



NEW YORK REVIEW BOOKS  
**FALL 2024**

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**nyrb** CLASSICS

CELEBRATING 25 YEARS • 1999–2024

Cover Photo: Central Park, December 17, 2021. © by Benjamin Swett, author of *The Picture Not Taken: On Life and Photography*, catalog page 6.



## MYSTICISM

SIMON CRITCHLEY

Why mysticism? Evelyn Underhill defined mysticism as “experience in its most intense form,” and in his new book the philosopher Simon Critchley poses a simple question to the reader: Wouldn’t you like to taste this intensity? Wouldn’t you like to be lifted up and out of yourself into a sheer feeling of aliveness, both for your life and for the lives of the creatures that surround you? If so, it might be worthwhile trying to learn what is meant by mysticism and how it can shift, elevate, and deepen the sense of our lives.

Mysticism is a question not of religious belief but of felt experience and daily practice. It is a way of systematically freeing yourself of your standard habits, your usual fancies and imaginings, so as to see *what is there* and stand with what is there *ecstatically*.

This is a book about trying to get outside of oneself, to lose oneself, while knowing that the self is not something that can ever be fully lost. It is also a book about Julian of Norwich, Anne Carson, Annie Dillard, and T.S. Eliot, and how writing, poetry, and music can help to show us the way there. It is a book full of learning, puzzlement, pleasure, and wonder.

**Simon Critchley** is an English philosopher and the Hans Jonas Professor at the New School for Social Research and a Director of the Onassis Foundation. His books include *Tragedy, the Greeks, and Us*; *What We Think About When We Think About Football*; *Notes on Suicide*; and *The Faith of the Faithless*. He was the series moderator for *The Stone*, the philosophy column of *The New York Times*. He lives in Brooklyn, New York.

**nyrb**

New York Review Books • Philosophy / Essays • Paperback • 256 pages • 5¾ x 8½

**9781681378244 • \$17.95 us / \$23.95 CAN / No UK rights**

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**On sale: October 15, 2024**





## SEEING FURTHER

ESTHER KINSKY

A new translation from the German by  
Caroline Schmidt

While traveling through the Great Alföld, the vast plains of southeastern Hungary, the narrator of *Seeing Further* stops in an all but vacant town near the Romanian border. There she happens upon a dilapidated cinema. Once the heart of the village, it has been boarded up for years.

Entranced by the *mozi*, Hungarian for “cinema,” she soon finds herself embarking on the colossal task of reviving it, compelled by what she calls “a dream in a glass coffin,” the preservation of the cinematic experience, “beautiful and undecayed like Snow White, in some people’s thoughts and memories, nourishing the fantasy of it reawaking.”

What follows is a history of place, told by the town’s few remaining inhabitants and uncovered in physical traces of the past left behind in the grand old building. *Seeing Further* illuminates the cinema’s former role as a communal space for collective imagining, a site rooted in ritual that has steadily disappeared. For Esther Kinsky, it remains a place of wonder, a dark room that unfurls a vastness not beholden to the ordinary rules of time and space. *Seeing Further* is an homage to the cinema in words and pictures.

**Esther Kinsky** is the author of six volumes of poetry and five novels. She has translated many notable English and Polish authors into German. Her novels *River* and *Grove* won numerous literary prizes in Germany. Her novel *Rombo*, published by New York Review Books in 2023, was awarded the W.-G.-Sebalde-Literaturpreis in 2020 after its initial publication in Germany. In 2022, Kinsky was awarded the prestigious Kleist Prize for her oeuvre. Like the narrator in *Seeing Further*, Kinsky once bought and tried to rehabilitate a cinema in Hungary. **Caroline Schmidt** has translated poetry by Friederike Mayröcker, as well as art historical essays, museum catalogues, and exhibition texts for Albertina in Vienna and Pinakothek der Moderne in Munich, among others. Her translation of Esther Kinsky’s *Rombo* was published by New York Review Books in 2023. She lives in Berlin.



## STAR 111

LUTZ SEILER

A new translation from the German by  
Tess Lewis

“The author’s shimmering, ironic and musical prose—impeccably translated by Tess Lewis—captures a moment both archaic and profoundly real. Utopian and matter-of-fact, it is both timeless and obsessed with the minutiae of its time.”

—Karen Leeder, *TLS*

November 1989. The Berlin Wall has just fallen when Inge and Walter, following a secret dream they’ve harbored all their lives, set out from East Germany for life in the West.

Unbeknownst to them, Carl, their son, refuses to keep watch over the family home and instead heads to Berlin, where he lives in his father’s car until he is taken in by a group of squatters. Led by a man they call “the shepherd” and his goat, the pack of squatters sets up the first alternative bar in East Berlin and are involved in guerrilla occupations. And it’s with them that Carl, trained as a bricklayer, finds himself an initiate of anarchy, love, and, above all, poetry.

A bestseller in Germany, *Star 111*, musical and incantatory, tells of the search for an authentic existence and also of a family exploded by political change, which must find its way back together.

**Lutz Seiler** is a German poet, novelist, and essayist. Born in Gera, Thuringia, he grew up in East Germany and began his literary career as a poet after the fall of the Berlin Wall. He was awarded the 2023 Georg Büchner Prize, the most important literary award in Germany. He lives near Berlin and in Stockholm. **Tess Lewis** is a translator from French and German. Her translations include works by Peter Handke, Philippe Jaccottet, and Christine Angot, and a collection of essays by Walter Benjamin for NYRB Classics. She is a 2015 Guggenheim Fellow and a 2022 Berlin Prize Fellow at the American Academy in Berlin. She lives in the New York City metropolitan area.

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## THE PICTURE NOT TAKEN ON LIFE AND PHOTOGRAPHY

BENJAMIN SWETT

In an age when most of us carry a device seemingly capable of freeze-framing the world, the award-winning photographer and author Benjamin Swett writes with refreshing clarity on the way of the true photographer. *The Picture Not Taken* combines cultural criticism with personal revelation to examine how the lived experience of photography can endow the mundane with meaning while bringing attention to the beauty of both the natural world and the world we build.

Having photographed trees in Manhattan, Shaker dwellings, and the landscapes of upstate New York, Swett brings an ecological sensitivity to these expansive and profound meditations on how to document the world around us. Accompanied by nearly three dozen black-and-white photographs and illustrations, the essays in *The Picture Not Taken* take us from the meatpacking plants of Chicago at the turn of the last century to Coney Island to early 1980s Madrid. By turns literary criticism, art history, and memoir, these essays uncover truths about a life spent in pursuit of art.

In essays such as “The Picture Not Taken,” “The Beauty of the Camera,” and “My Father’s Green Album,” Swett gives us a picture of how photography and family interact. In “What I Wanted to Tell You About the Wind” we see photography’s importance in understanding our place in larger environmental and social systems, and in “VR” and “Some Observations in the Galapagos” Swett challenges us to think through problems of perception and knowing central to the experience of photography, looking both to the past and into the future for answers.

**Benjamin Swett** is a photographer and writer whose book *New York City of Trees* won the 2013 New York City Book Award for Photography. He teaches at City College in Manhattan and divides his time between the Hudson Valley and New York City.



## MALAPARTE A BIOGRAPHY

MAURIZIO SERRA

A new translation from the Italian by  
Stephen Twilley

Curzio Suckert—best known by his pen name Curzio Malaparte—was not only a literary master but one of the mystery men of twentieth-century letters. The son of a cosmopolitan German businessman and an Italian mother, Malaparte led a life that was intimately entwined from start to finish with the twentieth century’s troubled history, and only recently has it become possible to begin to separate fact from the fictions with which he continually surrounded himself.

The diplomat and novelist Maurizio Serra tells the story of a precocious child who hurried to enlist in the French army and endured the horrors of trench warfare in World War I. Taking up the pen of the journalist in the interwar years, Malaparte both allied himself and fell out with Mussolini, writing his provocative bestseller *Coup d’État: The Technique of Revolution* to popularize the lessons of the Bolshevik revolution and the fascist March on Rome before being sent into exile in provincial Italy. During World War II, Malaparte reported from the eastern front, joined forces with the occupying Allies after Mussolini’s fall, and secretly wrote the first of his two masterpieces, *Kaputt*, a record of wartime enormities and atrocities that is as stylish as it is hellish. With *The Skin*, a black comedy about the US Army in Naples, Malaparte cemented a reputation for daring and disturbing originality. A polymath and shape-shifter—fascist, communist, a converted Catholic on his deathbed—a self-mythologizer moving between society salons, the corridors of power, and the front lines, Malaparte is a complex and fascinating subject.

Malaparte’s *Kaputt*, *The Skin*, *The Kremlin Ball*, and *The Diary of a Foreigner in Paris* are published in the NYRB Classics series.

**Maurizio Serra** is an Italian writer and diplomat who has served as the Italian ambassador to UNESCO. He lives in Paris. **Stephen Twilley**’s translations for NYRB Classics are Giuseppe Tomasi di Lampedusa’s *The Professor and the Siren* and Curzio Malaparte’s *Diary of a Foreigner in Paris*. He lives in Chicago.

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On sale: November 19, 2024



## GRANNY CLOUD FARNOOSH FATHI

“Poetry too radically rambunctious, too linguistically lubricious to be defined by even her, let alone by this admirer who can, however, declare enthusiastically that she deserves as wide an audience as possible.” —Stephen Yenser

“This book is the Tower of Babel for our generation!” —Darcie Dennigan

“These are horological poems. They appeal to life’s cycles...to Farnoosh’s own greatness.” —Corina Copp

In *Granny Cloud*, Farnoosh Fathi presents poetry as the pursuit of one’s highest attention, of freedom in formlessness, and of joy in surrender. She renews our faith in the lyric imagination through wild headstands and handsprings of impishly erotic language.

The title of her book links to both the progressive cloud-based educational program in India and the “grandmaternal mind” in Zen Buddhism—a mind that is tender, equanimous, and free to be absorbed by everything one encounters.

**Farnoosh Fathi** is the author of the poetry collection *Great Guns*; the editor of *Joan Murray: Drafts, Fragments, and Poems*, published by NYRB Poets; and the founder of the Young Artists Language and Devotion Alliance (YALDA). She lives in upstate New York.

**NYRB/POETS**

NYRB Poets • Poetry • Paperback • 128 pages • 4½ x 7

**9781681378596 • \$16.00 us / \$22.00 CAN**

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**On sale: September 24, 2024**



## AT THE LOUVRE POEMS BY 100 CONTEMPORARY WORLD POETS THE LOUVRE MUSEUM

Of the world’s great museums, the Louvre is the most encompassing, a sumptuous collection that includes not only some of the most celebrated works of art of all time but fascinating, perplexing, splendid, and beautiful objects of every kind, housed in a building, itself monumental, that was once the seat of the kings of France. In the grand corridors and multiplying back rooms of the Louvre, works that reveal the history of the world and the history of art and the history of how we look and think about art and its place in our lives challenge and delight us at every corner. Few other public spaces are at once so haunted and so alive.

A unique collaboration between New York Review Books and the Louvre Museum, *At the Louvre* presents a hundred poems, newly commissioned exclusively for this volume, by a hundred of the world’s most vibrant poets. They write about works from the museum’s collection. They write about the museum and its history. They write what they see and feel, and together they take us on a tour of the museum and its galleries like no other, one that is an irresistible feast for the ear and mind and eye.

Some of the poets included in *At the Louvre* are Simon Armitage, Barbara Chase-Riboud, Hélène Dorion, Jon Fosse, Fanny Howe, Kenneth Goldsmith, Lisette Lombé, Tedi López Mills, Precious Okoyomon, Charles Pennequin, Blandine Rinkel, Yomi Šode, Krisztina Tóth, Jan Wagner, and Elizabeth Willis.

The **Louvre Museum** is located in Paris, France, in a former royal residence for a succession of French kings. Established as a museum in 1793, the Louvre houses many of the Western canon’s most distinguished works of art and is one of the most recognizable museums in the world.

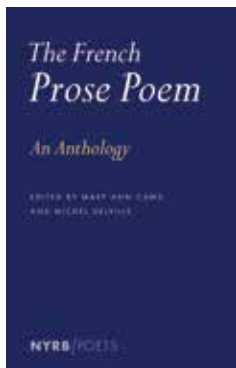
**NYRB/POETS**

NYRB Poets • Poetry • Paperback with French flaps • 224 pages • 4½ x 7

**9781681379012 • \$25.00 us / \$34.00 CAN**

Available as an eBook: 9781681379029

**On sale: November 12, 2024**



## THE FRENCH PROSE POEM AN ANTHOLOGY

Edited and with an introduction by  
Mary Ann Caws and Michel Delville

For decades, the prose poem has variously delighted, confounded, and incensed readers and critics. Until recent years, it had been confined to the margins of literary history as a rather disturbing and elusive oddity. All this is changing.

The prose poem, which has long been neglected and underrepresented in mainstream and experimental publications alike, is growing in popularity in the world of contemporary poetry. It is more widely available than ever before, thanks to the joint efforts of an ever-increasing number of imaginative writers, publishers, and editors. And still, this volume is the first anthology of the French prose poem to see the light of day in the English-speaking world.

*The French Prose Poem* gathers a wide range of poets practicing what Michael Riffaterre memorably called “the literary genre with an oxymoron for a name,” from the prose poem’s official “inventors”—Aloysius Bertrand and Charles Baudelaire—to a younger generation of poets from all over the French-speaking world. The poems in this bilingual collection have been rendered into English by some of the finest translators of French literature, including John Ashbery, Mark Polizzotti, Richard Sieburth, Rosmarie Waldrop, and many others.

**Mary Ann Caws** is a scholar of English, French, and comparative literature and serves as a distinguished professor emerita at the graduate school of the City University of New York. She is an Officier of l’Ordre des Palmes académiques and Chevalier of l’Ordre des Arts et des Lettres, and a former Trustee of the Alliance Française. She has translated numerous works from the French and is the editor of *Pierre Reverdy*, also available from NYRB Poets. She lives in New York City. **Michel Delville** is a Belgian musician, writer, and critic. He teaches English and American literature at the University of Liège, where he also directs the Interdisciplinary Center for Applied Poetics. His awards and distinctions include the 1998 SAMLA Studies Book Award, the Choice Outstanding Academic Title Award, and the Prix Léon Guérin.

**NYRB/POETS**

NYRB Poets • Poetry • Paperback • 288 pages • 4½ x 7

**9781681377322 • \$20.00 us / \$26.00 CAN**

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**On sale: January 7, 2025**



## HARD LABOR CESARE PAVESE

Translated from the Italian by  
William Arrowsmith

Introduction by Ted Olson

“This Pavese translation, which I’ve just read, is a wonderful piece of work—the final effect of the ‘plainness’ is brilliancy. *This* is how writers in our ever-worsening world should write.” —Saul Bellow

Cesare Pavese’s 1936 collection of poems, *Hard Labor*, a series of vignettes of small town and rural life written in political exile, is one of the most astonishing and powerful books of twentieth-century poetry. William Arrowsmith’s translations capture the spirit and complex vitality of Pavese’s voice.

This bilingual edition also contains a thorough introduction to Pavese’s work, notes to individual poems, and two critical essays that he wrote about *Hard Labor*, the book by which he hoped to be remembered. “*Hard Labor*,” he once declared, “is a book that might have saved a generation.”

**Cesare Pavese** (1908–1950) was born on his family’s vacation farm outside of Turin in northern Italy. After publishing *Hard Labor* in 1936, he turned to writing novels and short stories. He won the 1950 Strega Prize for fiction, Italy’s most prestigious award, for *The Moon and the Bonfires* (available as an NYRB Classic). Later the same year, after a brief affair with an American actress, he committed suicide. Pavese’s posthumous publications include his celebrated diaries, essays on American literature, and a second collection of poems, entitled *Verrà la morte e avrà i tuoi occhi* (Death Will Come and Will Have Your Eyes). NYRB Classics also publishes *The Selected Works of Cesare Pavese*. **William Arrowsmith** (1924–1992) was an American scholar recognized for his translations of classical and contemporary works, including the plays of Aristophanes and Euripides, and the poetry of Eugenio Montale and Cesare Pavese. **Ted Olson** is a nine-time Grammy-nominated music historian who has coproduced numerous documentary albums of traditional Appalachian music. He teaches at East Tennessee State University.

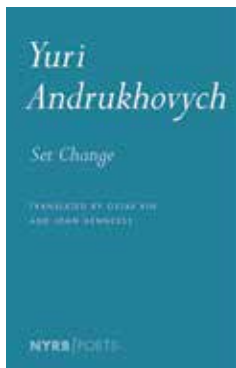
**NYRB/POETS**

NYRB Poets • Poetry • Paperback • 160 pages • 5¾ x 8¼

**9781681378787 • \$18.00 us / \$24.00 CAN**

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**On sale: November 19, 2024**



## SET CHANGE SELECTED POEMS

YURI ANDRUKHOVYCH

A new translation from the Ukrainian by  
Ostap Kin and John Hennessy

Yuri Andrukhovych, one of the most significant voices in contemporary Ukrainian literature, began his career as a poet, producing three collections and two separately published poem cycles in the late Soviet and early post-Soviet period, a time of great political change and artistic revolution. *Set Change* presents for the first time in English comprehensive selections from all three collections and both cycles. In modern Ukrainian letters, Andrukhovych occupies a position similar to the literary giant Nikolai Gogol. The poems showcase his prolonged quest for a representation of—and response to—the region’s history of violence. In this quest he explores various settings and themes of geography, investigates the shifting borders of eastern Europe, and invokes a gamut of myths and fantastical elements set in the territory of present-day Ukraine.

The cornerstone of his poems is a deep fascination with the idea of the city. Andrukhovych’s vivid descriptions lend themselves to his investigations of the carnivalesque and the grotesque, two of the city’s most significant aspects. His deep interest in the baroque, his obsession with verbal play and irony, the elegiac mode, the many hidden as well as overt allusions to other literary works and writers, and his need for textual experimentation are the elements that make his poems arresting, timely, and perpetually fascinating.

**Yuri Andrukhovych** is a Ukrainian novelist, poet, and essayist. Widely regarded as one of the most important figures in contemporary Ukrainian literature, he is the recipient of the 2014 Hannah Arendt Prize and the 2016 Goethe Medal. He lives in Ukraine. **Ostap Kin** is a translator of Ukrainian poetry. He lives in Brooklyn, New York. **John Hennessy** is a poetry editor at *The Common* and the author of two poetry collections, *Bridge and Tunnel* and *Coney Island Pilgrims*. His fiction, poetry, and essays have appeared in *The Best American Poetry 2013*, *Believer*, *Harvard Review*, and *HuffPost*. He teaches at the University of Massachusetts, Amherst.

**NYRB/POETS**

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**On sale: December 10, 2024**



## THE TEN THOUSAND LEAVES POEMS FROM THE MAN'YŌSHŪ

Translated from the Japanese and  
with an introduction by Ian Hideo Levy

The first and greatest anthology of classical Japanese poetry, the *Man'yōshū* is considered, along with *The Tale of Genji*, to be one of the most important works in classical Japanese literature. In Japanese the title means “Anthology of Ten Thousand Leaves,” the “anthology of anthologies” from the first flowering of an artistic and literary sensibility in Japan during the Asuka and Nara periods—the seventh and eighth centuries. Exhibiting an astonishing variety, the poems range from the grand animistic rhetoric of the laments for the imperial family to the stark and curiously modern “Dialogue of the Destitute,” from the elegant banquet verse of aristocrats to the “poems of the frontier guardsmen.” As its name suggests, *The Ten Thousand Leaves* represents a culling of what was considered the best from an epoch of cultural and literary innovation perhaps unparalleled in Japanese history.

This edition incorporates books one through five of the twenty that make up the original *Man'yōshū* and includes an introduction by the translator, Ian Hideo Levy, that provides a general historical and cultural background for this monumental work.

**Ian Hideo Levy** is an American-born Japanese-language author who became the first foreigner to win the Noma Literary Prize in 1992. He was awarded the 2007 Japan Foundation Special Prize for introducing Japanese literature to a foreign audience and the Yomiuri Prize for Literature in 2017. He lives in Japan.

**NYRB/POETS**

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## FIRE

GEORGE R. STEWART

Introduction by Emma Rothschild

“George R. Stewart’s ecofictions forecasted today’s calamities.”  
—Andrew Schenker, *The Baffler*

Spitcat, a raging forest fire in the Sierra Nevada of California, had a lifespan of merely eleven days, “yet its effects could be reckoned ahead in centuries.” So writes George R. Stewart in this engrossing novel of a fire started by lightning in the dry heat of September, and fanned out of control by unexpected winds. The book begins with the origins of the fire—smoldering quietly at first, unnoticed, then suddenly bursting into a terrifying inferno, devouring trees and animals over acre after acre and leaving nothing but desolation in its wake. Firefighters and lookouts, forest rangers and smoke jumpers, as well as animals in the forest, many of them the bewildered victims of the blaze, and all the varied trees and bushes there are characters of this realistic story.

**George R. Stewart** (1895–1980) was born in Pennsylvania and educated at Princeton. He received his PhD in English literature from Columbia University in 1922 and joined the English faculty at the University of California, Berkeley, in 1924. He was a sociologist, toponymist, and founding member of the American Name Society, and the author of more than twenty books, including *Storm* and *Names on the Land*, both available in the NYRB Classics series. **Emma Rothschild** is a British economic historian and the author of several books on economic history, including *The Inner Life of Empires: An Eighteenth-Century History* and *Economic Sentiments: Adam Smith, Condorcet, and the Enlightenment*. She is the director of the Joint Center for History and Economics at Harvard, where she also teaches.



## THE UNCOLLECTED STORIES OF MAVIS GALLANT

Edited and with an introduction by  
Garth Risk Hallberg

**An NYRB Classics Original**

“Line by line, word by word, no one writes with more compression than Gallant. Great short stories are sometimes said to be as rich and as full as novels, but hers are as rich and full as encyclopedias.” —Francine Prose, *The New Yorker*

The immensity of Mavis Gallant’s achievement still seems insufficiently recognized. Alice Munro’s Nobel Prize notwithstanding, Gallant may in fact have been the best pure storyteller since the early-1950s prime of John Cheever, Eudora Welty, and Flannery O’Connor, and even in such august company, Gallant’s stories are sui generis. They do something different than perfecting the tradition or stretching the boundaries of what the form can do. For all their expansiveness, her stories constitute a striking and almost avant-garde reduction: Reading her work feels like discovering something about what a short story really *is* and *isn’t*—about what is necessary, and what is sufficient.

*The Uncollected Stories of Mavis Gallant* includes more than thirty stories never before collected in one volume, including “The Accident,” “His Mother,” “An Autobiography,” and “Dédé.” With the publication of this book, all of this modern master’s fiction will be in print.

**Mavis Gallant** (1922–2014) was born in Montreal and worked as a journalist at the *Montreal Standard* before moving to Europe to devote herself to writing fiction. After traveling extensively she settled in Paris, where she lived until her death. *The New Yorker* published 116 of her stories. NYRB Classics has published three collections of Gallant’s stories: *The Cost of Living: The Early and Uncollected Stories of Mavis Gallant*, *Paris Stories*, and *Varieties of Exile*, as well as a volume containing two novels, *A Fairly Good Time* and *Green Water, Green Sky*. **Garth Risk Hallberg** is an American novelist and literary critic. He is the author of the novels *City on Fire* and *The Second Coming*. His critical essays have appeared in *The New York Times Book Review*, *The Guardian*, *The Millions*, and *Slate*. He lives in Montclair, New Jersey.

nyrb CLASSICS

NYRB Classics • Fiction • Paperback • 336 pages • 5 x 8

9781681378473 • \$18.95 us / \$24.95 CAN

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nyrb CLASSICS

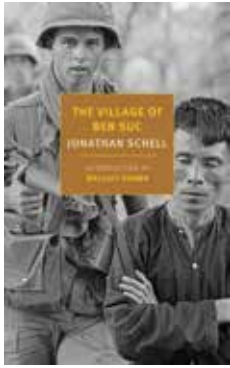
NYRB Classics • Fiction / Short Stories • Paperback • 528 pages • 5 x 8

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On sale: November 12, 2024





## THE VILLAGE OF BEN SUC

JONATHAN SCHELL

Introduction by Wallace Shawn

“Arguably the most important book of reporting from Vietnam.”

—Bill McKibben, *The New Yorker*

Ben Suc was a relatively prosperous farming village thirty miles from Saigon, on the edge of the Iron Triangle, the formidable Vietcong stronghold. It had been “pacified” many times, but because of security leaks no Vietcong were ever captured, and it always reverted to the villagers.

But on January 8, 1967, American forces launched a surprise assault kept secret even from their South Vietnamese allies. The plan was to envelop the village, seal it off, remove its inhabitants, destroy every physical trace, and level the surrounding jungle.

Jonathan Schell accompanied the operation from its beginning to its successful but dismal end, and reported it in depth as he saw it. This time no one slipped away. The story of the bewildering task of separating the Vietcong from ordinary villagers is the dramatic core of *The Village of Ben Suc*.

Here is an overwhelmingly affecting narrative of American skill and good intentions squandered in a cause made hopeless by misunderstanding, resistant traditions, and cultural gaps—not only between the Americans and the villagers, but between the villagers and the Saigon government. Schell’s report is devastating.

**Jonathan Schell** (1943–2014) was an American nonfiction author whose work explored twentieth-century warfare. Best known for his book on the consequences of nuclear weapons, *Fate of the Earth*, he was a nominee for the Pulitzer Prize, the National Book Award, and the National Critics Prize. His work appeared in *The New Yorker* and *The Nation*. **Wallace Shawn** is a writer and actor known for his roles in popular films such as *The Princess Bride*, *Clueless*, the *Toy Story* franchise, and *My Dinner with Andre*, which he cowrote. He lives in New York City.



## THE PORNOGRAPHER

JOHN MCGAHERN

Introduction by Anne Enright

“McGahern writes well, and for the usual reasons: he observes well, hears faithfully, and feels keenly.” —John Updike

*The Pornographer* is the story of a writer down on his luck, not a Dubliner but a resident of Dublin penning far from erotic tales to make ends meet. These tales form a mordant counterpoint to his own, much more complicated existence.

Thirty years old, befogged by alcohol, sensitive yet indifferent to all emotional weather, he meets the slightly older Josephine, a clever, cautiously optimistic magazine editor who soon confesses her love, and though the feeling isn’t mutual (as he makes painfully clear) the affair goes on; Josephine becomes pregnant; and, this being Ireland in the seventies, the piper must be paid.

Not cruel but callous, the pornographer reels through his days, paying regular visits to a beloved aunt from the country who now lies dying in Dublin, and to his publisher, a citified and cynical Polonius who advises him to “be careful not to let life in.” As the days turn into months, he begins to wonder what letting life in might look like. What would it mean, and where would it lead, to do right by others?

First published in 1979, John McGahern’s novel gives voice to the longing and self-loathing of a soul caught between a traditional world he believes he has rejected and a brave new world of advertised freedoms, sexual and otherwise, which offers no guarantee of love.

Called “arguably the most important Irish novelist since Samuel Beckett” by *The Guardian*, **John McGahern** (1934–2006) was a writer and novelist who had an immense influence on contemporary writing both in his home country and abroad. **Anne Enright** is an Irish writer who has published seven novels, including *The Gathering*, which won the 2007 Man Booker Prize. She lives in Dublin.

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## THE STONE DOOR

LEONORA CARRINGTON

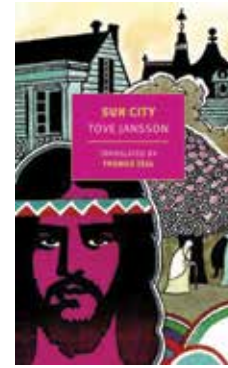
“[Carrington’s] work with its vibrant dehumanized animals, its mythic universality, and mysterious lucidity remains a marvel. She was and remains forever rad.”

—Joy Williams, *Book Post*

*The Stone Door* is an omen, an incantation, and an adventure story rolled into one. Built in layers like a puzzle box, it is the tale of two people, of love and the Zodiac and the Kabbalah, of Transylvania and Mesopotamia converging at the Caucasus, of a mad Hungarian King named Böles Kiliary, and of a woman’s discovery of an initiatory code that leads to a Cyclopean obstacle to love, self, and awareness, and to the great stone door of Kescke and beyond.

Written at the end of World War II but not published until 1977 and long unavailable, *The Stone Door* is at once a celebration of the union of Leonora Carrington and her husband, the Hungarian-born photographer Chiki Weisz, and an argument for the unification of the male and the female as a means of liberating the human race.

**Leonora Carrington** (1917–2011) was born in Lancashire, England, to an industrialist father and an Irish mother. She was raised on fantastical folktales told to her by her Irish nanny at her family’s estate, Crookhey Hall. A renowned artist as well as a writer, she lived the majority of her life in Mexico City, moving in a circle of like-minded artists that included Remedios Varo and Alejandro Jodorowsky. Her surrealistic paintings and sculptures have been shown in galleries and museums all over the world. A novel, *The Hearing Trumpet*; a memoir of madness, *Down Below*; and an illustrated group of stories for children, *The Milk of Dreams*, are all available from New York Review Books.



## SUN CITY

TOVE JANSSON

Translated from the Swedish by Thomas Teal

In works like *The Summer Book* and *The True Deceiver*, as well as in her many short stories, Tove Jansson was drawn again and again to the everyday life of the aged. Not as a group apart but as full-blooded people, with as many jealousies, urges, and joys as any other group. And so it is no wonder that in her travels through America in the 1970s, she became fascinated with what was then a particularly American institution, the retirement home, where older people live in their particular tightly knit world. She describes this world through several of its residents and employees making their way in an America riven by cultural divides and facing the death of its dream, as they confront their own mortality.

**Tove Jansson** (1914–2001) was born in Helsinki, attended art schools in Stockholm and Paris, and upon her return to Finland in the 1940s won acclaim for her paintings and murals. It was in the left-leaning anti-fascist Finnish-Swedish magazine *Garm* where Jansson’s most famous creation, Moomintroll, made his first appearance. She also wrote eleven novels and short-story collections for adults, including *The Summer Book*, *The True Deceiver*, *Fair Play*, and *The Woman Who Borrowed Memories* (all available as NYRB Classics). **Thomas Teal** has translated Tove Jansson’s *The Summer Book*, *The True Deceiver*, and *Fair Play*, for which he was awarded the Bernard Shaw Prize for Translation from the Swedish for 2007 to 2009. He also translated, with Silvester Mazzarella, Jansson’s short-story collection *The Woman Who Borrowed Memories*. He lives in Massachusetts.

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Available as an eBook: 9781681378664

On sale: November 26, 2024



## COMMAND PERFORMANCE

JEAN ECHENOZ

A new translation from the French by  
Mark Polizzotti

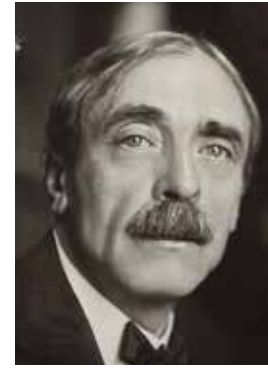
**An NYRB Classics Original**

Gerard Fulmar is a loser. A disgraced former flight attendant, he attempts the métier of private detective, with spectacularly disastrous results, then begins working for an obscure political groupuscule beset by an outsize share of infighting and back-room maneuvering. At first employed as an enforcer, Fulmar is then coopted by one of the party's less savory factions, sinking in deeper and deeper until he finds himself the reluctant assassin of the party's leader—and that's when things really start going downhill. Meanwhile, projectiles crash down from the sky, corpses turn up in perfect health, main characters suffer sudden death, and nothing is as it seems.

In his latest outing, Jean Echenoz, one of France's most respected contemporary writers, toys with the tropes of genre fiction and high literature, displaying the twists of plot and turns of phrase that have become his signature, and that have made him, in the words of *The Washington Post*, "the most distinctive voice of his generation and the master magician of the contemporary French novel."

*Command Performance* has received support for excellence in publication and translation from Albertine Translation, a program created by Villa Albertine.

**Jean Echenoz** has published twelve novels. His novel *Cherokee* was awarded the Prix Médicis in 1983 and *I'm Gone* (*Je m'en vais*) won the Prix Goncourt in 1999. He lives in Paris. **Mark Polizzotti** has translated more than fifty books from the French, including works by Gustave Flaubert, Patrick Modiano, Marguerite Duras, André Breton, and Raymond Roussel. He is the recipient of numerous prizes and the author of eleven books, including *Revolution of the Mind: The Life of André Breton*. His translation of Arthur Rimbaud's *The Drunken Boat* is available from NYRB Poets. He lives in New York City.



## MONSIEUR TESTE

PAUL VALÉRY

A new translation from the French by  
Charlotte Mandell

Introduction by Ryan Ruby

**An NYRB Classics Original**

In 1892, during an intense thunderstorm, the great Symbolist poet Paul Valéry underwent an existential crisis. For the next twenty years, he wrote no poetry, devoting himself instead to the study of philosophy, mathematics, and language—and to the creation of his literary alter ego, Monsieur Teste, who first appeared in the 1896 novella *The Evening with Monsieur Teste*, and about whom Valéry continued to write for the rest of his life.

Middle-aged Monsieur Teste lives on modest speculations on the stock market. He resides in a greenish room smelling of mint, takes a daily stroll with his wife, and would be entirely unremarkable, were it not for the fact that he is a being made up of pure consciousness, a Cartesian creature of pure rationality, intellect, and self-control. Teste is old French for "head," and detached from senses and emotions, Monsieur Teste feels skepticism for all received wisdom, and refuses to hold any opinions of his own. What would such a man make of his own thought processes? And what would he make of human relationships and the world? Monsieur Teste is without a doubt one of the most enigmatic and searching manifestations of the modern imagination.

**Paul Valéry** (1871–1945) was a French poet, essayist, and philosopher. Celebrated for his small output of finely wrought poetry and for his notebooks, published posthumously in 29 volumes, he is regarded as one of the most important writers of the twentieth century. **Charlotte Mandell** is a French literary translator of more than forty books, including Jean Genet's *The Criminal Child* (NYRB Classics; co-translated with Jeffrey Zuckerman) and André Breton and Philippe Soupault's *The Magnetic Fields* (NYRB Poets). She lives in the Hudson Valley. **Ryan Ruby** is the author of *The Zero and the One: A Novel* and a book-length poem, *Context Collapse*. He lives in Berlin, Germany.

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**On sale: December 3, 2024**





## THE BEWITCHED BOURGEOIS FIFTY STORIES

DINO BUZZATI

Edited and in a new translation from the Italian by Lawrence Venuti

**An NYRB Classics Original**

The modern Italian writer Dino Buzzati wrote a huge body of short fiction, several hundred pieces, spanning a forty-year period. They offer a remarkable inventory of fantastic premises and tropes, international in the reach of their geographical settings, at times commenting on Italian issues but usually reflecting the worldwide horrors, catastrophes, and fanaticisms that characterized the twentieth century.

A journalist for much of his life, Buzzati was adept at turning current events into fantasies that depicted social and political nightmares. Here Poe and Kafka meet Rod Serling's *The Twilight Zone*.

Lawrence Venuti presents a retrospective anthology that ranges from Buzzati's first publications to texts written as he was dying of cancer. Buzzati's own book-length selections are sampled, so that previously untranslated stories join new versions of classics like "Seven Floors," an absurdist tale of a patient fatally caught in hospital bureaucracy; "Panic at La Scala," where, fearful of a left-wing revolution, the Milanese bourgeoisie are imprisoned at the opera house; and "Appointment with Einstein," in which the scientist encounters a Black gas station attendant who is the Angel of Death.

Venuti's crisp translations re-create Buzzati's technique of making the fantastic seem frighteningly plausible, establishing unreal worlds that disrupt dominant notions of what is real. *The Bewitched Bourgeois* is a definitive gathering of Buzzati's work in short fiction.

**Dino Buzzati** (1906–1972) was an Italian journalist and writer. A gifted artist as well as writer, he was the author of five novels and numerous short stories, as well as a popular children's book. His novels *The Stronghold*, *A Love Affair*, and *The Singularity*, along with his graphic work *Poem Strip*, are published by NYRB Classics. **Lawrence Venuti**, a professor emeritus of English at Temple University, is a translator from Italian, French, and Catalan, as well as a translation theorist and historian. He lives in New York City.



## THE REST IS SILENCE

AUGUSTO MONTERROSO

A new translation from the Spanish by Aaron Kerner

**An NYRB Classics Original**

The one and only novel by the renowned Guatemalan writer Augusto Monterroso—Latin America's most expansive miniaturist, whose tiny, acid, and bracingly surreal narratives Italo Calvino dubbed "the most beautiful stories in the world"—*The Rest Is Silence* presents the reader with the kaleidoscopic portrait of a provincial Mexican literary critic, one Eduardo Torres, a sort of Don Quixote of the Sunday supplements, whose colossal misreadings are matched only by the scale of his vanity.

Presented in the form of a festschrift for the aging writer, this rollicking metafiction offers up a bouquet of highly unreliable reminiscences by Torres's friends, relations, and servants (their accounts skewed by envy, ignorance, and sheer malice), along with a generous selection of the savant's own comically botched attempts at "criticism."

Monterroso's narrative is a ludicrous dissection of literary self-conceit, a (Groucho) Marxian skewering of the Mexican literary landscape, and perhaps a wry self-portrait by an author who is profoundly sensible of just how high the stakes of the art of criticism really are—and, consequently, of just how far it has to fall.

**Augusto Monterroso** (1921–2003) was a Honduran-born Guatemalan writer. A prominent member of the Latin American Boom generation, he was known for his humorous and ironic short stories. He is the recipient of Spain's Prince of Asturias Award for Literature and the National Literature Award of Guatemala. **Aaron Kerner** completed an MFA at Emerson College and lives in Cambridge, Massachusetts, where he works as an English teacher at the Commonwealth School. He translated Benedetta Craveri's *The Last Libertines* for New York Review Books in 2020.

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Available as an eBook: 9781681378831

On sale: December 3, 2024



## THE SUICIDES

ANTONIO DI BENEDETTO

A new translation from the Spanish by  
Esther Allen

**An NYRB Classics Original**

A reporter's boss assigns him to cover three unconnected suicides. The news agency wants to syndicate the story to color magazines, "For the blood, so the red is visible." All he's given to go on are photos of the faces of the dead.

As he starts to investigate, other suicides happen. A female archivist colleague supplies factoids from history, anthropology, biology, and philosophy: suicide by men, women, families, animals; thoughts on suicide from Diogenes, the Tosafists, Hume, Schopenhauer, Durkheim, Mead. A photographer assigned to work with him—also a woman—snaps pictures of the bodies and the family members of the dead, who speak of subterfuge, hypochondria, madness, a secret society, a body exhumed to be mutilated. During one of the interviews, in a widow's tiny apartment, a huge dog hurls himself against a plate-glass window again and again, lunging at the birds outside.

*The Suicides* is the third volume of Antonio Di Benedetto's Trilogy of Expectation, called "one of the culminating moments of twentieth-century narrative fiction in Spanish" by Juan José Saer. Following *Zama* (set during the final decade of the eighteenth century) and *The Silentiary* (set during the 1950s), the trilogy's final work takes place in a provincial city at the end of the 1960s, which is also when it was written and published, as Argentina plummeted toward the Dirty War. Its protagonist, once again, is a man in his early thirties, stymied and in search of an elsewhere.

**Antonio di Benedetto** (1922–1986) began his career as a journalist. In 1953 he published his first book, a collection of short stories. His novels were *Zama*, *The Silentiary*, *The Suicides*, and *Sombras nada más*. He received numerous honors and earned the admiration of the likes of Borges, Cortázar, and Bolaño. **Esther Allen** received the 2017 National Translation Award for her translation of Antonio Di Benedetto's *Zama*. A cofounder of the PEN World Voices Festival in New York City, she teaches at the City University of New York Graduate Center and at Baruch College, where she directs the Sidney Harman Writer-in-Residence Program. She translated *Zama* and *The Silentiary* for NYRB Classics. She lives in New York City.

nyrb CLASSICS

NYRB Classics • Fiction • Paperback • 136 pages • 5 x 8

9781681378862 • \$15.95 us / \$21.95 CAN

Available as an eBook: 9781681378879

**On sale: January 7, 2025**



## WINDS OF THE NIGHT

JOAN SALES

A new translation from the Catalan by  
Peter Bush

**An NYRB Classics Original**

*Winds of the Night* is the follow-up, published almost thirty years later, to Joan Sales's acclaimed masterwork of the Spanish Civil War, *Uncertain Glory*. It describes the shell-shocked wasteland that was postwar Catalonia through the eyes of Cruells, a Republican chaplain who survives the war and completes his theological studies only to lose his faith in a world where it seems all hope has been extinguished.

As Cruells struggles to function as a rural priest, his steps are dogged by ghostly figures from his past, such as Lamonedá, a fascist agent provocateur who now hobnobs with Himmler and misses few opportunities to turn the febrile postwar atmosphere to his financial advantage. Against his wishes, Cruells is drawn into obsessive dialogues about the war in which only lunacy prevails, for Lamonedá seems to hold the key to the whereabouts of an old friend—the mercurial Juli Soleras, whose charisma, for all his betrayals, still holds Cruells in thrall.

An essential coda to the modern classic that is *Uncertain Glory*, *Winds of the Night* is a Beckettian vision of the traumas of combatants and country hidden beneath the rhetoric of the victors.

**Joan Sales** (1912–1983) was a Catalan writer, translator, and publisher. He obtained a law degree in 1932 and was a member of regional anarchist and communist groups. During the Spanish Civil War he fought on the Madrid and Aragonese fronts before going into exile in France in 1939. He moved to Mexico in 1942, returning to Catalonia in 1948, after which he began working as a publisher. *Uncertain Glory*, his crucial testament, was first published in 1956, though a combination of censorship and Sales's tendency toward revision meant that a definitive edition was not available until many years later. **Peter Bush** is an award-winning translator who lives in Oxford, UK. Among his recent translations are Joan Sales's *Uncertain Glory*, Josep Pla's *The Gray Notebook*, and Ramón del Valle-Inclán's *Tyrant Banderas*, all published by NYRB Classics.

nyrb CLASSICS

NYRB Classics • Fiction • Paperback • 256 pages • 5 x 8

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**On sale: November 12, 2024**



## GOAT SONG

### KONSTANTIN VAGINOV

A new translation from the Russian by  
Ainsley Morse and Geoff Cebula

Introduction by Eugene Ostashevsky

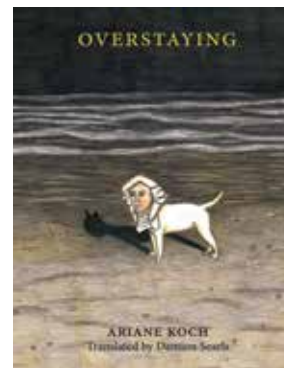
**An NYRB Classics Original**

Konstantin Vaginov was an early and exemplary figure of Soviet modernist writing in all its agonized and glorious contradictions. Born into an educated middle-class family at the turn of the century, Vaginov came of age with the Bolshevik revolution. His novels of the late 1920s and early 1930s are daringly experimental and tragically nostalgic, mourning the irrevocable loss of prerevolutionary intellectual culture with mercilessly ironic prose.

This volume contains two novels. The first, *Goat Song*, is an ironically literal translation of the Greek word “tragedy” (*tragodia*—goat song). It features thinly veiled portraits of Vaginov’s contemporaries, the luminaries and leftovers of the once-flourishing Petersburg, Petrograd, and Leningrad arts community. Echoing Gogol, Dostoyevsky, and Bely, *Goat Song* is both a classic Petersburg city text and its swan song. The second novel, *Works and Days of Wistlin*, follows the nonchalant novelist Wistlin as he unscrupulously mines the lives of his friends and fellow citizens for literary material. His exploitation of human material is a wry commentary on the concurrent efforts to industrialize and collectivize the Soviet economy, at a horrific human cost.

NYRB Classics will also publish Vaginov’s final novels, *Bambociatta* and *Harpagoniana*.

**Konstantin Vaginov** (1899–1934), born in St. Petersburg, served in the Red Army during the Russian Civil War. He was active in Nikolai Gumilev’s Acmeist movement and was a core member of the avant-garde group OBERIU. Inspired in part by his interactions with Mikhail Bakhtin and his intellectual circle, Vaginov wrote four satirical novels before his death in 1934. **Ainsley Morse** is a translator and scholar of Russian and former-Yugoslav literature. She teaches at Dartmouth. **Geoff Cebula** is a translator from Russian to English. He is the author of the novel *Adjunct*, and has published several articles on the avant-garde collective OBERIU. He lives in Indiana. **Eugene Ostashevsky** is a poet and translator. His poetry collections, *The Pirate Who Does Not Know the Value of Pi* and *Feeling Sonnets*, are published in the NYRB Poets series. He translated *The Fire Horse: Children’s Poems by Mayakovsky, Mandelstam, and Kharms*, for the NYRB Kids series.



## OVERSTAYING

### ARIANE KOCH

A new translation from the German by  
Damion Searls

“[A] bizarre and beautiful psychodrama about hospitality, control, and domination . . . Koch’s novel seems to take place half in the ‘real world’ and half in a Leonora Carrington painting . . . Novels like this aren’t about plot, per se, but Koch develops such an engaging offbeat dynamic, and ends each short chapter on such a deliciously provocative flourish—aided by Damion Searls’s supple translation—that you race through, desperate to find out the next small act of cruelty or indignity.”

—Luke Kennard, *The Telegraph*

Winner of the Aspekte Prize, the most prestigious German prize for debut fiction, Swiss playwright and visual artist Ariane Koch’s *Overstaying* is an absurdist tour de force.

“I don’t see my writing as chronological or classically narrative, but as spatial—a kind of architecture. I keep adding rooms, and readers can take different paths through the rooms,” writes Ariane Koch of *Overstaying*, her anarchically comic debut. Koch’s narrator is an impudent young woman, a contemporary Bartleby living alone in her parents’ old house in the small hometown she hates but can’t bring herself to leave.

When a visitor turns up, promisingly new, she takes him in, and instantly her life revolves around him. Yet it is hard to tell what, exactly, this visitor is. A mooch, a lover, an absence, a presence—possibly a pet? Mostly, he is a set of contradictions, an occasion for Koch’s wild imagination to take readers in brilliant and unexpected directions.

**Ariane Koch** was born in Basel, Switzerland, and studied fine arts and interdisciplinarity. She writes—often in collaboration— theater and performance texts, radio plays, and prose. Her texts have won numerous awards and have been performed in Basel, Berlin, Cairo, Istanbul, and Moscow. *Overstaying* is her debut novel. **Damion Searls** has translated thirty books from German, French, Norwegian, and Dutch, including the novels of Jon Fosse, winner of the 2023 Nobel Prize in Literature. He lives in Minneapolis.

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Dorothy, a publishing project • Fiction • Paperback • 176 pages • 5 ½ x 7

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Available as an eBook: 9781948980203

On sale: September 3, 2024





## TO AFTER THAT (TOAF)

RENEE GLADMAN

Introduction by Danielle Dutton

Originally published in 2008 in the groundbreaking Atelos series, *To After That (TOAF)* introduced a new kind of writing—somewhere between criticism and memoir and philosophy—that Renee Gladman has continued to explore in books like *Calamities* and *My Lesbian Novel*.

*TOAF* is a recuperative song, an effort to give space and life to an abandoned project, but it is also in itself a beautiful meditation on process and distance and duration, and a reminder that time is the subject of any writing.

**Renee Gladman** is a writer and artist preoccupied with crossings, thresholds, and geographies as they play out at the intersections of poetry, prose, drawing, and architecture. She is the author of fourteen published works, including a cycle of novels about the city-state Ravicka and its inhabitants, the Ravickians, all published by Dorothy—*Event Factory*, *The Ravickians*, *Ana Patova Crosses a Bridge*, and *Houses of Ravicka*. She has been awarded fellowships, artist grants, and residencies from the Radcliffe Institute for Advanced Study at Harvard, the Foundation for Contemporary Arts, the Lannan Foundation, and the KW Institute for Contemporary Art (Berlin), and received the 2021 Windham-Campbell Prize in Fiction. She makes her home in New England with the poet-ceremonialist Danielle Vogel. **Danielle Dutton** is a cofounder of Dorothy, a publishing project and the author of several books, including *Attempts at a Life*, *SPRAWL*, *Margaret the First*, and *A Picture Held Us Captive*. Her most recent book is the prose collection *Prairies, Dresses, Art, Other*. She lives in St. Louis, Missouri.



## MY LESBIAN NOVEL

RENEE GLADMAN

*“My Lesbian Novel* represents an arresting, dialogic approach to the philosophy of lesbian and queer narration and a new triumph in Gladman’s ever-innovative body of work.” —John Keene

*“Renee Gladman has always struck me as being a dreamer—she writes that way and the dreaming seems to construct the architecture of the world unfolding before our reading eyes.”* —Eileen Myles

*“Gladman is, easily, one of the most intriguing and important writers of our time.”* —Amina Cain

The narrator of *My Lesbian Novel* is Renee Gladman, an artist and writer who has produced the same acclaimed body of experimental art and prose as the real-life Renee Gladman, and who is now being interviewed by an unnamed interlocutor about a project in process, a seeming departure from her other works: a lesbian romance.

Between reflections on art making and on the genre of lesbian romance—“though aspects of the formula drive me crazy...people who write these stories understand how beautiful women are”—a romance novel of her own takes shape on the page, written alongside the interview, which sometimes skips whole years between questions, so that time and aging become part of the process.

The result is a beautifully orchestrated dialogue between reflection and desire, or clarity and confusion, between the pleasures of form and the pleasures of freedom in the unspooling of sentences over time.



Dorothy, a publishing project • Nonfiction / Literary Criticism / Memoir • Paperback  
80 pages • 5½ x 7 • **9781948980258** • **\$16.95 us / \$22.95 CAN / No UK rights**  
Available as an eBook: 9781948980265

**On sale: September 3, 2024**



Dorothy, a publishing project • Fiction • Paperback • 152 pages • 5½ x 7  
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Available as an eBook: 9781948980241

**On sale: September 3, 2024**



## WHAT WE TALK ABOUT WHEN WE TALK ABOUT CRIME

JENNIFER FLEETWOOD

Over the past few decades, there has been a remarkable rise in the number of people who speak publicly about their experience of crime. These personal accounts used to be confined to private or professional settings—the police station, the courtroom, a helpline, or in a counselor’s office—but today bookshops heave with autobiographies by prisoners, criminals, police, and lawyers; streaming platforms like Netflix and YouTube host hours of interviews with serial killers, deathrow residents, vigilantes, and gang members; true-crime podcasts like *Criminal* often feature episodes focusing entirely on one person’s narrative; and some offenders even live stream their crimes.

In this fascinating new book, British criminologist Jennifer Fleetwood compellingly examines seven high-profile “crimes” which are known to us via a public, first-person account to try to make sense of the social, political, and cultural consequences that this confessional impulse has on our lives. From Howard Marks’s autobiography *Mr. Nice* to Shamima Begum’s 2019 *Times* interview; from the documentary *The Real Mo Farah* to Prince Andrew’s disastrous *Newsnight* interview; from Chanel Miller’s victim impact statement to episodes of *Criminal* and Myra Hindley’s prison letters, Fleetwood invites us to think differently about the abundance of personal stories about crime that circulate in public life.

**Jennifer Fleetwood** is a senior lecturer in criminology at Goldsmiths, University of London. Her research monograph *Drug Mules: Women in the International Cocaine Trade* won the British Society of Criminology Book Award in 2015. She has written for *VICE*, *The Conversation*, and *The Independent*.



## THE PENALTY KICK THE STORY OF A GAME-CHANGER

ROBERT McCRUM

Football, in the 1880s, was a rough and dangerous game. To address the abhorrent state of the sport, William McCrum, an amateur Irish goalkeeper and the author’s great-grandfather, proposed the penalty kick, a new and drastic sanction introduced to the game in 1891. For over a hundred years, this extraordinary phenomenon has not only regulated the conduct of football (also known as soccer) but has also inspired game theories and infiltrated classics of contemporary literature.

An enthralling portrait of a lost age, *The Penalty Kick: The Story of a Game-Changer* is a family history, a social history, and a history of the world’s most popular sport. It considers an extraordinary phenomenon as it examines the penalty kick’s psychological—even philosophical—grip on our imaginations, with its distillation of risk and chance into the penalty shoot-out, an all-or-nothing moment.

**Robert McCrum** is a writer and editor whose most recent book, *Shakespearean*, was published to great acclaim in 2021. Formerly the editor in chief of Faber & Faber, he also served as the literary editor of *The Observer* for more than ten years. He is the author of several books of fiction and nonfiction, including *Wodehouse: A Life*, and a memoir, *My Year Off: Recovering Life After a Stroke*. He lives in London.



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## BLURRY

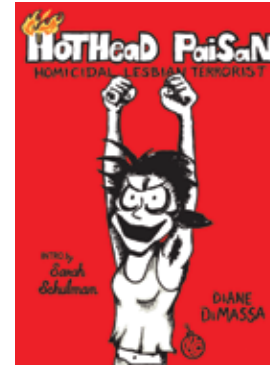
DASH SHAW

A man can't decide between two dress shirts for a wedding. A woman questions the style of her new glasses. A teacher considers quitting teaching. A figure-drawing model considers quitting modeling. A man drives into a fog bank and is unsure how to get home.

From Dash Shaw, the cartoonist of one of the *New York Times* Best Comics of 2021, comes a new graphic novel, *Blurry*.

In *Blurry*, Shaw renders doubts around everyday decisions as startling cliffhangers, presenting the kinds of choices that can make a life expand or contract in equal measure. Drawn in clear lines and washes, he captures the humor and anxiety of life in a one-of-a-kind structure that bends back to a thrilling, lyrical finish. *Blurry* is more evidence that Shaw is one of our greatest contemporary cartoonists.

**Dash Shaw** is the author of several graphic novels, including *Bottomless Belly Button* and *Discipline*, published by New York Review Comics in 2021 and named one of the best graphic novels of that year by *The New York Times*. He has written and directed two animated feature films, the most recent of which, *Cryptozoo*, won the Sundance Film Festival's NEXT Innovator Prize and was nominated for the John Cassavetes Award at the Independent Spirit Awards. He lives in Richmond, Virginia.



## HOTHEAD PAISAN

HOMICIDAL LESBIAN  
TERRORIST

DIANE DIMASSA

Foreword by Sarah Schulman

Interview by Jay Graham

"Hothead is the backlash to the backlash." —Alison Bechdel

Hothead Paisan is an icon of the 1990s lesbian DIY scene, a patron saint of those who wonder if going off the deep end is the only sane response to life in modern America.

Diane DiMassa's *Hothead* starts out in a murderous frenzy—taking out a variety of everyday chauvinists and creeps—but soon deepens into a reflection on oppression, self-destruction, and living it up outside the conservative norms of the '90s. Hothead's rage is sometimes tempered with the help of Thing #2, her defensive inner demon; Roz, her friend who offers Zen wisdom and tough love; and Chicken, her cat and constant companion. Drawn by DiMassa with an energetic line and rich detail, the *Hothead* comics recall the work of both R. Crumb and Julie Doucet.

This collection includes a new interview with DiMassa along with a selection of fan mail and other materials that shed light on *Hothead*'s vast underground following. At last, the most thoughtful homicidal maniac is back in print.

**Diane DiMassa** is an American artist best known for her contributions to the alternative, feminist comic book sphere. She is the creator of the comic-zine *Hothead Paisan: Homicidal Lesbian Terrorist*, and has illustrated books such as Kathy Acker's *Pussycat Fever*, Kate Bornstein's *My Gender Workbook*, and Anne Fausto-Sterling's *Sexing the Body: Gender Politics and the Construction of Sexuality*. She lives in Bridgeport, Connecticut and San Francisco, California. **Sarah Schulman** is a writer, activist, and historian. A recipient of both the Bill Whitehead Award and the Lambda Literary Award, she has published nearly a dozen works of fiction and several books of non-fiction, most recently the oral history *Let the Record Show: A Political History of ACT UP New York, 1987–1993*. She lives in New York City. **Jay Graham** is a writer living in Brooklyn, New York.



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## DISTANT RUPTURES

CF

Edited by Sammy Harkham

Introduction by Gabriel Winslow-Yost

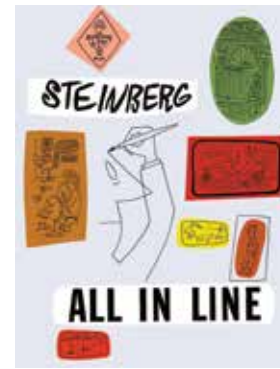
Interview by Rob Goyanes

Pulling from pulp, sci-fi, gag cartoons, fantasy, and thrillers, and populated by goblins, astronauts, magical thieves, and talking owls, CF's comics break apart genres and forms, reassembling them into one-of-a-kind stories that reveal an immense imagination and boundary-pushing talent.

Christopher Forgues (better known as CF) roared into the indie comics scene in the early 2000s, producing some of the most exciting and influential work of the decade. His output was startlingly original and impressively prolific: *Paper Radio*, a collaboration with Ben Jones; the multipart epic *Powr Mastrs*; and the shorter comics and zines now collected for the first time in *Distant Ruptures*. These comics, created using scratchy pencil and brilliant color, smudged Xeroxes, and scraps of notepaper, capture the extraordinary range of CF's work.

Fellow cartoonist Sammy Harkham has gathered the best of them into this new collection, which also includes an introduction by Gabriel Winslow-Yost as well as a new interview with CF. *Distant Ruptures* offers readers their first chance to see the full scope of this remarkable era of CF's comics.

**CF** is a cartoonist, artist, and musician. Born Christopher Forgues in eastern Massachusetts, he is best known for his graphic novel series *Powr Mastrs*. His art has appeared in *Kramers Ergot*, *The Best American Comics*, and *The New York Times*. He lives in Brooklyn, New York. **Sammy Harkham** is a cartoonist and the editor of the influential comics anthology *Kramers Ergot*. His book *Blood of the Virgin* was selected by *The New York Times* as one of the best graphic novels of the year in 2024. He lives in Los Angeles. **Gabriel Winslow-Yost** is a contributing editor at *The New York Review of Books*. He lives in New York City and Providence, Rhode Island. **Rob Goyanes** is a writer and editor whose work has appeared in *Art in America*, *BOMB*, *e-flux journal*, the *Los Angeles Times*, and the *Miami Herald*. He lives in Los Angeles.



## ALL IN LINE

SAUL STEINBERG

Introduction by Liana Finck

Afterword by Iain Topliss

"[Steinberg] showed that literature can be created without using a single sentence."  
—Deborah Solomon, *The New York Times Book Review*

To escape fascist Europe, the artist Saul Steinberg drew his way to America. He made it to New York in 1942, already under contract with *The New Yorker*, but was soon called up to serve in World War II. *All in Line* is a memoir-via-drawing of this key time in his life, when he began to find his line and his way in America.

In cartoons and illustrations for *The New Yorker* and other publications, Steinberg depicted delightful absurdities and quiet moments: a painter sees a long canvas into smaller, sellable portions; a child draws a gigantic face on the sidewalk to the confusion of passersby; a woman alone in her room bends metal hangers into the shapes of faces.

But Steinberg didn't shy away from facing the grim realities of his era. There are withering antifascist cartoons, as well as glimpses of war: skies crowded with bombers, families on the run, army convoys, broken-down jeeps, and smoldering battlefields.

**Saul Steinberg** (1914–1999), famed worldwide for giving graphic definition to the postwar age, had one of the most remarkable careers in American art. While renowned for the covers and drawings that appeared in *The New Yorker* for nearly six decades, he was equally acclaimed for the drawings, paintings, prints, collages, and sculptures he exhibited internationally in galleries and museums. His book *The Labyrinth* was reissued by New York Review Books in 2018. **Liana Finck** is a regular contributor to *The New Yorker* and the author of several books of comics, most recently the graphic memoir *How to Baby: A No-Advice-Given Guide to Motherhood, with Drawings*. She currently teaches English at Barnard College. She lives in New York City. **Iain Topliss** is the author of *The Comic Worlds of Peter Arno*, *William Steig*, *Charles Addams*, and *Saul Steinberg*. He lives in Melbourne, Australia.



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9781681378626 • \$39.95 us / \$53.95 CAN  
On sale: November 19, 2024



## THE BACKWARD DAY

RUTH KRAUSS

Illustrated by  
MARC SIMONT

“For some reason, young children get an absurd kick out of doing things backward, or spelling words backward, or otherwise behaving contrariwise for comic effect... Ruth Krauss’s 1950 picture book, *The Backward Day*... speaks directly to this anarchic impulse... Marc Simont’s appealing drawings reflect... the timeless sweetness of a family joke shared.” —*The Wall Street Journal*

Imagine your whole day lived backward, from beginning to end. When you got up, you’d put on your jacket, then your shirt and pants, and over those your underwear, because after all, backward is backward, and on a backward day backward is the way everything has to be. You’d walk downstairs backward and sit on your chair backward with your back to the table, and when your parents greeted you in the morning you’d say, of course, “Good night.” But how long can a backward day go on? Just long enough for a smart kid to reverse the spell he’s cast on the whole household and return everything to normal.

*The Backward Day*, a delightfully stylish picture book by the Caldecott Prize-winning team of Ruth Krauss and Marc Simont, brings to life a humorous and engaging reversal of ordinary reality that will enchant young children, as well as their parents.

**Ruth Krauss** (1901–1993), a member of the experimental Writers Lab at the Bank Street School in New York City in the 1940s, used humor imaginatively and invented words to create some of the first books for children that highlighted a child’s inner life. She collaborated with some of the greatest illustrators in children’s literature, including Maurice Sendak and her husband, Crockett Johnson. **Marc Simont** (1915–2013) illustrated nearly one hundred books, working with authors such as Margaret Wise Brown, James Thurber, and Marjorie Weinman Sharmat (on the *Nate the Great* series). Simont received the Caldecott Medal for his illustrations to *A Tree Is Nice* by Janice May Udry. He collaborated with Ruth Krauss on *The Backward Day* and *The Happy Day*, a Caldecott Honor Book.

### NYRB KIDS

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On sale: August 13, 2024



## EVERYTHING UNDER A MUSHROOM

RUTH KRAUSS

Illustrated by  
MARGOT TOMES

If children were small enough to fit under a mushroom, what would they do? Everything and anything that’s fun to do!

This delightfully whimsical book about a tiny under-a-mushroom world is full of fanciful goings-on as the little inhabitants let their imaginations soar.

Rhyming words on every page suggest the games they play. They smile and laugh and pretend they are cows. They set up a little town, complete with a pizza stand. They watch the moon come up and pretend they are little stars. They become flowers in a garden who greet a beautiful morning.

It’s all wonderful nonsense, and just the kind of “let’s pretend” fun that appeals to kids. Even the tiniest readers (and listeners) will be enchanted by this very special world.

**Margot Tomes** (1817–1991) was an American artist and illustrator of children’s books. Two books that she illustrated were cited by *The New York Times* as among of the best children’s books of the year: *Jack and the Wonder Beans* in 1977 and *If There Were Dreams to Sell* in 1984. She is also known for illustrating books by Jean Fritz (receiving a Newbery Honor for *Homesick: My Own Story*), Judith St. George, and Aileen Fisher.



### NYRB KIDS

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9781681378442 • \$17.95 us / \$23.95 CAN  
On sale: August 13, 2024



## THE MAN WHO LOST HIS HEAD

CLAIRE HUCHET BISHOP

Illustrated by  
ROBERT McCLOSKEY

“Awakening sans his head, the man at the center of the tale tries to remember where he left it... The solution is as madcap as the rest of the story... but the prose and Caldecott winner McCloskey’s deliciously crisp artwork are evergreen.”

—*Publishers Weekly*

It’s bad news when you wake up in the morning and find you’ve lost your head, especially if it’s a particularly agreeable and handsome head, but there you go, such things happen. In any case, the man who loses his head in *The Man Who Lost His Head* isn’t about to grin (that is, if he could grin) and bear it. No, he’ll make himself a new one, and starting with a pumpkin and moving on to a parsnip and finally picking up a block of wood, he sets about getting it just right. Still, for all his efforts, it somehow isn’t right. It isn’t the head he had before. It turns out that only a brash bold boy can save the man who lost his head from losing it altogether.

Claire Huchet Bishop’s charming parable is illustrated by the great Robert McCloskey.

**Claire Huchet Bishop** (1899–1993) was a librarian, storyteller, critic, and writer. Among the seventeen works of fiction she wrote for children are *The Five Chinese Brothers*, *Twenty and Ten*, and the Newbery Honor books *Pancakes-Paris* and *All Alone*. She also wrote biographies for children and nonfiction works for adults, and served as the children’s book editor at *Commonweal* during the 1930s. **Robert McCloskey** (1914–2003) was born in Ohio and moved east to study art in Boston and New York. He was awarded a prestigious Rome Prize, but World War II made it impossible for him to go to Rome. Renowned as a draftsman, McCloskey provided illustrations for a variety of authors and also wrote and illustrated eight books of his own, including *Blueberries for Sal*, *One Morning in Maine*, and the Caldecott Award winner *Make Way for Ducklings*. McCloskey’s last book, *Burt Dow: Deep-Water Man*, came out in 1963.



## ALICE’S ADVENTURES IN WONDERLAND

LEWIS CARROLL

Illustrated by  
TOVE JANSSON

“A sublime fantasy experience that fuses Carroll’s Wonderland with Jansson’s Moomin Valley.” —*Maria Popova, The Marginalian*

In Tove Jansson, Lewis Carroll’s *Alice’s Adventures in Wonderland* found an illustrator worthy of its enchantment and surreal beauty. Jansson is renowned worldwide for her hugely successful books about the inhabitants of Moomin Valley. What is less well known is that in 1966 she devoted her unique gifts to illustrating Alice’s extraordinary adventures.

Described by *The Times* on its first publication in 1865 as an excellent piece of nonsense, Carroll’s *Alice’s Adventures in Wonderland* has gone on to become one of the most popular books ever written, loved by children and adults alike and translated into over 125 languages.

More than forty years after her interpretation of Carroll’s masterpiece was first enjoyed by Scandinavian readers, Jansson’s beautiful edition of the classic work of children’s literature is once again available in North America.

**Lewis Carroll** (1832–1898) is the pseudonym of Charles Lutwidge Dodgson. He was a mathematics lecturer who in his spare time penned poems, short stories, and children’s tales as well as puzzles and games of logic. He was also a pioneering photographer. **Tove Jansson** (1914–2001) was a novelist, painter, illustrator, and cartoonist. Born in Helsinki, Finland, her books have been translated into more than forty languages. She is most famous for her much-loved Moomin characters. She also wrote eleven novels and short-story collections for adults, including *The Summer Book*, *The True Deceiver*, *Fair Play*, *The Woman Who Borrowed Memories*, and *Sun City* (all available from NYRB Classics).

### NYRB KIDS

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