chase** (1907–1981) was born in Denver, Colorado, and lived there all her life. She worked for various Denver newspapers as a journalist, began to write plays, and in 1944 had a huge success with *Harvey*, which won the Pulitzer Prize and was later made into a movie starring Jimmy Stewart.

**Harold Berson** (1926–1986) was born in Los Angeles and studied art in Paris. *Loretta Mason Potts*, originally published in 1958, was the first book he illustrated, but he would go on to draw pictures for more than ninety books, including many that he also wrote.

## NYRB KIDS

NYRB Kids • Children’s Literature / Fantasy • Paperback • Ages 9–12 • 224 pages

5<sup>3</sup>/<sub>16</sub> X 7<sup>5</sup>/<sub>8</sub> • 978-1-68137-506-9 • \$11.95 us / \$15.95 CAN

On sale: September 15, 2020



## THE LITTLE BOOKROOM

ELEANOR FARJEON

Illustrated by Edward Ardizzone

Afterword by Rumer Godden

“A selection of treasures from Eleanor Farjeon’s full store of writing for children... They make a rich combination: gems for storytelling and reading aloud, for children’s own reading, and a few that may be appreciated most fully by adults.”

—*The Horn Book Magazine*

In *The Little Bookroom*, Eleanor Farjeon mischievously tilts our workaday world to reveal its wonders and follies. Her selection of her favorite stories describes powerful—and sometimes exceedingly silly—monarchs, and commoners who are every bit their match; musicians and dancers who live for art rather than earthly reward; and a goldfish who wishes to “marry the Moon, surpass the Sun, and possess the World.”

**Eleanor Farjeon** (1881–1965) grew up in England in a house filled with books, and she and her brothers enjoyed reading stories to one another and writing their own. In America, Farjeon’s best-known work may be the hymn “Morning Has Broken,” later recorded by Cat Stevens, but in her native country she is beloved as the author of many children’s books. *The Little Bookroom* won the prestigious Hans Christian Andersen Award and the Carnegie Medal, but she turned down another honor—Dame of the British Empire—explaining that she “did not wish to become different from the milkman.” At her death, the Children’s Book Circle established the Eleanor Farjeon Award in her honor.

**Edward Ardizzone** (1900–1979) illustrated works by Eleanor Farjeon, Dylan Thomas, and Robert Louis Stevenson. He also wrote and illustrated his own books.

**Rumer Godden** (1907–1998) grew up in India, where her father ran a steamship company. When her husband left her penniless in Calcutta with two daughters to raise, she started to write books to pay off her debts. She wrote more than sixty books for adults and young adults, including *An Episode of Sparrows*, *Mouse House*, and *The Mousewife*, all of which are published in the New York Review Children’s Collection.

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