Every week from 1978 to 1979, The Village Voice brought a new installment of Mark Alan Stamaty’s uproarious, endlessly inventive strip MacDoodle St. Centering more or less on Malcolm Frazzle, a blocked poet struggling to complete his latest lyric for Dishwasher Monthly, Stamaty’s creation encompasses a dizzying array of characters, stories, jokes, and digressions. One week might feature the ongoing battle between irate businessmen and bearded beatniks for control of a Greenwich Village coffee shop, the next might reveal a dastardly plot involving a genetically engineered dishwashing monkey, or the frustrated dreams of an irascible, over-caffeinated painter, or the mysterious visions of a duffle-coated soothsayer on the bus. Not to mention the variable moods and longings of the comic strip itself. . . .

And somehow, in the end, it all fits together. MacDoodle St. is more than just a hilarious weekly strip; it is a great comic novel, a thrilling, surprising, unexpectedly moving ode to art, life, and New York City. This new edition features a brand-new, twenty-page autobiographical comic by Stamaty explaining what happened next and why MacDoodle St. never returned, in a unique, funny, and poignant look at the struggles and joys of being an artist.

MARK ALAN STAMATY is a cartoonist who has published five children’s books as well as several collections of political cartoons. His work has also appeared in dozens of magazines, including The New Yorker, Time, and The New York Times Magazine. He lives in New York City. JULES FEIFFER has received a number of awards for his cartoons, plays, and screenplays, including the Pulitzer Prize for editorial cartooning. He is considered the most widely read satirist in the United States, and his work has appeared regularly in several publications, including the Los Angeles Times, The Observer (London), The New Yorker, Playboy, Esquire, The Nation, and The New York Times. He was inducted into the Comic Book Hall of Fame in 2004. He lives in New York City.
RETURN TO ROMANCE: 
THE STRANGE LOVE STORIES 
OF OGDEN WHITNEY
Edited by Dan Nadel and Frank Santoro
Introduction by Liana Finck

Ogden Whitney was one of the unsung masters of American comics, a fluent draftsman and inventive storyteller who tried his hand at everything from Westerns to superheroes to science fiction. He is perhaps best remembered for creating the satirical superhero Herbie Popnecker, also known as the Fat Fury, but his romance comics of the late 1950s and the 1960s may be even more unique. In Whitney’s hands, the standard formula of meet-cute, minor complications, and final blissful kiss becomes something very different: an unsettling vision of midcentury American romance as a devastating power struggle, a form of intimate psychological warfare dressed up in pearls and flannel suits. From suburban lawns and offices to rocket labs and factories, his men and women scheme and clash, dominate and escape, drawn in a style of scrupulous blandness that only serves to emphasize the strangeness of the material. It is darkly hilarious, truly terrifying—and yes, occasionally even a bit romantic.

OGDEN WHITNEY (1918–1972) was a writer and comic book artist who was most active between the late 1930s and the late 1960s. He is best known for his cult hit comics series Herbie, a superhero satire about a fat boy with superpowers. He also drew crime, sci-fi, adventure, and Western-themed comics. In 2007, he was inducted into the Will Eisner Award Hall of Fame. DAN NADEL is a writer, editor, and curator. He is the author and editor of several books, including Art Out of Time: Unknown Comic Visionaries, 1900–1969 and Art in Time: Unknown Comic Book Adventures, 1940–1980. Nadel was the co-editor of The Comics Journal from 2011 through 2017 and has published essays and criticism in Art in America, The New York Review of Books, and Artforum. He lives in Brooklyn, New York. FRANK SANTORO’s work has been exhibited at the American Academy of Arts and Letters in New York City and the Fumetto comics festival in Switzerland. He is the author of Storeyville and has collaborated with Ben Jones, Dash Shaw, Frank Kozik, and others. He lives in Pittsburgh, Pennsylvania. LIANA FINCK is a cartoonist for The New Yorker and the author of A Bintel Brief, Passing for Human, and Light and Shadow. She lives in New York City.
Frank Santoro faces a simple but sad reality: His parents, once high school sweethearts, now don’t speak to each other—even though they work in the same building. Trying to understand, Santoro searches through his memories and builds a portrait of their lives together and apart, past and present. Using markers, pencils, scissors, and tape, drawing in vivid colors and exuberant lines, he brings to life the mundane and the extraordinary: his parents’ wedding; his childhood mishaps; his father’s trauma in Vietnam; the rise and fall of his home city, Pittsburgh; even the exploits of his dog Pretzel.

Santoro, the acclaimed author of Storeyville and Pompeii, has created a masterpiece. Pittsburgh is an extraordinary reimagining of the comics form to depict the processes of memory and a powerful, searching account of how families take shape and fall apart.

FRANK SANTORO’s work has been exhibited at the American Academy of Arts and Letters in New York City and the Fumetto comics festival in Switzerland. He is the author of Storeyville and has collaborated with Ben Jones, Dash Shaw, Frank Kozik, and others. He lives in Pittsburgh, Pennsylvania.
THE TENDERNESS OF STONES
MARION FAYOLLE
Translated from the French by Geoffrey Brock

“Fayolle’s art is not only visually arresting, but art that leaves the reader intellectually invested, the mind turning over the images, narratives, and often brutal depictions of what we do others and ourselves.” —Heavy Feather Review

“We buried one of dad’s lungs,” announces the narrator of The Tenderness of Stones. The lung is so large it takes three men to carry it—and that is just the beginning. The family looks on as, under the dispassionate orders of anonymous white-clad strangers, their father is disassembled piece by piece: His nose is removed from his face and tied, temporarily, to his neck; his other lung is pulled out, and he is forced to lug it around in a cart; his mouth is pried off and stored away, leaving him mute. Beneath it all is one devastating truth: Soon, he will be gone entirely.

Marion Fayolle is one of the most innovative young artists in contemporary comics, and in this startling, gorgeously drawn fable she offers a vision of family illness and grief that is by turns playful and profound, literal and lyrical. She captures the strange swirl of love, resentment, grief, and humor that comes as we watch a loved one transformed before our eyes, and learn to live without them.

MARION FAYOLLE grew up in the Ardèche region of France and graduated from the Strasbourg School of Decorative Arts in 2011. While at school, she founded the comics and illustration magazine Nyctalope with Matthias Malinsegre and Simon Roussin. She is the author of six books, including In Pieces (published in English in 2013) and Les amours suspendues. She has also made illustrations for various publications, including The New York Times. She lives in France. GEOFFREY BROCK is the author of two collections of poems, the editor of The FSG Book of 20th-Century Italian Poetry, and the translator of books by Umberto Eco, Italo Calvino, Roberto Calasso, and others. His translation of Pinocchio appears in both the NYRB Classics series and the New York Review Children’s Collection. He teaches in the MFA Program in Creative Writing & Translation at the University of Arkansas in Fayetteville.
“The book is a witty social realist graphic novel of life among working-class variety performers—or maybe it’s a graphic ballad, with its surface simplicity. But the story gains in depth on repeated viewing—and each viewing is a delight, as Gropper’s cartooning masterfully reveals character through expressive gestures in efficiently observed spaces. He tells his story with a bold, graceful, and athletic brush line—somehow both light and weighty—that soars and swings across the pages until the artist, and the woman at the center of this tale, land firmly on their feet.” —Art Spiegelman

William Gropper was one of the great American cartoonists and illustrators of the twentieth century. He was a prolific newspaper cartoonist, a WPA muralist, a Guggenheim recipient, and a committed political activist—the first visual artist called before the House Un-American Activities Committee, after which he was blacklisted.

He was also a master of visual storytelling, best seen in his only full-length narrative work, Alay-Oop. First published in 1930, just as Gropper was coming to the height of his powers, this lost classic of the graphic novel presents an unusual love triangle: two circus acrobats and the honey-tongued schemer who comes between them.

**WILLIAM GROPPER** (1897–1977) was born on the Lower East Side of New York City into a working-class Jewish family. In high school, he studied under the artists George Bellows and Robert Henri and then attended the New York School of Fine and Applied Arts (now the Parsons School of Design) on a scholarship. He became a staff cartoonist for *Morning Freiheit*, a Yiddish newspaper, where he worked for two decades. He also contributed to left-wing periodicals such as the *Rebel Worker*, the *Daily Worker*, and the *World*, and founded the leftist magazine *New Masses*. 
“Tsuge explores the ennui of postwar Japan to great effect… It’s dark work, to be sure, but never maudlin, and thoughtful without falling into pretension.”
—Publishers Weekly

“As a collection of stories, Slum Wolf presents a fully realized view of the persistence of defeat and occupation on the Japanese culture. As readers follow the disaffected and maladjusted characters through their worlds, Tsuge consistently prompts the reader to consider the feelings and circumstances by invoking the reader’s empathy and fears.”
—Gregory Smith, Pop Matters

Edmond Baudoin has long been one of the most revered and influential figures in European comics, renowned for his slashing, expressive brushwork and narrative experimentation. But almost none of his many and varied works have appeared in English. NYR Comics is proud to present the first English translation of his most intimate and accessible book, his graphic memoir of growing up with his beloved brother, Piero.

Whether stuck in bed with whooping cough or out exploring in the woods, the two brothers draw together endlessly. Inevitably, they begin to grow apart, and their shared artistic life is replaced by schoolwork, romance, dances, motorcycles, and the struggle to decide what sort of people they want to be. Piero is a delicate, exuberant testament to the joys of childhood and a bittersweet account of what it means to become an adult—and an artist.

EDMOND BAUDOIN was born in Nice in 1942. He is a prolific author and a guiding light of contemporary comics, having won prizes at the Angoulême Comics Festival for his books Couma acò and Le Voyage. In addition to his autobiographical albums, he has also branched out into children’s books, illustrated editions of classic works of world fiction, and live drawing performances in collaboration with dancers and musicians.

MATT MADDEN is a cartoonist, translator, and teacher. He lives in Philadelphia.

Tadao Tsuge is one of the pioneers of alternative manga and one of the world’s great artists of the down-and-out. Slum Wolf is a new selection of his stories from the late Sixties and Seventies, never before available in English: a vision of Japan as a world of bleary bars and rundown flophouses, vicious street fights and strange late-night visions. In assured, elegantly gritty art, Tsuge depicts a legendary, aging brawler, a slowly unraveling businessman, a group of damaged veterans uniting to form a shantytown, and an array of punks, pimps, and drunks, all struggling for freedom, meaning, or just survival.

With an extensive introduction by translator and comics historian Ryan Holmberg, this collection brings together some of Tsuge’s most powerful work—raucous, lyrical, and unforgettable.

TADAO TSUGE is one of alternative manga’s cult stars. He was a leading contributor to the legendary magazine Garo during its heyday in the 1960s. He has drawn extensively for magazines like Yagyo and Gento, often pulling from his experiences growing up in the slums of Tokyo. RYAN HOLMBERG is an arts and comics historian.
LETTER TO SURVIVORS
GÉBÉ
Translated from the French and with an introduction by Edward Gauvin

“Built on a foundation of whimsical gallows humor, this book bursts at the seams with lessons as relevant to the current state of the world as when it was first published in France over 35 years ago... Through black-and-white cartoon linework, the characters of the letters and the family they are being read to are brought to life in a manner as satirical and pointed as the lessons they are depicting.”
—Publishers Weekly, starred review

In the blasted ruins of what was once a picture-perfect suburb, nothing stirs—except the postman. Clad in a hazmat suit and mounted on a bicycle, he is still delivering the mail, nuclear apocalypse or no nuclear apocalypse. One family has taken refuge in an underground fallout shelter, and to them he brings—or, rather, shouts through the air vent—a series of odd, anonymous letters. They describe the family’s prosperous past life and then begin to get stranger...

This pioneering graphic novel was created in 1981 by famed French cartoonist Gébé, a longtime contributor to Charlie Hebdo, and has never before been available in English. Letter to Survivors is a blackhearted delight, at once a witty metafictional game of stories within stories and a scathing, urgent send-up of consumerist excess and nuclear peril: funnier, and scarier, than ever.

GÉBÉ (Georges Blondeaux; 1929–2004) was a fixture of the French press for almost fifty years. He was best known as a cartoonist, but he was also an author, lyricist, screenwriter, and dramatist; a maker of short films and photo-novels; and a beloved editor and nurturer of new talent. From 1970 to 1985, he was the editor in chief of Charlie Hebdo. He returned when the weekly was reborn in 1992 and served as the editorial director until his death. EDWARD GAUVIN has translated more than 150 graphic novels, including Blutch’s Peplum (NYR Comics), and is a two-time winner of the John Dryden Translation Competition. He is the contributing editor for Francophone comics at Words Without Borders.

THE GREEN HAND AND OTHER STORIES
NICOLE CLAVELOUX
Translated from the French by Donald Nicholson-Smith
Introduction by Daniel Clowes

“Like a time capsule, these 1970s stories by French cartoonist Claveloux—largely untranslated and unseen in the States until this collection—are a reminder of just how outrageous and imaginative comics could be back in that freewheeling decade... Claveloux’s exquisitely detailed illustrations reflect such contemporary forces as underground comix artists from Robert Crumb to Victor Moscoso, designer Heinz Edelman, and the Day-Glo colors of psychedelic posters... Her amalgam, though, is a singularly remarkable trip.” —Booklist

“Darkly humorous, existential, erotic, trance inducing—these comics wield a rare and innovative power.” —Leopoldine Core, The New York Times Book Review

“The artwork... is some of the most beautiful ever created for our lowly form—vivid, dreamlike, with intensely vivid hand-separated colors unlike anything I’ve ever seen.” —Daniel Clowes

Nicole Claveloux’s short stories—originally published in the late 1970s and never before collected in English—are among the most exquisite comics ever drawn: whimsical, intoxicating, with the freshness and splendor of dreams. In hallucinatory color or elegant black-and-white, she brings us into lands that are strange but oddly recognizable, filled with murderous grandmothers and lonely city dwellers, bad-tempered vegetables and walls that are surprisingly easy to fall through. This selection is the perfect introduction to the work of a master of French comics.

NICOLE CLAVELOUX is the renowned French illustrator of the popular comic strip Grabote, the author of several successful children’s books, and a contributor to French comics magazines. DANIEL CLOWES is a celebrated graphic novelist, Academy-Award-nominated screenwriter, and frequent cover artist for The New Yorker. DONALD NICHOLSON-SMITH has translated many works, including Yellow Negroes and Other Imaginary Creatures by Yvan Alagbé.
Voices in the Dark
ULLI LUST
Based on a novel by Marcel Beyer
Translated from the German by John Brownjohn
Translation adapted by Nika Knight

“A completely sui generis work: a masterpiece in faded hues, expressionistic pen strokes, and panels laid out to amplify a painful story.”
—Boris Kachka, Vulture.com (New York Magazine)

“It’s a rare adaptation that, rather than simply transcribing the source material, transcends it.” —Publishers Weekly, starred review

Germany, in the final years of the Third Reich. Hermann Karnau is a sound engineer obsessed with recording the human voice in all its variations—the rantings of leaders, the roar of crowds, the rasp of throats constricted in fear—and indifferent to everything else. Employed by the Nazis, his assignments take him to Party rallies, to the Eastern Front, and into the household of Joseph Goebbels. There he meets Heiga, the eldest daughter: bright, good-natured, and just beginning to suspect the horror that surrounds her . . .

Voices in the Dark is the first fictional graphic novel by award-winning cartoonist Ulli Lust. It is the story of an unlikely friendship and of a childhood betrayed, a grim parable of naïveté and evil, and a vivid, unsettling masterpiece.

ULLI LUST’s acclaimed graphic memoir Today Is the Last Day of the Rest of Your Life was called a “sprawling, meditative graphic novel [that] ripples with exuberance” by The New York Times. Her published work includes pieces of comics journalism as well as erotic-mythological poems, and she runs the online publishing company www.electrocomics.com. She was born in Vienna and lives and works in Berlin.

MARCEL BEYER is an award-winning German novelist and poet.

JOHN BROWNJOHN has translated over 160 books, including works by Willy Brandt, Hans Hellmut, and Walter Moers.

NIKA KNIGHT is a writer and translator of German literature.

Hardcover • 276 pages • 7 x 10
978-1-68137-238-9 • $34.95 US / $44.95 CAN
Available as eBook: 978-1-68137-239-6
Published in May 2018

Paperback • 368 pages • 6 3/4 x 9 3/4
978-1-68137-105-4 • $29.95 US / $39.95 CAN
Available as an eBook: 978-1-68137-106-1
Published in October 2017
FATHER AND SON
E.O. PLAUEN
Translated from the German by Joel Rotenberg

Created in 1934 by the German political cartoonist Erich Ohser (using the pseudonym E.O. Plauen after being blacklisted for his opposition to the Nazi regime), a gruff, loving father and his sweet but troublemaking son embark on adventures both everyday and extraordinary: family photoshoots and summer vacations, shipwrecks and battles with gangsters, a Christmas feast with forest animals and a trip to the zoo. Father and Son overflows with slapstick, fantasy, and anarchic visual puns, and remains a timeless ode to the pleasures, pitfalls, and absurdity of family life.

Hardcover • 296 pages • 9 1/2 x 6 1/4
978-1-68137-120-7 • $22.95 US / $29.95 CAN
Available as an eBook: 978-1-68137-121-4
Published in May 2017

YELLOW NEGROES AND OTHER IMAGINARY CREATURES
YVAN ALAGBÉ
Translated from the French by Donald Nicholson-Smith

“[Yellow Negroes] is one of those works that becomes emblematic... of a particular moment in comics. Where the individual parts just click, where every creative decision feels right and supports the author’s intent, while retaining the spark of youthful ambition.” —The Comics Journal

“Alagbé’s unstructured storytelling makes as strong an impression as his artwork’s contrast between dramatic black slashes and negative space. His imagery and text together create haunting narratives in which a past of racism and guilt keeps overwhelming the present, and also the reader.” —Publishers Weekly

Yvan Alagbé is one of the most innovative and provocative artists in the world of comics. In the stories gathered in Yellow Negroes and Other Imaginary Creatures—drawn between 1994 and 2017 and never before available in English—he uses stark, endlessly inventive black-and-white brushwork to explore love and race, oppression and escape.

The title story depicts the lives of undocumented workers in Paris with unsettling power. Alain, a Beninese immigrant, struggles to protect his family and his white girlfriend, Claire, while engaged in a strange, tragic dance of obsession and repulsion with Mario, a retired French-Algerian policeman. It is already a classic of alternative comics, and, like the other stories gathered here, becomes more urgent every day.

YVAN ALAGBÉ was born in Paris and spent three years of his youth in West Africa. Along with Olivier Marboeuf, he founded a contemporary visual arts review called L’œil carnivore, the magazine Le Cheval sans tête (“The Headless Horse”), and the publishing house Amok, which drew from material serialized in Le Cheval, incuding the first version of Yellow Negroes. In 2001, Amok partnered with the publishing group Fréon to establish the Franco-Belgian collaboration Frémok, now one of the most acclaimed European comics publishers. DONALD NICHOLSON-SMITH has translated many works, including The Green Hand and Other Stories by Nicole Claveloux, published by NYR Comics.

Paperback with French flaps • 112 pages • 8 1/4 x 10 1/2
978-1-68137-176-4 • $22.95 US / $29.95 CAN
Available as an eBook: 978-1-68137-177-1
Published in April 2018

PRETENDING IS LYING
DOMINIQUE GOBLET
Translated from the French by Sophie Yanow

“...one of those works that becomes emblematic... of a particular moment in comics. Where the individual parts just click, where every creative decision feels right and supports the author’s intent, while retaining the spark of youthful ambition.” —The Comics Journal

“It is a rare gift to come across a book as tender, affecting and complete as Pretending Is Lying.” —Sheila Heti, The New York Times Book Review

WINNER OF THE SCOTT MONCRIEFF TRANSLATION PRIZE

The first book to appear in English by Belgian artist Dominique Goblet, Pretending Is Lying is a memoir unlike any other. In a series of dazzling fragments, Goblet examines the most important relationships in her life: with her partner; with her daughter, and with her parents. The result is a tour de force of comics.

Hardcover • 160 pages • 8 x 10 1/2
978-1-68137-047-7 • $24.95 US / $33.95 CAN
Available as an eBook: 978-1-68137-048-4
Published in February 2017

YELLOW NEGROES
AND OTHER IMAGINARY CREATURES
YVAN ALAGBÉ
Translated from the French by Donald Nicholson-Smith

The first book to appear in English by Belgian artist Dominique Goblet, Pretending Is Lying is a memoir unlike any other. In a series of dazzling fragments, Goblet examines the most important relationships in her life: with her partner; with her daughter, and with her parents. The result is a tour de force of comics.

Hardcover • 160 pages • 8 x 10 1/2
978-1-68137-047-7 • $24.95 US / $33.95 CAN
Available as an eBook: 978-1-68137-048-4
Published in February 2017
"Soft City is as sumptuous as it is overwhelming: a vision of things to come that is more frightening for what it tells us about the world we already live in." —The AV Club

The legendary Norwegian pop artist Pushwagner’s scathing comics masterpiece—lost for decades and never before published in the US—is an epic vision of a single day in a world gone wrong: a brightly smiling, disturbingly familiar dystopia of towering skyscrapers, omnipresent surveillance, and endless distant war.

Welcome to Soft City. Now don’t be late for work.

Hardcover • 160 pages • 9 1/2 x 13 1/4
978-1-68137-046-0 • $40.00 US / $50.00 CAN
Published in October 2016

"A charming explosion of grotesque comedic misfortune, exactly as the title promises." —Publishers Weekly, PW Picks

Amy and Jordan are just like us: hoping for the best, even when things go from bad to worse. They are beheaded by ghosts, menaced by bears, and hunted by the cops, but still they struggle on, bickering and reconciling, scraping together the rent and trying to find a decent movie. Originally published in 1987, Agony is an eccentric, grimly hilarious delight, courtesy of the inimitable Mark Beyer.

Jacketed Paperback • 176 pages • 5 x 5
978-1-59017-981-9 • $15.95 US / $20.95 CAN
Available as an eBook: 978-1-59017-982-6
Published in March 2016

“Mr. Baxter betrays all the ominous symptoms of genius.” —Edward Gorey

Over four decades and a multitude of books, “Colonel” Glen Baxter has built a world and a language all his own—slightly familiar, decidedly abnormal, irresistibly funny. Have you felt the terror of a failed Szechuan dinner? Have you seen what happens at precisely 6:15? Do you know where the beards are stored? This new selection of Baxter’s work brings together highlights from the full sweep of his long career and is sure to enchant both confirmed Baxterians and those in dire need of an introduction.

Hardcover • 160 pages • 6 x 9
978-1-59017-985-7 • $22.95 US / $29.95 CAN
Available as an eBook: 978-1-59017-986-4
Published in May 2016

“Blutch. . . slings ink with lusty and furious brio, sketching out a quest that’s part myth, part nightmare and part sorrowful romance.”
—Sean Rogers, The Globe and Mail 100 Best Books of the Year

The man known as Blutch is one of the giants of contemporary comics, and this may be his masterpiece: a grand, strange dream of ancient Rome. At the edge of the empire, a gang of bandits discovers the body of a beautiful woman in a cave; she is encased in ice but may still be alive. . . Peplum weaves together threads from Shakespeare and the Satyricon into one of the great works of graphic literature, translated into English for the first time.

Paperback with French flaps • 160 pages • 8 5/8 x 11 1/2
978-1-59017-983-3 • $24.95 US / $32.95 CAN
Available as an eBook: 978-1-59017-984-0
Published in April 2016
**WHAT AM I DOING HERE?**

ABNER DEAN  
Preface by Clifton Fadiman

“In these uneasy, topsy-turvy times, paradoxically, this might just be the book that winds up consoling you more than any other.” —*The Guardian*

In 1945, after more than a decade as a commercial illustrator, Abner Dean invented a genre all his own: one might call it the Existential Gag Cartoon. He depicts a world at once alien and familiar—a world of club-wielding commuters and byzantine inventions, secret fears and perverse satisfactions. Through it all strolls (or crawls, or floats, or stumbles) Dean’s unclad Everyman, searching for love, happiness, and the answers to life’s biggest questions. A startling masterwork by one of the forgotten innovators of American comics.

**POEM STRIP**

DINO BUZZATI  
Translated from the Italian by Marina Harss

“I think I stumbled upon this on late-night TV when I was a kid: Donovan, playing himself, wandering through a neo-Caligari lava-lamp world. . . . I’m happy to see it’s on again.”  —Daniel Handler

One night in Milan, Orfi, a wildly successful young singer, sees his gorgeous girlfriend Eura disappear, “like a spirit,” through a little door in the high wall that surrounds a mysterious mansion across the way. Where has Eura gone? Orfi will have to venture with his guitar across the borders of life and death to find out in this pathbreaking 1960s graphic novel by Dino Buzzati, a master of the Italian avant-garde.

**THE LABYRINTH**

SAUL STEINBERG  
Introduction by Nicholson Baker  
Afterword by Harold Rosenberg

“Aggregating Steinberg’s published works and private sketches, The Labyrinth represents not just his creative output but also a diary of sorts. A significant portion consists of drawings of people and landmarks he saw during his 1956 trip to Russia on assignment for *The New Yorker*, and there are selections from his mural *The Americans* from the American Pavilion at the 1958 World’s Fair in Brussels. . . . Scenes of everyday life and abstract cartoons form a panoply of views of society as Steinberg saw it during this time period. No one had an eye like he did on the world around him.”  —Dan Schindel, *Hyperallergic*

“The book opens with an extended, tour-de-force version of a Steinberg classic, the Line. . . . From there, the book unfolds as a set of interlocking mini-essays on Steinberg’s favorite and recurring subjects: music and musicians, architecture, the chatter of socialites, the vanity of power and ambition, and the iconography of mid-century America. . . . a critical book in Steinberg’s oeuvre, a turning point for the artist.”  —Philip Kennicott, *The Washington Post*

Throughout his career, Saul Steinberg created a series of unique, wondrous books. Far richer than simple catalogs or collections of drawings, these carefully arranged works formed a kind of continuous visual autobiography—a record of an inimitable mind’s encounter with the world. *The Labyrinth*, first published in 1960 and long out of print, may be the best of these.

Famed worldwide for giving graphic definition to the postwar age, SAUL STEINBERG (1914–1999) had one of the most remarkable careers in American art. While renowned for the covers and drawings that appeared in *The New Yorker*, he was equally acclaimed for the drawings, paintings, prints, collages, and sculptures he exhibited internationally in galleries and museums. He published nineteen books in his lifetime. NICHOLSON BAKER is the author of ten novels and six works of nonfiction. HAROLD ROSENBERG (1906–1978) was an art historian and critic. He was a regular contributor to *The Partisan Review* and served as an art critic at *The New Yorker*.
New York Review Comics presents new editions of out-of-print masterpieces and new translations of books that have never before appeared in English, from intimate memoirs to absurdist gags, lyrical graphic novels to dizzying experiments.

“The still-new New York Review Comics [is] one of the most vital outlets in the contemporary maturation of the American comics market.” —The AV Club