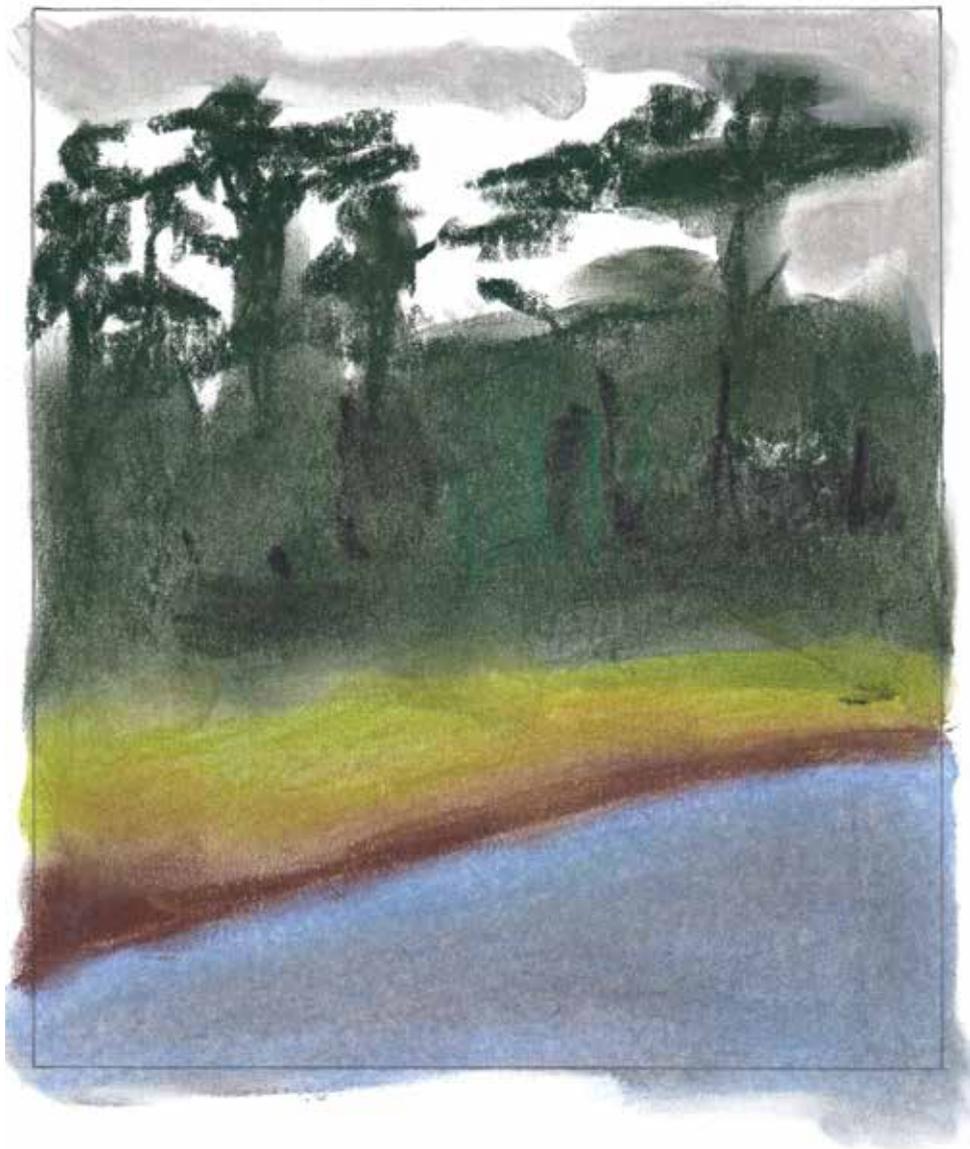


NEW YORK REVIEW BOOKS
SPRING 2024

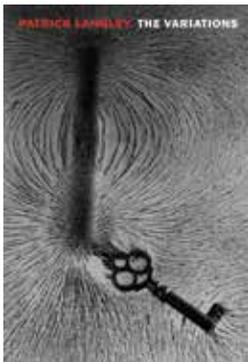


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THE VARIATIONS

PATRICK LANGLEY

“If Hilary Mantel’s *Beyond Black* were written by John Banville channelling M. John Harrison, the result would look something like this. And yet Langley has made something new and unexpected about how the present is, necessarily and always, an echo corridor of the past. Beautifully written, powered by a wonderfully intelligent conceptual dynamo, and deftly sprung with surprises, *The Variations* is an utterly original book about haunting. It is strange, resonant, and, yes, haunting.”

—Neel Mukherjee, author of *The Lives of Others*

“A novel humming with deep emotional truths and pitch-perfect execution. I loved it.”

—Steven Hall, author of *Maxwell’s Demon*

Selda Heddle, a famously reclusive composer, is found dead in a snowy field near her Cornish home. She was educated at Agnes’s Hospice for Acoustically Gifted Children, which for centuries has offered its young wards a grounding in the gift—an inherited ability to tune in to the voices and sounds of the past.

When she dies, Selda’s gift passes down to her grandson Wolf, who must make sense of her legacy and learn to live with the newly unleashed voices in his head. Ambitious and exhilarating, *The Variations* is a novel of startling originality about music and the difficulty—or impossibility—of living with the past.

Patrick Langley is a novelist and art critic. His first novel, *Arkady*, was long-listed for the Royal Society of Literature’s Ondaatje Prize and the Deborah Rogers Foundation Writers Award. He is an editor at *e-flux* and writes about art for *frieze*, *Art Agenda*, and other publications. He lives in London, England.

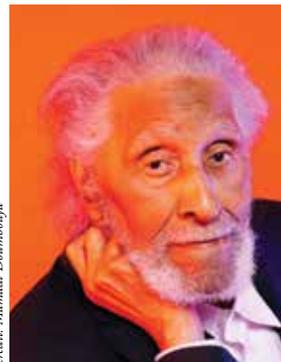
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New York Review Books • Fiction • Paperback • 464 pages • 5¾ x 8½

9781681378398 • \$18.95 us / \$24.95 CAN / No UK rights

Available as an eBook: 9781681378404

On sale: February 6, 2024



credit: Marnadi Darnabunga

THE NOTEBOOKS OF SONNY ROLLINS

Edited and with an introduction by
Sam V.H. Reese

Sonny Rollins is one of the towering masters of American music, a virtuoso of the saxophone and an unequaled improviser whose live performances are legendary and who reshaped modern jazz time over the course of a career lasting more than sixty years. Rollins also maintained a notebook in which he sketched in words and images as he pondered art and life and his own search for meaning. This book provides an unequaled glimpse into the mind and workshop of a musical titan.

In 1959, Rollins famously took a break from performing and recording. He turned to practicing for long hours, often late at night, on the Williamsburg Bridge, and it was then for the first time that he began to turn regularly to his notebooks, which at the time and in the years to come proved for him an indispensable instrument of change in their own right.

Lists of daily chores, rehearsal routines, reflections on particular tours and recordings and a steady stream of notes on diet and health also find their way into the notebooks, as do ruminations on systemic racism and the way nightclub culture degrades jazz musicians. Rollins emphatically resists claims that jazz should be considered solely as an African American art form, protesting the diminishment that is caused to jazz musicians by labeling their work “racial music.”

Carefully selected with an introduction by the Sam V.H. Reese, the book makes a vital and fascinating document of American culture publicly available for the first time.

Sonny Rollins began by playing alto saxophone but soon switched to the instrument that would make his career, the tenor sax. He has recorded with musicians such as Miles Davis, Charlie Parker, and Thelonious Monk; composed a number of jazz standards; and has been honored with the Grammy Lifetime Achievement Award and a National Medal of Arts, among other awards. He lives in upstate New York.

Sam V.H. Reese is a fiction writer, critic, and teacher. His most recent book is *Blue Notes: Jazz, Literature, and Loneliness*. He lives in the UK.

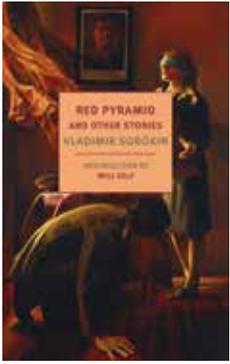
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New York Review Books • Music • Paperback • 144 pages • 5¾ x 8½

9781681378268 • \$17.95 us / \$23.95 CAN

Available as an eBook: 9781681378275

On sale: February 13, 2024



RED PYRAMID AND OTHER STORIES

VLADIMIR SOROKIN

A new translation from the Russian by
Max Lawton

Introduction by Will Self

An NYRB Classics Original

Red Pyramid is a sort of “greatest hits” collection of short stories from Vladimir Sorokin’s career, beginning with juvenilia like “The Pink Tuber,” composed with no expectation of either publication or readership; moving on to scatological conceptual texts like “An Obelisk”; then plunging into the more even-tempered, but still quite uncanny, delights of his post-Soviet work.

Stories like “A Month in Dachau” earn Sorokin his moniker as the “Russian de Sade,” while others, like “Timka,” are shockingly tender—despite their graphic depictions of mass shootings and anal sex.

This collection also contains the infamous “Nastya,” a story about a family cannibalizing its daughter on the eve of the twentieth century, for which Sorokin was nearly put on trial; “Horse Soup,” which was the first translation from the Russian to win an O. Henry Award; as well as stories published in Anglophone magazines such as *The New Yorker*, *n+1*, *Harper’s Magazine*, and *The Baffler* to great acclaim.

Translated by Max Lawton with equal attention to chewiness and pop flair, *Red Pyramid and Other Stories* is introduced brilliantly, brutally, and, as always, unexpectedly by Will Self. *Red Pyramid* is perhaps the best place to begin a dive into Sorokin’s arch detonation of Russian violence.

Vladimir Sorokin is the author of numerous novels, plays, short stories, and film-scripts. His work has been translated throughout the world. NYRB Classics published a translation of his first novel, *The Queue*, in 2008; a translation of *The Ice Trilogy*, a trio of his novels, in 2011; and a translation of his novel *Telluria* in 2022. He lives in Germany. **Will Self** is a journalist, columnist, and author of more than two dozen books of fiction and nonfiction, including eleven novels. His most recent book is the collection *Why Read: Selected Writings 2001–2021*. He lives in the UK.



BLUE LARD

VLADIMIR SOROKIN

A new translation from the Russian and
with an afterword by Max Lawton

An NYRB Classics Original

Vladimir Sorokin’s *Blue Lard* is the most iconic and iconoclastic Russian novel of the last forty years. Thanks in part to its depiction of Stalin and Khrushchev having sex, which inspired a Putinist youth group to throw shredded copies of Sorokin’s books into an enormous toilet erected in front of Moscow’s Bolshoi Theater, *Blue Lard* is the novel that tore him out of the Moscow conceptualist underground and into the headlines.

The book begins in a futuristic laboratory where genetic scientists speak in a Joycean dialect of Russian mixed with Chinese—peppered with ample neologisms—and work to clone famous Russian writers, who are then made to produce texts in the style of their forebears. The goal of this “script-process” is not the texts themselves but the blue lard that collects in the small of their backs as they write.

This substance is to be used to power reactors on the moon—that is, until a sect of devout nationalists breaks in to steal the blue lard, planning to send it back in time to an alternate version of the Soviet Union, one that exists on the margins of a Europe conquered by a longhaired Hitler with the ability to shoot electricity from his hands. What will come of this blue lard? Who will finally make use of its mysterious powers?

Blue Lard is a stylistically acrobatic book, translated by Max Lawton into an English idiom just as bizarre as the Russian original. Evoking both *Pulp Fiction* and the masterpieces of Marquis de Sade, Sorokin’s novel is a brutal, heady trip that annihilates all of its twentieth- (and twenty-first-) century competition in the Russian canon—and that annihilates Russia itself in a resounding act of heavy-metal dissidence.

Max Lawton is a novelist, musician, and translator. He has translated several works by Vladimir Sorokin, including the NYRB Classics edition of *Telluria*. He lives in Los Angeles, California.

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9781681378206 • \$17.95 US / \$23.95 CAN

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On sale: February 20, 2024

nyrb CLASSICS

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

9781681378183 • \$18.95 US / \$24.95 CAN

Available as an eBook: 9781681378190

On sale: February 20, 2024



NYRB Classics is pleased to announce the April 2024 publication of three novels by Amit Chaudhuri.

A Strange and Sublime Address

Afternoon Raag

Freedom Song

Amit Chaudhuri is a novelist, essayist, poet, and musician. A fellow of the Royal Society of Literature, he is the author of more than a dozen books, several of which are available from New York Review Books, including the novels *Friend of My Youth* and *Sojourn*; a work of memoir and music criticism, *Finding the Raga*, winner of the James Tait Black Prize for Biography; and the poetry collection, *Sweet Shop: New and Selected Poems, 1985–2023*. Formerly a professor of contemporary literature at the University of East Anglia, Chaudhuri is now a professor of creative writing and the director of the Centre for the Creative and the Critical at Ashoka University.

Colm Tóibín is the author of ten novels, including *The Magician*, *The Master*, *Brooklyn*, *The Testament of Mary*, and *Nora Webster*, as well as two story collections and several books of criticism. He is the Irene and Sidney B. Silverman Professor of the Humanities at Columbia University and has been named as the Laureate for Irish Fiction for 2022–2024 by the Arts Council of Ireland. Three times short-listed for the Booker Prize, Tóibín lives in Dublin and New York City.

James Wood has been a staff writer and book critic at *The New Yorker* since 2007. In 2009, he won the National Magazine Award for reviews and criticism. The author of several books of essays and two novels, he is a professor of the practice of literary criticism at Harvard University.

Wendy Doniger is the Mircea Eliade Distinguished Service Professor Emerita of the History of Religions at the University of Chicago. She is the author of more than forty books and among her translations from Sanskrit are three titles from Penguin Classics. Her most recent book is *Winged Stallions and Wicked Mares: Horses in Indian Myth and History*.

A STRANGE AND SUBLIME ADDRESS

Introduction by Colm Tóibín

Ten-year-old Sandeep visits, along with his mother, his maternal uncle's house in Calcutta for his summer vacation, and a year and a half later visits it again. Here, in Calcutta, he plunges into a life quite different from the one he has in Bombay, where he is growing up; and his imagination transforms and is transformed by the family, a city, the spaces of a house, the Bengali language, mortality, and the enduring allure of the everyday.

NYRB Classics • Fiction • Paperback • 136 pages • 5 x 8
9781681378084 • \$15.95 us / \$21.95 CAN / No UK rights
 Available as an eBook: 9781681378091
On sale: April 9, 2024

AFTERNOON RAAG

Introduction by James Wood

A young man arrives in Oxford and finds himself involved in relationships with two women, neither of which is destined for fulfillment. Interspersed between glimpses of students' lives and friendships are fragmentary memories of the narrator's parents, the death of his music teacher, and the world of North Indian classical music itself.

NYRB Classics • Fiction • Paperback • 144 pages • 5 x 8
9781681378046 • \$15.95 us / \$21.95 CAN / No UK rights
 Available as an eBook: 9781681378053
On sale: April 9, 2024

FREEDOM SONG

Introduction by Wendy Doniger

Freedom Song, set in Calcutta in 1993, is about the city and two families who live there. The first consists of a couple, Khuku and her husband, Shib; their son has been living in America for a few years. Khuku's old friend Mini is visiting them while she recuperates from arthritis. Khuku and Mini spend their time talking about family, friends, health, and, occasionally, Muslims and the Babri Masjid.

Not far away, on Ishwar Chandra Vidyasagar Road, lives the second family: Khuku's brother Bhola, his wife, their son Bhaskar and daughter, Piyu; a second son, Manik, has gone to live in Germany. Bhaskar, much to the consternation of the family, has recently joined the Indian Communist Party and not only sells the party newspaper *Ganashakti* (People's Power) but has become active in street theater.

NYRB Classics • Fiction • Paperback • 200 pages • 5 x 8
9781681378060 • \$16.95 us / \$22.95 CAN / No UK rights
 Available as an eBook: 9781681378077
On sale: April 9, 2024



A CHANCE MEETING

RACHEL COHEN

Introduction by Vijay Seshadri

With a new foreword by the author

“Strange, beautiful and unclassifiable.” —John Banville, *The Guardian*

“They met in ordinary ways,” writes Rachel Cohen, “a careful arrangement after long admiration, a friend’s casual introduction, or because they both just happened to be standing near the drinks. . . . They talked to each other for a few hours or for forty years, and later it seemed to them impossible that they could have missed each other.”

Each chapter of this inventive consideration of American culture evokes an actual meeting between two historical figures. In 1854, Henry James, as a boy, goes with his father to have a daguerreotype made by Mathew Brady and is captured in a moment of self-consciousness about being American. Brady returns to photograph Walt Whitman and, later, Ulysses S. Grant. Henry James begins a lasting friendship with William Dean Howells, and also meets Sarah Orne Jewett. Mark Twain publishes Grant’s memoirs; W.E.B. Du Bois and his professor William James visit the young Helen Keller; and Edward Steichen and Alfred Stieglitz argue about photography.

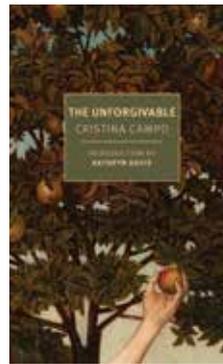
Later, Carl Van Vechten and Gertrude Stein, who was also a student of William James’s, attend a performance of *The Rite of Spring*; Hart Crane goes out on the town with Charlie Chaplin; Langston Hughes and Zora Neale Hurston write a play together; Elizabeth Bishop takes Marianne Moore, who was photographed by both Van Vechten and Richard Avedon, to the circus; Avedon and James Baldwin collaborate on a book; John Cage and Marcel Duchamp play chess; and Norman Mailer and Robert Lowell march on the Pentagon in the Vietnam War demonstration of 1967.

Rachel Cohen’s most recent book is *Austen Years: A Memoir in Five Novels*. Her essays have appeared in *The New Yorker*, the *London Review of Books*, and *The New York Times*, among other publications. She teaches at the University of Chicago. **Vijay Seshadri** is the author of five books of poetry, including the Pulitzer Prize winner *3 Sections*. He lives in Brooklyn.

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Available as an eBook: 9781681378114

On sale: March 19, 2024



THE UNFORGIVABLE

CRISTINA CAMPO

A new translation from the Italian by
Alex Andriese

Introduction by Kathryn Davis

An NYRB Classics Original

Cristina Campo was one of the most distinctive European essayists of the twentieth century. Although well known to readers in Italy and abroad—including Alejandra Pizarnik, with whom she had a long correspondence—Campo was a devout perfectionist, disdainful of the literary limelight, and published only two short books of prose in her lifetime: *Fairy Tale and Mystery* (1962) and *The Flute and the Carpet* (1971).

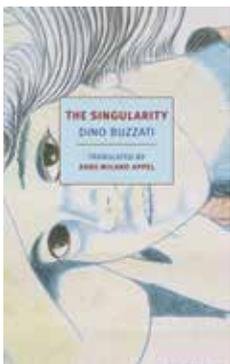
The Unforgivable collects both of these books, along with several of her essays on writers (Simone Weil, John Donne, Katherine Mansfield, Shakespeare) and an autobiographical short story—offering readers of English the first full-length portrait of an unforgettable stylist whose interests encompass both the canonical and the esoteric: from *Doctor Zhivago* to flying carpets, from the intricacies of sprezzatura to the theophagic history of the Latin liturgy. No matter what her subject, Campo is as stylish as she is self-effacing—as one might expect of a writer who once said of herself, “I have written little and would like to have written less.”

Cristina Campo (1923–1977) was born with a congenital heart malformation that forced her into a reclusion enlivened by her reading. After World War II, she moved to Rome, where she became acquainted with Eugenio Montale and Curzio Malaparte, among others, and translated such writers as Simone Weil and Virginia Woolf. In the 1960s Campo became more fervent in her Catholic faith. Her heart continued to cause her serious trouble throughout her life. She died at the age of fifty-three. **Alex Andriese** has translated several works from Italian and French and is an associate editor at New York Review Books. He lives in the Netherlands. **Kathryn Davis** is the author of eight novels, most recently *The Silk Road*, and a memoir, *Aurelia Aurélia*. She is the senior fiction writer on the faculty of the writing program at Washington University.

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9781681378022 • **\$17.95 US / \$23.95 CAN**
Available as an eBook: 9781681378039

On sale: February 6, 2024



THE SINGULARITY

DINO BUZZATI

A new translation from the Italian by
Anne Milano Appel

An NYRB Classics Original

At the beginning of Dino Buzzati's *The Singularity*, Ermanno Ismani, an unassuming university professor, is summoned by the minister of defense to accept a two-year, top-secret mission at a mysterious research center, isolated from the world among forests, plunging cliffs, and mountains. What's he supposed to do there? Not clear. How long will he be there? No saying.

Still, Ismani takes the mystifying job and, accompanied by his no-nonsense wife, Elisa, heads to the so-called Experimental Camp of Military Zone 36, wondering whether, in the midst of the Cold War, it's some sort of nuclear project he's been assigned to. But no, the colleagues the couple meets on arrival assure them, it's nothing like that. It's much, much more powerful.

At the center of the research complex is a strange, shining, at times murmurous white wall. Behind it, a deep gorge drops away, full of wires and radio towers and mobile sensors and a host of eccentric structures. A question begins to dawn: Could this be the shape of consciousness itself? And if so, whose?

Buzzati's novella of 1960, a pioneering work of Italian science fiction, is published here in a brisk new translation by Anne Milano Appel. In it, Buzzati explores his favorite themes of love and longing while offering a startlingly prescient parable of artificial intelligence.

Dino Buzzati (1906–1972) was an Italian journalist, artist, and author. A gifted artist as well as writer, he was the author of five novels, two of which, *The Stronghold* and *A Love Affair*, are available from NYRB Classics along with a comic book, *Poem Strip*. **Anne Milano Appel** has translated nearly four dozen books from Italian into English, including Giovanni Arpino's *Scent of a Woman*; Pope Francis's *God Is Young*; Claudio Magris's *Blindly*; and, most recently, Claudia Petrucci's *The Performance*. She lives in the Bay Area.

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NYRB Classics • Fiction / Science Fiction • Paperback • 160 pages • 5 x 8

9781681378008 • \$16.95 us / \$22.95 CAN

Available as an eBook: 9781681378015

On sale: May 7, 2024



THE THIEF

GEORGES DARIEN

A new translation from the French by
Jacques Houis

Afterword by André Breton

An NYRB Classics Original

The Thief is a picture of the sleazy underbelly of the Belle Époque, a broadside fired against the corruptions of power and privilege. Written by the anarchist activist Georges Darien (a pseudonym that can be translated as “Lord Nothing”), it found almost no readers when it came out at the end of the nineteenth century, though Alfred Jarry embraced it as one of his favorite books. Over the years, however, this picaresque masterpiece has found a growing number of admirers. It is a book of wild, comic, profane energy that anticipates Céline's *Journey to the End of Night*.

Georges Randal is the titular thief, a young Frenchman of good family who, having been deprived of his inheritance by a conniving uncle, takes to a life of crime. Moving between London, Brussels, and Paris, in a world of hookers, drifters and grifters, revolutionaries and politicians, bankers and thieves, he is in a position to reveal modern society in all its teeming corruption. The thief is no hero. Like everyone else in this decadent society, he is a trafficker and exploiter—and a wounded soul. At least, however, he has the courage of his disaffection, his fury warmed by self-hatred. And he does seem a somewhat distant cousin of Robin Hood, targeting the wealthy and helping the needy when the opportunity arises.

After more than a hundred years, Darien's vision of our fallen modern world—the inhuman comedy he proposed to set beside Balzac's human one—seems especially pertinent to our current Gilded Age. Jacques Houis's new translation is the first ever into English.

Georges Darien (1862–1921) was a writer and noted anarchist. His novels have served as the source material for several films, including Louis Malle's *The Thief of Paris*, adapted from *The Thief*. **Jacques Houis** is a translator, writer, and editor. **André Breton** (1896–1966) was a writer and cofounder of the French surrealist movement. He is the co-author, with Philippe Soupault, of *The Magnetic Fields*, published by NYRB Poets.

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NYRB Classics • Fiction • Paperback • 400 pages • 5 x 8

9781681378121 • \$19.95 us / \$25.95 CAN

Available as an eBook: 9781681378138

On sale: June 25, 2024



GINSTER

SIEGFRIED KRACAUER

A new translation from the German by
Carl Skoggard

Introduction by Johannes von Moltke

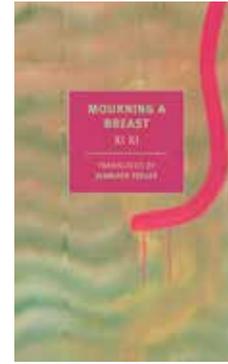
An NYRB Classics Original

Siegfried Kracauer's *Ginster* is the great World War I novel you've never heard of. Here, the sheer horrors are kept offstage, as in a Greek tragedy, and merely reported from time to time. The setting is the German home front. Its Chaplinesque antihero—Ginster—spends the war gumming up the German war machine as he maneuvers to stay out of its clutches and save his own skin.

Which he does. However, there is a deeper struggle going on between Ginster's dreamy self-absorption and the pitiless organization of society, war or no war. Ginster has no wish to *do* anything. Alas, his reveries are forever being interrupted by the demands of an other-minded world. All the scenes of *Ginster* are well to the rear of the military action, yet with Kracauer narrating, military language saturates all aspects of civilian life in the homeland. Ginster's nearest and dearest are so gung ho, he feels that he's at the front when he visits them.

War, Kracauer seems to say, is merely ordinary life seen from the back instead of the front. As a new European war darkens our horizon, one no more expected than was World War I, *Ginster* feels timelier than ever.

Siegfried Kracauer (1889–1966) was a German novelist, film theorist, and cultural critic, associated with the Frankfurt School of critical theory through his friendships with Theodor Adorno and Leo Löwenthal. From 1941 until his death, Kracauer lived in the United States, where he wrote two of his most influential works, *From Calgari to Hitler* and *Theory of Film*. **Carl Skoggard** is a writer and translator based in Hudson, New York. His translations include Walter Benjamin's *Sonnets* and a later novel by Siegfried Kracauer, *Georg*. **Johannes von Moltke** is a professor of German and of film, media, and television at the University of Michigan. His book *The Curious Humanist: Siegfried Kracauer in America* was published in 2015. He also coedited *Last Letters*, a collection of correspondence between his grandparents, Freya and Helmuth von Moltke, which was published by NYRB Classics in 2019.



MOURNING A BREAST

XI XI

A new translation from the Chinese by
Jennifer Feeley

An NYRB Classics Original

In 1990, the Hong Kong cult-classic writer Xi Xi was diagnosed with breast cancer and began writing in order to make sense of her diagnosis and treatment. *Mourning a Breast*, published two and a half years later, is a disarmingly honest and deeply personal account of her experience of a mastectomy and of her subsequent recovery.

The book opens with her gently rolling up a swimsuit. A beginning swimmer, she loves going to the pool, eavesdropping on conversations in the changing room, shopping for swimsuits. As this routine pleasure is revoked, the small loss stands in for the greater one. But Xi Xi's mourning begins to take shape as a form of activism. In a conversational, even humorous manner, she describes her previous blinkered life of the mind before she came into her body and learned its language.

Addressing her reader as frankly and unashamedly as an old friend, she coaxes and confesses, confronts society's failings, and advocates for a universal literacy of the body. *Mourning a Breast* was heralded as the first Chinese-language book to cast off the stigma of writing about illness and to expose the myths associated with breast cancer. It is a radical and generous book about creating in the midst of mourning.

Xi Xi (1937–2022) was born in Shanghai and moved to Hong Kong in 1950. She was the author of several books of fiction, poetry, and nonfiction, as well as numerous screenplays and newspaper and magazine columns. In 2019, she became the first writer from Hong Kong to win the Newman Prize for Chinese Literature, and her literary career was the subject of the 2015 documentary film *My City*. Upon its initial publication in China in 1992, *Mourning a Breast* was named by the *China Times* as one of the best ten books of the year. **Jennifer Feeley** was awarded a National Endowment for the Arts Literature Translation Fellowship in 2019 to translate *Mourning a Breast*. Also the translator of *Not Written Words: Selected Poetry of Xi Xi*, she is currently a part-time faculty mentor in the International MFA in Creative Writing and Literary Translation Program at Vermont College of Fine Arts.

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

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On sale: March 26, 2024

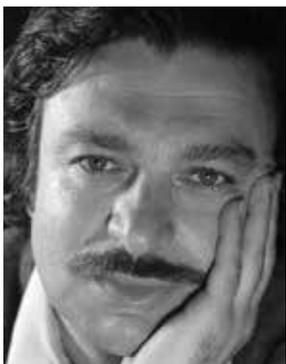
nyrb CLASSICS

NYRB Classics • Fiction • Paperback • 400 pages • 5 x 8

9781681378220 • \$18.95 us / \$24.95 CAN

Available as an eBook: 9781681378237

On sale: July 9, 2024



WAITING FOR THE FEAR

OĞUZ ATAY

A new translation from the Turkish by
Ralph Hubbell

Introduction by Merve Emre

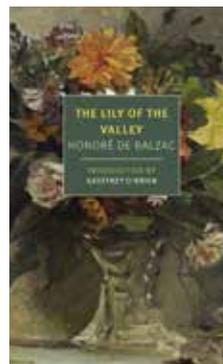
An NYRB Classics Original

Adored in Turkey for his postmodern fiction and regarded internationally as one of Turkey's greatest writers, Oğuz Atay remains largely untranslated into English. First published in 1975, *Waiting for the Fear* is Atay's only collection of short stories, a book that is routinely praised in Turkey by, among others, the Nobel laureate Orhan Pamuk, for having transformed the art of short fiction.

The eight stories that the book contains, all of them focused on characters living on the margins of society, are dramatic and even tragic, while also being shot through with irony and humor. In the title story, a nameless young man, of a thoughtful and misanthropic turn of mind, returns to his home on the outskirts of a enormous nameless city to find waiting for him a letter in a foreign language of which he has no knowledge. From this anomalous, if seemingly trivial, turn of events, one thing after another unfolds with with stark inevitability.

Waiting for the Fear is a book that, page by beguiling page, holds the reader's attention from beginning to end—the rare collection of short stories that not only reflects a unique authorial vision but reads like a page-turner. Ralph Hubbell's new translation will introduce readers of English to an insufficiently known giant of modern Turkish and world literature.

Oğuz Atay (1934–1977) was a Turkish modernist writer. His experimental, linguistically complex novels earned him a reputation as one of the most influential figures in 20th-century Turkish literature. **Ralph Hubbell** is a translator of Turkish literature and writer. His fiction, essays, and translations have appeared in the *LRB*, *Tim House*, and elsewhere. He teaches at Loyola University Maryland and lives in Baltimore. **Merve Emre** is the author or editor of several books, including *Paraliterary: The Making of Bad Readers in Postwar America* and *The Annotated Mrs. Dalloway*. A contributing writer at *The New Yorker*, her essays and criticism have appeared in *Harper's*, *The Atlantic*, *LRB*, and many other publications. She teaches at Wesleyan University.



THE LILY OF THE VALLEY

HONORÉ DE BALZAC

A new translation from the French by
Peter Bush

Introduction by Geoffrey O'Brien

An NYRB Classics Original

A story of baffled and irrepressible desire, Honoré de Balzac's *The Lily of the Valley* opens with a scene of desire unleashed. The protagonist, Felix de Vandenesse, the shy teenage scion of an aristocratic family, has been sent to a ball in honor of a local dignitary. A wallflower at the party, his eyes are drawn to a beautiful woman in fashionable undress. She turns away from him, and, helpless, he stands, covering her bare back with kisses. In shock, she pushes him off. He leaves the party in shame.

The woman at the party is Henriette de Montsauf, married to a much older count, the mother of two children whose health has been compromised by their father's past debauchery. Time passes, and Felix is reintroduced to her. Nothing is said of what transpired, though nothing is forgotten, and a courtship begins between the younger man and the still-young mother, a courtship whose premise is that Felix will worship her without displaying the least sign of desire.

Peter Bush's new translation, the first in more than a century, brings out the acute psychological dynamics of one of Balzac's masterpieces.

Honoré de Balzac (1799–1850), one of the greatest and most influential of novelists. Always working under an extraordinary burden of debt, he wrote some eighty-five novels in the course of his last twenty years. Also available from NYRB Classics are Balzac's *The Unknown Masterpiece*, *The Memoirs of Two Young Wives*, and *The Human Comedy: Selected Stories*. **Peter Bush** is an award-winning translator who has translated several books for NYRB Classics, including Josep Pla's *The Gray Notebook*, Ramón del Valle-Inclán's *Tyrant Banderas*, and Joan Sales's *Uncertain Glory*. He lives in the UK. **Geoffrey O'Brien** is an American poet, editor, book and film critic, translator, and cultural historian. He served as editor in chief of the Library of America for several years. His latest book is *Arabian Nights of 1934*. He lives in Brooklyn.

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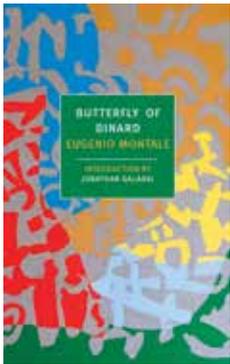
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BUTTERFLY OF DINARD

EUGENIO MONTALE

A new translation from the Italian by
Oonagh Stransky and Marla Moffa

Introduction by Jonathan Galassi

An NYRB Classics Original

Best known for his poetry, the Nobel laureate Eugenio Montale was also an elegant and incisive prose writer whose stories appeared regularly in the Italian newspaper *Corriere della Sera*. *Butterfly of Dinard* is a collection of fifty pieces whose distilled language, sprightliness, and subtle irony defy the limits of traditional short stories.

Although initially skeptical of inventing fictional worlds, by drawing on his admiration for Katherine Mansfield, Anton Chekhov, and Giovanni Verga, and by trusting his own understated sense of humor, Montale began to write about his experiences, “those silly and trivial things which are at the same time important.” *Butterfly of Dinard* represents a sort of autobiographical novel, albeit in fragmented form. It offers occasions for reflection and sudden flashes into the author’s inner dialogues, evoking people, objects, and animals dear to him while simultaneously shedding light on the social, cultural, and political events of the times.

Divided into four parts, the book begins with Montale’s childhood and youth in Liguria; the second and third parts reveal aspects of his adult life in Florence and travels abroad, both before and after World War II; the fourth section is devoted to his final years in Milan. The volume concludes with the prose poem “Butterfly of Dinard,” in which Montale encounters a butterfly, his symbol for artistic creation, visible for a moment and then gone again, a vanishing enigma.

These culs-de-lampe, as Montale later termed them, were first published in book form in 1956. He added further stories for subsequent editions, culminating in the final 1973 Mondadori edition. This volume is the first complete translation of the final edition and includes five stories never before translated into English.

Oonagh Stransky is a translator of Italian literature. She lives in Italy. **Marla Moffa** is a translator of Italian literature. She lives in Italy. **Jonathan Galassi** is an executive at Farrar Straus, and Giroux as well as a poet and translator of Italian poetry, including the work of Leopardi and Montale. He lives in Brooklyn, New York.



LATE MONTALE

EUGENIO MONTALE

Selected and newly translated from the Italian
by George Bradley

Late Montale presents a generous selection of the intimate, elusive, and trenchant poems that the Nobel laureate Eugenio Montale wrote in the last several years of his life. Translated by the prizewinning poet George Bradley, the work chosen for this volume includes fifty-six poems that were previously unavailable in English and now form an important addition to the Montale oeuvre. Bradley’s idiomatic, accurate, graceful versions bring Montale’s Italian to the anglophone audience with a new immediacy, and the extensive notes he provides offer valuable information, much of it newly uncovered, regarding the many people and places referenced. Both readers coming to Montale for the first time and those familiar with his earlier work will find these translations compelling, and anyone interested in world-class literature will find *Late Montale* a fascinating volume.

Eugenio Montale (1896–1981) was a poet, prose writer, and translator. Born in Genoa, he originally trained as an opera singer and, though he wrote poems as a teenager, turned to poetry more seriously following his military service during World War I and the death of his vocal instructor. Though he only published five collections of poetry in his first fifty years as a writer, he became extremely prolific in his later years, publishing more than twenty works, both poetry and prose, in his lifetime. He died in Milan. **George Bradley** is a poet, editor, and fiction writer. Born in Roslyn, New York, Bradley’s poetry collections include *Terms to Be Met* (winner of the Yale Younger Poets Prize), *Of the Knowledge of Evil*, *The Fire Fetched Down*, *Some Assembly Required*, and *A Few of Her Secrets*. He lives in Connecticut.

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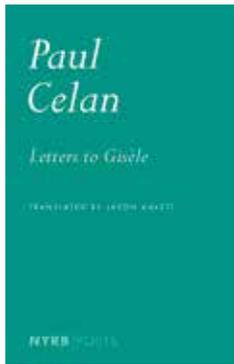
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LETTERS TO GISÈLE

PAUL CELAN

Notes by Bertrand Badiou

A new translation from the German by
Jason Kavett

Paul Celan is recognized as one of the most powerful poetic imaginations of the second half of the twentieth century. His work, a touchstone not only for poets but for historians and philosophers, has been translated into countless languages. The letters he wrote to his wife, the artist Gisèle Lestrange, now published for the first time in English, provide the best picture we have of Celan's complicated personality and the course of his life, both private and public. He was troubled by paranoid episodes and repeated mental breakdowns ending in hospitalization, and in 1970 he committed suicide. At the same time, his devotion to his work as a poet and translator (of Shakespeare, Emily Dickinson, and Osip Mandelstam, among others) was unflagging. This selection of his letters to Gisèle, which also includes his letters to his young son, Eric, as well as a significant number of Gisèle's own letters, covers almost all of his literary career, and while it is a personal document, offering a remarkable portrait of a great poet, a tender husband and father, and a difficult but enduring marriage, it is also a poetic one, providing Celan's translations for Gisèle of his poems from German into French and his extensive commentaries on them. It takes us to his work desk, capturing him in the act of composition while also giving us Celan's reading of Celan. Bertrand Badiou's notes transmit precious information about Celan's work and life. The volume also includes photographs and a detailed chronology of the poet's life.

Paul Celan (1920–1970) was born in Romania to German-speaking Jewish parents. During World War II, his parents died in a Nazi concentration camp, and Celan was interned for eighteen months. He settled in Paris after the war, where he worked as a poet and as a translator of a wide range of works. He taught German language and literature at the École Normale Supérieure until his death. **Bertrand Badiou** is the co-director of the Paul Celan Department at the École normale supérieure in Paris and the editor of Celan's works and letters in Germany and France. Together with Eric Celan he manages the poet's estate. **Jason Kavett** is a translator of German literature and an assistant professor of German studies at Bard College.

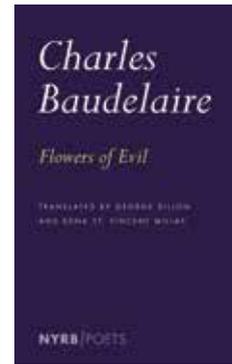
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On sale: May 14, 2024



FLOWERS OF EVIL

CHARLES BAUDELAIRE

Translated from the French by
George Dillon and Edna St. Vincent Millay

It's no exaggeration to say that Charles Baudelaire invented modern poetry. *Flowers of Evil* has been a bible for poets from Arthur Rimbaud to T.S. Eliot to and Edna St. Vincent Millay, who, with Georges Dillon, brought out an inspired rhymed version of the book in 1936. Here it is reprinted, with the French originals, for the first time in many years. Millay and Dillon's versions are virtuosic in their handling of rhyme and meter, and their take on *Flowers of Evil* as a whole is among the most persuasive English, capturing in flowing lines comparable to Baudelaire's the tortured consciousness and troubled sensuality that are his opulent music's counterpart. The book also gives readers a new appreciation of the range of Millay's own achievements as a poet and translator.

Charles Baudelaire (1821–1867) was a French poet, translator, and critic. He studied law in his youth but went on to pursue a literary career and a bohemian lifestyle in Paris, changing hairstyles, lovers, and residences as he racked up debt. He began his literary career as an art critic and started publishing his poetry in the mid-1840s. In 1857, he published the first edition of his most famous work, *Flowers of Evil*, which revealed his familiarity with and affection toward the urban life of Paris. Baudelaire's writing earned him the reputation of a "cursed poet," a reputation he celebrated, and parts of *Flowers of Evil* remained censored by the French government until 1949. **George Dillon** (1906–1968) was a poet and editor. He edited *Poetry* magazine from 1937 through 1949 and won a Pulitzer Prize in 1932 for his collection *The Flowering Stone*. **Edna St. Vincent Millay** (1892–1950) was an American poet and playwright. Throughout her career, she was considered one of the most successful and revered poets of her time, known for both her dramatic works and her lyric verse. Some of her most famous poetry collections include *A Few Figs from Thistles*, *Second April*, and *The Ballad of the Harp-Weaver*. She won the Pulitzer Prize in 1923 for *The Ballad of the Harp-Weaver*, making her the first woman to win the award.

NYRB/POETS

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On sale: March 19, 2024



OHO SELECTED POEMS

MIRON BIAŁOSZEWSKI

A new translation from the Polish by
Clare Cavanagh and Alissa Valles

Postwar Poland produced some of the greatest poets of the twentieth century and the poetry of Miron Białoszewski, the author of the harrowing *A Memoir of the Warsaw Uprising*, played a crucial part in this extraordinary poetic efflorescence, even if he is less well-known than his contemporaries abroad. That may be because his playful, gnomic, defiantly original poems have been deemed so difficult to translate. Here, however, two of the finest translators of Polish, Clare Cavanagh and Alissa Valles, have teamed up to present the first full-length collection of Białoszewski's work in English, one that reflects the range of his singular achievement, from his poetry, to his short prose pieces, to the playlets that he produced and performed for private audiences. *Oho* draws on the entirety of Białoszewski's output, from his pathbreaking first book, *The Revolution of Things*, through such later volumes as *A Calculus of Whims*, *Erroneous Emotions*, *Wasted*, *Get Lost*, and *Hums, Lumps, Threads* (their titles alone tell us something about the character of this poet's world).

Miron Białoszewski (1922–1983) was born in Warsaw. During the German occupation of Poland in World War II, he studied Polish literature in an underground school. Though he was deported to a German work camp following the Warsaw Uprising, he escaped after a month and eventually returned to his devastated city. Białoszewski worked as a journalist, writing poetry at night. His *A Memoir of the Warsaw Uprising* is available as an NYRB Classic. **Clare Cavanagh** is an American literary critic, translator, and the chair of the Department of Slavic Languages and Literature at Northwestern University. Her essays and translations have appeared in many publications. Her authorized biography of Czesław Miłosz is forthcoming from Farrar, Straus and Giroux. **Alissa Valles** is an author and translator. She has been a recipient of the Ruth Lilly Poetry Fellowship and the Bess Hokin Prize. For NYRB, she has translated Ryszard Krynicki's *Our Life Grows*, Józef Czapski's *Memories of Starobielsk*, and Zuzanna Ginczanka's *Firebird*. She lives in the Bay Area and Cambridge, MA.

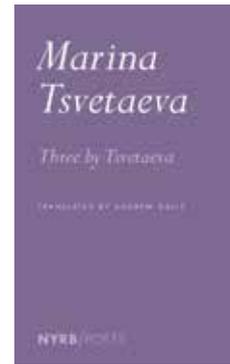
NYRB/POETS

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On sale: June 18, 2024



THREE BY TSVETAEVA

MARINA TSVETAEVA

A new translation from the Russian by
Andrew Davis

The three poems in this collection were all written in the few years immediately preceding Marina Tsvetaeva's move from the Soviet Union to Prague in 1922. "Poem of the Mountain" and "Poem of the End" are generally considered some of her finest poems and have been translated widely; "Backstreets," initially dismissed by Russian readers as nearly unintelligible, is almost unknown in English.

"Poem of the Mountain" and "Poem of the End" both concern the end of an affair. "Backstreets," by contrast, is a retelling of the Russian folktale of Dobrynya and Marinka. It is a very free retelling, however. In the original story the hero, Dobrynya, is seduced by a witch, Marinka, and turned into an aurochs, the extinct European ancestor to modern cattle. Marinka is then forced by Dobrynya's sister, herself possessed of magic powers, to restore Dobrynya to his original form. This she does, though at the same time extorting from him a promise to marry her in exchange for the restoration. He marries her, but murders her on their wedding night. Almost none of this makes it into "Backstreets," though the poem does retain the sense of magic and menace of the original. What is actually being described, is, beneath everything, a remarkable description of a highly charged erotic encounter. The poem is the clearest expression of Tsvetaeva's understanding of love and its possibilities.

Marina Tsvetaeva (1892–1941) was born in Moscow and published her first book of poems at seventeen. Tsvetaeva left Russia in 1922 with her two children and her husband, who fought against the Red Army in the 1918–1921 Civil War but was later to become a Soviet spy. Often living from hand to mouth, the family remained abroad until 1939. Two years later, after the execution of her husband and the arrest of her daughter, Tsvetaeva committed suicide. **Andrew Davis** is a poet, cabinetmaker, and visual artist. He divides his time between Santa Fe, New Mexico, and the north coast of Spain.

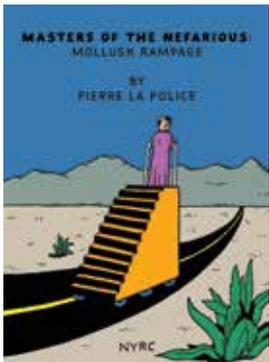
NYRB/POETS

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9781681378329 • \$16.00 us / \$22.00 CAN

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On sale: April 9, 2024



MASTERS OF THE NEFARIOUS MOLLUSK RAMPAGE

PIERRE LA POLICE

A new translation from the French by
Luke Burns

A tsunami slams into the Maluku Islands. Giant mollusks wreak havoc. An ominous, quadrilateral UFO appears in the night sky. And a mysterious villain watches and waits in the shadows.

Twin paranormal investigators Chris and Montgomery and their best friend Fongor are on the case, delving into this unduly complicated and possibly nefarious plot. They're the only ones who can unravel the mystery, but they might not—especially if they can't stay on task. Between journeys to Uganda, primordial Earth, and the pants store, and confrontations with ghosts frozen in ice cubes, baby turtles, and an army of sinister small men, the trio will be tested like never before as they search for clues, answers, and a good all-you-can-eat buffet.

Finally in English, Pierre La Police's *Masters of the Nefarious: Mollusk Rampage* is one of his funniest and most irreverent comics, an unpredictable adventure pastiche that will leave you laughing to the final explosive face- (and pants-) off.

Pierre La Police is a pseudonymous Paris-based artist who originated in the underground arts scene and began publishing his work in the 1990s. His comics feature *Les Praticiens de l'Infernal* ran in the French cultural magazine *Les Inrockuptibles* from 1994 to 1996. He works across several art forms, from comics to animation to video installations. **Luke Burns** is a writer and translator based in New York City whose work has been published in *The New Yorker*, *McSweeney's Internet Tendency*, and *New York* magazine. He teaches sketch and humor writing and coauthors the weekly newsletter *A Newsletter of Humorous Writing*.



SPIRAL AND OTHER STORIES

AIDAN KOCH

Introduction by Nicole Rudick

For years, Aidan Koch's comics have been pushing the boundaries of the medium, reimagining what a comic can look like and how it can tell stories. Koch has been living and working in the desert of California, turning her focus toward the ways humans and the natural world converge. *Spiral and Other Stories* is a triumph of that ongoing process.

Using watercolors, pencils, crayons, charcoals, and collage, Koch builds worlds of dense detail and vast open spaces, incorporates urgent text and long silences, telling a series of stories about people and the places they inhabit. Characters yearn for each other, even as they're pulled toward different lives. Rivers dance together and then diverge as they make their way to the sea.

With an accompanying essay by the author and critic Nicole Rudick, who explores Koch's craft and her move into environmentally focused comics, *Spiral and Other Stories* is a showcase of Koch's mastery of comics, as a medium that can contain astonishing forms and offer new kinds of storytelling for our uncertain times.

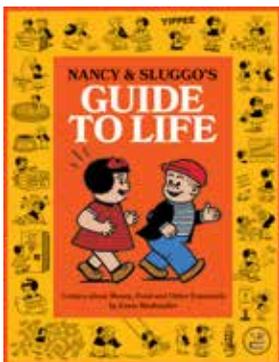
Aidan Koch is a multimedia artist and the author of several book-length comics. An educator and key figure in the environmental comics movement, she is the founder of the Institute for Interspecies Art and Relations, a publishing house and educational organization. She has exhibited in galleries in North America, South America, and Europe. She lives in the Mojave Desert. **Nicole Rudick** is a critic and editor. She has written widely on art, literature, and comics for publications such as *The New York Review of Books*, *The New York Times*, *The New Yorker*, and *Artforum*. In 2022, Siglio Press published her book on the artist Niki de Saint Phalle, *What Is Now Known Was Once Only Imagined*. She is based in New York.



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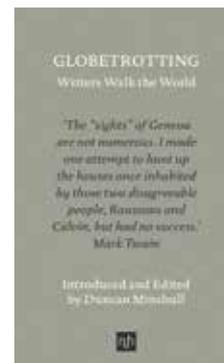
NANCY AND SLUGGO'S GUIDE TO LIFE COMICS ABOUT MONEY, FOOD, AND OTHER ESSENTIALS ERNIE BUSHMILLER

The newspaper cartoonist Ernie Bushmiller once admitted that “all my characters are conceived in desperation.” Nancy was no exception. She was the niece of the star of his other strip, *Fritzi Ritz*, and meant to serve as a throwaway gag character. But Nancy could not be contained: Within a few years, Bushmiller’s strip had been renamed for her, and she had begun her ascent into the pantheon of cartooning greats.

Nancy, along with her on-and-off boyfriend Sluggo, delivered absurd laughs to readers for decades, all rendered in Bushmiller’s distinctive line that the cartoonist Denis Kitchen once called “geometric perfection.” A masterpiece of humor and cartooning, *Nancy* earned both scorn and acclaim for decades, serving as a muse (and sometimes punching bag) for the likes of Andy Warhol, Joe Brainard, Gary Panter, Matt Groening, and others.

This collection of Bushmiller’s *Nancy* brings together a selection from the beloved Kitchen Sink Press editions of *Nancy* strips, including *How Sluggo Survives!* and *Nancy Eats Food*, as well as a number of newly selected cartoons. This wide-ranging collection offers a chance for readers to experience the full range of Bushmiller’s absurd humor and unexpected visual delights. As Nancy once said, “Anything can happen in a comic strip!”

Ernie Bushmiller (1905–1982) was an American cartoonist best known for creating the daily comic strip *Nancy*, which has remained in print since 1938. After completing the eighth grade, he dropped out of school and began working as a copyboy at the *New York World*, where he ran errands, observed his cartoonist colleagues, and eventually picked up illustration assignments such as lettering speech balloons and designing crossword puzzles. In 1925, he was given the chance to take over Larry Whittington’s comic strip *Fritzi Ritz*, which evolved into the longrunning strip *Nancy*.



GLOBETROTTING WRITERS WALK THE WORLD

Edited and with an introduction by
Duncan Minshull

Following on the success of *Beneath My Feet: Writers on Walking* and *Sauntering: Writers Walk Europe*, the UK’s “laureate of walking” Duncan Minshull brings together the recorded footfalls of more than fifty walker-writers who have traveled the seven continents. From the 1500s to current times come a memorable band of explorers and adventurers, scientists and missionaries, pleasure-seekers and literary drifters recalling their experiences and asking themselves a compelling question: Why travel this way in the first place?

With contributions from Herman Melville, Edith Wharton, Mark Twain, Anthony Trollope, Thomas Jefferson, Charles Darwin, Vernon Lee, Sarah H. Bradford, Rabindranath Tagore, D.H. Lawrence, Isabella Bird, Katherine Mansfield, Rachel Carson, Helen Garner, Jean-Paul Clébert, Colin Thubron, William Boyd, and many others, *Globetrotting* takes us down the streets of London, Rome, Melbourne, Cairo, Kiev, and Kabu; through the frozen wastes of Antarctica; along the pilgrim paths of Japan; into the jungles of Ghana; and around the Great Wall of China.

Duncan Minshull is a freelance audio producer and anthologist, and formerly a senior producer at BBC Radio, where he commissioned and produced the series *Book of the Week*, *Book at Bedtime*, *The Essay*, and *Short Story*. His previous books include *While Wandering*, *Beneath My Feet*, *Sauntering*, and *Where My Feet Fall*. He has written extensively about the subject of walking for *The Times* (London), *Financial Times*, *The Daily Telegraph*, *The Guardian*, *Condé Nast Traveler*, *Slightly Foxed*, *Psychologies*, and *Vogue*. He lives in West London and leads walking tours—“walk and talks”—across various parts of the United Kingdom.



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LEWIS CARROLL'S GUIDE FOR INSOMNIACS

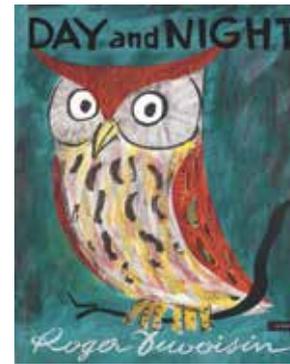
LEWIS CARROLL

Introduction by Gyles Brandreth

“The dilemma my friends suppose me to be in,” said Lewis Carroll, the author of *Alice’s Adventures in Wonderland*, “has, for its two horns, the endurance of a sleepless night, and the adoption of some recipe for inducing sleep.” Collected in this delightful book are a splendid variety of the things he devised to help rid himself of insomnia.

They range from simple number problems and calming calculations to a multitude of whimsical activities: composing rhymes at midnight, conjuring ghosts, planning dreams, devising shadow shows, and writing in the dark by means of nyctograph. Take Carroll’s advice and the “wakeful hours” can be turned to your advantage.

Lewis Carroll (1832-1898), the pen name of Charles Lutwidge Dodgson, was the son of a clergyman, who became a clergyman himself in 1861, but preached only occasionally and spent his life as a don at Christ Church, Oxford, where he taught mathematics. He published *Alice’s Adventures in Wonderland* in 1865, when he was only thirty-three, and its sequel, *Through the Looking-Glass and What Alice Found There*, six years later. He is buried in Guilford, United Kingdom. **Gyles Brandreth** is a writer, broadcaster, actor, former MP and Lord Commissioner of the Treasury, a veteran of *QI* and *Have I Got News for You*, a reporter on *The One Show*, a regular on *This Morning* and on Radio 4’s *Just a Minute*. He is the author of many books, including political diaries, theatrical biographies, *Odd Boy Out*, *The 7 Secrets of Happiness*, and, most recently, the *Sunday Times* bestselling *Elizabeth: An Intimate Portrait*. He presents a weekly podcast with Susie Dent about words—*Something Rhymes with Purple*—and with his daughter he cohosts the *Commonwealth Poetry Podcast*, celebrating poetry and the Commonwealth, launched with the Queen Consort in 2022.



DAY AND NIGHT

ROGER DUVOISIN

Day and Night is a classic Roger Duvoisin tale about two unlikely friends with similar interests but impossibly different lives. Day is a dog and Night is an owl. While Day the dog plays and eats and barks, Night the owl sleeps. While Night flies and hunts and hoots, Day sleeps. Night lives alone in the forest and Day lives in a house with his family, the Pennyfeathers. Day and Night are determined to stay friends, even if they have to hoot and bark all day and all night in order to communicate. But how can anyone get the sleep they need? Luckily little Bob Pennyfeathers has been watching and listening, and he has an idea that just might save the day, and the night!

Roger Duvoisin (1900–1980) was born in Geneva, Switzerland, and graduated from the École des Arts et Métiers and the École des Beaux-Arts. In the late 1920s, he immigrated to the United States, where he soon began writing and illustrating children’s books. The author of more than forty of his own books, Duvoisin also collaborated with many writers, including his wife, Louise Fatio Duvoisin, and Alvin Tresselt, with whom he won a Caldecott Medal for *White Snow, Bright Snow* in 1948 and the Caldecott Honor for *Hide and Seek Fog* in 1966. NYRB Kids publishes his *The House of Four Seasons*, *Donkey-donkey*, and *The Frog in the Well*.



Notting Hill Editions • Humor • Hardcover • 96 pages • 4¾ x 7½
Includes 40 ill. • **9781912559596** • **\$19.95 us / \$25.95 CAN / No UK rights**
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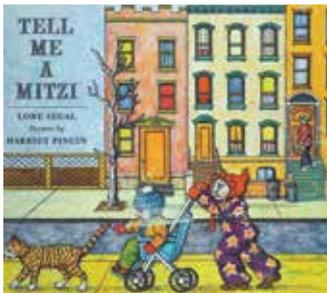
On sale: March 5, 2024

NYRB KIDS

NYRB Kids • Children’s Literature • For ages 3–7 • Hardcover • 40 pages • 7⅞ x 10

9781681377940 • **\$18.95 us / \$24.95 CAN / No UK rights**

On sale: February 20, 2024



TELL ME A MITZI

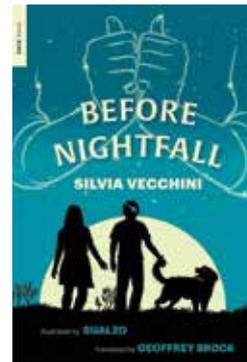
LORE SEGAL

Illustrated by
HARRIET PINCUS

“Lore Segal’s stories reflect the warmth and naturalness of family life with gentle mirth. Hers is seemingly effortless storytelling as though a tape recording were being replayed.” —*The New York Times Book Review*

Lore Segal’s classic children’s book tells three stories about Mitzi and her family, whose lives unfold within a gritty and yet dreamy cityscape of stoops and row houses that seem to have emerged from a time out of time. In the first story, Mitzi dresses up her baby brother and sets out with him to visit their grandparents, a venturesome undertaking that takes a curious turn when a key piece of information proves missing. In the second one, Mitzi’s whole family falls sick, but a foolproof remedy rides in to the rescue. In the last story, the president comes to town and Mitzi’s day is made. Segal’s droll dialogue and off-kilter storytelling are beautifully complemented by Harriet Pincus’s unnervingly earnest and goofy illustrations, in the style of underground comics, which won the praise of Maurice Sendak. These are stories about childhood independence and family closeness that capture childhood in all its puzzlement, resourcefulness, and unsentimental wonder.

Lore Segal is a novelist, translator, short-story writer, and author of children’s books. Born in Vienna, she was raised in England after her parents sent her away during Hitler’s rise to power. Segal has written five novels, including *Other Peoples’ Houses* and the Pulitzer Prize finalist *Shakespeare’s Kitchen*, and eight books for children. She lives in New York City. **Harriet Pincus** (1938–2001) was born in the Bronx. Her first illustrated book was *The Wedding Procession of the Rag Doll and the Broom Handle and Who Was in It* by Carl Sandburg. She illustrated other books and wrote one of her own, *Minna and Pippin*.



BEFORE NIGHTFALL

SILVIA VECCHINI

Illustrated by
SUALZO

A new translation from the Italian by
Geoffrey Brock

Carlo is a teenager who happens to be hearing-impaired and can see out of only one eye. Now that eye is failing, and Carlo must have an operation to try to save his vision. His fierce and funny sister Emma, Carlo’s closest companion, begins writing poems that express the fear she works hard to hide, while his guide dog Lulù remains steadfastly at his side. But even with the support and affection of his family, how can Carlo face such uncertainty? And what will happen if he can no longer communicate with them? *Before Nightfall* is a book about trust, imagination, empathy, and language, narrated through the poems Emma types and through prose passages told from multiple perspectives and illustrated with the ASL alphabet, drawn by the Italian artist Sualzo. Despite the immense challenges Carlo and Emma face, their story is one of hope and wonder.

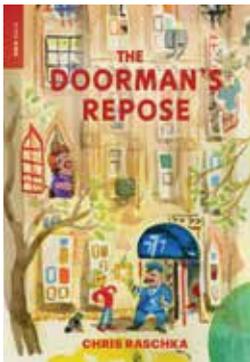
Silvia Vecchini was born in 1975 in Perugia. She loves poetry and has written several books for children and young adults. She regularly holds workshops and events based on her works, as well as designing courses for schools and running teacher trainings. **Antonio “Sualzo” Vincenti** is an author and comics illustrator. He won the Festi’DB di Moulins in 2009, best screenplay category, for *L’Improvvisatore*, and was named a finalist for the Micheluzzi Award in 2010. **Geoffrey Brock** is the author of two books of poetry, most recently *Voices Bright Flags*, and the translator of a number of books, including the NYRB Classics and NYRB Kids editions of Carlo Collodi’s *Pinocchio* and Chantal Montellier’s *Social Fiction*, published by New York Review Comics.

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THE DOORMAN'S REPOSE

CHRIS RASCHKA

With illustrations by the author

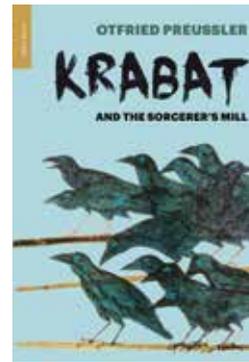
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“With echoes of *The Westing Game* (minus the mystery) and the Wayside School books (minus the focus on children), Raschka's novel walks a fine line between contemporary and classic while conjuring a vision of New York that's both familiar and fantastical. Ideal for adventurous readers and family readalouds.”

—*Publishers Weekly*, starred review

Some of us look up at those craggy, mysterious apartment buildings in the posher parts of New York City and wonder what goes on inside. Now in paperback, *The Doorman's Repose* collects ten stories of the doings of 777 Garden Avenue, one of the craggiest. The first story recounts the travails of the new doorman, who excels at all aspects of his work except for perhaps the most important—talking about baseball. Other stories tell of a long-forgotten room, a cupid-like elevator, a poisoned boiler, and the unlikely romance of a cerebral psychologist and a jazz musician, both mice. Because the animals talk and the machinery has feelings, these are children's stories. Otherwise they are for any child or adult intrigued by what happens when many people, strangers or kin, live between shared walls and ceilings, under one high, gargoyled, turreted roof.

Chris Raschka has written and/or illustrated more than sixty books for children, including *Yo! Yes?*, *Charlie Parker Played Be Bop*, *Mysterious Thelonious*, *Sluggy Slug*, *Five for a Little One*, *A Poke in the I*, and *The Hello, Goodbye Window*, and has received a Caldecott Honor, two Caldecott Medals, the Ezra Jack Keats Award, and five *New York Times* Best Illustrated Book Awards. NYRB Kids publishes Raschka and Vladimir Radunsky's *Alphabetabum: An Album of Rare Photographs and Medium Verses*.



KRABAT AND THE SORCERER'S MILL

OTFRIED PREUSSLER

Translated from the German by Anthea Bell

Now in paperback

“One of my favorite books.” —Neil Gaiman

New Year's has passed. Twelfth Night is almost here. Krabat, a fourteen-year-old beggar boy dressed up as one of the Three Kings, is traveling from village to village singing carols. One night he has a strange dream in which he is summoned by a faraway voice to go to a mysterious mill—and when he wakes he is irresistibly drawn there. At the mill he finds eleven other boys, all of them, like him, the apprentices of its Master, a powerful sorcerer, as Krabat soon discovers. During the week the boys work ceaselessly grinding grain, but on Friday nights the Master initiates them into the mysteries of the ancient Art of Arts. One day, however, the sound of church bells and of a passing girl singing an Easter hymn penetrates the boys' prison: At last a plan is set in motion that will win them their freedom and put an end to the Master's dark designs.

Krabat and the Sorcerer's Mill was one of the children's book author Cornelia Funke's most beloved books as a child, and it is easy to see why. It is a wondrous story of magic, both black and white; of courage and cunning; and of high adventure.

Otfried Preussler (1923–2013) became a primary-school teacher and began writing and publishing children's stories that would one day be translated into more than fifty-five languages. He was awarded the 1972 German Youth Literature Prize for *Krabat*. **Anthea Bell** (1936–2018) was the recipient of the 2009 Schlegel-Tieck Prize for her translation of Stefan Zweig's *Burning Secret*. In 2002 she won the Independent Foreign Fiction Prize and the Helen and Kurt Wolff Translator's Prize for her translation of W.G. Sebald's *Austerlitz*. Her translations of Zweig's novellas *Confusion* and *Journey into the Past* are available as NYRB Classics.

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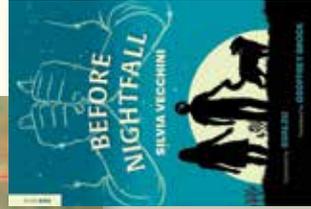
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