



NEW YORK REVIEW BOOKS
SPRING/SUMMER 2016



nyrb

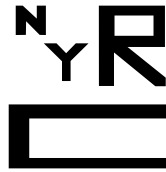
CLASSICS

NYRB/POETS

THE NEW YORK REVIEW
CHILDREN'S COLLECTION

THE LITTLE BOOKROOM

ANNOUNCING A NEW SERIES: New York Review Comics



Comics has been one of our liveliest art forms for over a century, but many of its greatest works are no longer available. In the tradition of NYRB Classics, New York Review Comics will present new editions of out-of-print masterpieces and new translations of books that have never been available in English.

NYRC will publish comics of all sorts, from intimate memoirs to absurdist gags, lyrical graphic novels to dizzying experiments—united in their affirmation of the strange and wonderful things that only comics can do. Some will be in paperback, some in hardcover, and trim sizes will vary.

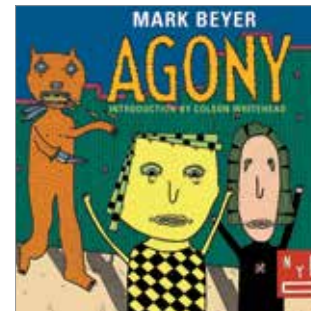
The first three titles in the NYRC series are *Agony*, a darkly humorous depiction of urban despair with an introduction by super-fan Colson Whitehead (p. 3); Blutch's beautiful historical saga, *Peplum*, now in a new translation from the French by Edward Gauvin (p. 4); and *Almost Completely Baxter*, a judicious collection of new and selected work by the beloved, inimitable artist Glen Baxter (p. 5).



These will be followed in Fall 2016 by *Soft City*, a majestically surreal tour of an office dystopia by Norwegian pop artist Hariton Pushwagner, with an introduction by Chris Ware; Belgian artist Dominique Goblet's searing experimental memoir *Pretending Is Lying*, in a new translation from the French (her first book to appear in English); and *What Am I Doing Here?*, a long out-of-print collection by postwar America's master of the existential gag, Abner Dean.

Also included in the Spring/Summer 2016 catalog are exciting releases from our other imprints, NYRB Classics, NYRB Poets, The New York Review Children's Collection, NYRB Kids, Calligrams, and The Little Bookroom.

nyrb NEW YORK REVIEW BOOKS
www.nyrb.com



AGONY

MARK BEYER

Introduction by Colson Whitehead

"These are some of my favorite comics of all time. A must for any fan of bleakness and misery." —Daniel Clowes

"Exquisite poems of urban despair, dreamy and nightmarish." —Chip Kidd

Mark Beyer's inimitable self-taught style—mixing off-kilter imagery and boldly geometric compositions—has been featured in Art Spiegelman's *RAW* and on MTV's *Liquid Television*, but *Agony* is its most essential expression. Originally published in 1987, this East Village *Candide* is an eccentric, grimly hilarious delight.

Amy and Jordan are just like us: hoping for the best, even when things go from bad to worse. They are devoured by fish, 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. The perfect solace for anxious modern minds, courtesy of one of the great innovators of American comics.

Now if only Amy's skin would grow back. . .



Mark Beyer is a self-taught artist who began making comics in 1975. Amy and Jordan, the stars of his graphic novel *Agony*, were also featured in a newspaper strip that ran from 1988 to 1996 and was collected in *Amy and Jordan* (2004).

Colson Whitehead is the author of five novels, including *Zone One*, *Sag Harbor*, and *The Intuitionist*, and one work of nonfiction, *The Noble Hustle*. A recipient of Guggenheim and MacArthur fellowships, he lives in New York City.

NYRB Comics • Jacketed Paperback • 176 pages • 5 x 5
978-1-59017-981-9 • \$15.95 US / \$20.95 CAN / £9.99 UK
Available as an eBook: 978-1-59017-982-6
US on sale: March 22, 2016 • UK on sale: April 21, 2016



PEPLUM

BLUTCH

A new translation from the French by Edward Gauvin

“Blutch is a master. No other cartoonist renders with such casual virtuosity. It’s long overdue for his books to be translated into English.” —Craig Thompson

The man known as Blutch is one of the giants of contemporary comics, and *Peplum* 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. One of the bandits, bearing a stolen name and with the frozen maiden still in tow, makes his way toward Rome—seeking power, or maybe just survival, as the world unravels.

Thrilling and hallucinatory, vast in scope yet unnervingly intimate, *Peplum* weaves together threads from Shakespeare and *The Satyricon* along with Blutch’s own distinctive vision. His hypnotic storytelling and stark, gorgeous art pull us into one of the great works of graphic literature, translated into English for the first time.

Blutch is an award-winning, highly influential French cartoonist. Since his 1988 comic debut in the legendary avant-garde magazine *Fluide Glacial*, he has published almost two dozen books, including *Mitchum*, *Le Petit Christian*, and *So Long, Silver Screen*, his only previous book to be published in English.



Edward Gauvin has translated more than 150 graphic novels and is a two-time winner of the John Dryden Translation Competition. He is the contributing editor for Francophone comics at *Words Without Borders*, and lives in California.



ALMOST COMPLETELY BAXTER: NEW AND SELECTED BLURTINGS

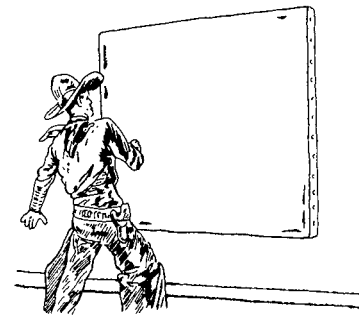
GLEN BAXTER

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

“Many people have tried to imitate Baxter. . . few have come close to succeeding.” —Salman Rushdie

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? Either way, this is the book for you.

Celebrated by everyone from John Cleese to Ed Ruscha, Baxter’s drawings are a delicious stew of pulp adventures, highbrow high jinks, and outright absurdity: brave men tremble before moussaka, schoolgirls hoard hashish, and the world’s fruits are in constant peril. Wimples abound.



IT WAS TOM'S FIRST BRUSH WITH MODERNISM

This new selection brings together highlights from the full sweep of his long career and is sure to enchant both confirmed Baxterians and those who are in dire need of an introduction.

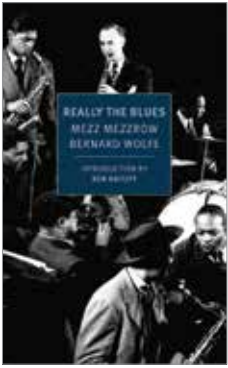
Glen Baxter’s many books include *The Impending Gleam*, *The Billiard Table Murders*, and *Blizzards of Tweed*. He is a Chevalier of the Order of Arts and Letters, and his art is often exhibited in New York, Amsterdam, Paris, and London, where “Colonel” Baxter lives.



NYR Comics • Paperback with French flaps • 160 pages • 8 5/8 x 11 1/2
978-1-59017-983-3 • \$24.95 us / \$32.95 CAN / £15.99 UK
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NYR Comics • Hardcover • 160 pages • 6 x 9
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REALLY THE BLUES

MEZZ MEZZROW and
BERNARD WOLFE

Introduction by Ben Ratliff

“An intense, sincere and honest book.” —Bucklin Moon, *The New Republic*

Mezz Mezzrow was a Jewish boy from the slums of Chicago who learned to play the clarinet in reform school and pursued a life in music and a life of crime. He moved from Chicago to New Orleans to New York, working in brothels and bars, bootlegging, dealing drugs, getting hooked, doing time, producing records, and playing with the greats, among them Louis Armstrong, Bix Beiderbecke, and Fats Waller. *Really the Blues*, the jive-talking memoir that Mezzrow wrote at the insistence of, and with the help of, the novelist Bernard Wolfe, is the story of an unusual and unusually American life, and a picture of a man who moved freely across racial boundaries when few could or did, “the odyssey of an individualist. . . the saga of a guy who wanted to make friends in a jungle where everyone was too busy making money.”

Mezz Mezzrow (1899–1972) was born Milton Mesirow in Chicago. As a backer and producer, he helped to spark the New Orleans revival of the late 1930s before starting his own record label, King Jazz Records. He spent the last years of his life in Paris.

Bernard Wolfe (1915–1985) was an American writer best known for his 1959 novel about Leon Trotsky’s assassination, *The Great Prince Died*.

Ben Ratliff has been a jazz and pop critic for *The New York Times* since 1996 and has written three books: *The Jazz Ear*, *Coltrane*, and *Jazz: A Critic’s Guide to the 100 Most Important Recordings*. He lives in New York City.



HOUSES

BORISLAV PEKIĆ

Translated from the Serbo-Croatian by
Bernard Johnson

“Pekić writes with a wry grace that lets all the seriousness and thought fold inside a stubborn yet subtle farce. Accomplished and piquant.” —*Kirkus Reviews*

Building can be seen as a master metaphor for modernity, which some great irresistible force, be it fascism or communism or capitalism, is always busy building anew, and *Houses* is a book about a man, Arseniev Negoyan, who has devoted his life and his dreams to building.

Bon vivant, Francophile, visionary, Negoyan spent the first half of his life building houses he loved and even gave names to—Juliana, Christina, Agatha—making his hometown of Belgrade into a modern city to be proud of. The second half of his life, after World War II and the Nazi occupation, he has spent in one of those houses, being looked after by his wife and a nurse, in hiding. Now, on the last day of his life, Negoyan has decided to go out at last to see what he has wrought.

Negoyan is one of the great characters in modern fiction, a charming monster of selfishness and self-delusion. And for all his failings, his life poses a question for the rest of us: Where in the modern world is there a home except in illusion?

Borislav Pekić (1930–1992) was a political activist and writer. In 1948 he was accused of organizing a student conspiracy against the state of Yugoslavia and was sentenced to fifteen years of hard labor. He was pardoned in 1954. Ten years later, he won a major Yugoslav literary prize, the NIN Award, for his first novel *The Time of Miracles*. Among his other works are the novel *How to Quiet a Vampire*, the play *The Generals*, and a memoir, *Godine koje su pojeli skakavci* (*The Year the Locusts Have Devoured*).

Bernard Johnson (1933–2003) translated the first English anthology of modern Yugoslav literature, as well as the NYRB Classics *The Use of Man* and *The Book of Blam*, both by Aleksandar Tišma.

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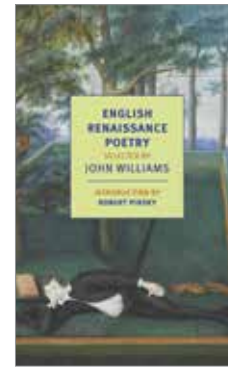
MORE WAS LOST ELEANOR PERÉNYI

“The book is entirely unpretentious. . . It is always lucid and crisp.”
—Edmund Wilson, *The New Yorker*

“[Parts] of *More Was Lost*. . . read more delightfully than fiction. . . The book is full of delightful anecdotes, glimpses of semi-feudal life, vignettes of the friends and relatives with whom the Perényis passed their days.”
—Catherine Maher, *The New York Times*

Best known for her classic gardening book *Green Thoughts: A Writer in the Garden*, Eleanor Perényi had quite a worldly life before settling down in Connecticut with her flowers. *More Was Lost* is a memoir of her youth abroad, written in the early days of World War II after her return to the United States. In 1937, at the age of nineteen, while on a European tour with her mother, Perényi falls in love with a poor Hungarian baron and in short order acquires both a title and a struggling country estate at the edge of the Carpathians. She throws herself into this new agrarian life with zeal, learning Hungarian and observing the invisible order of the Czech rule, the resentment of the native Ruthenians, and the haughtiness of the dispossessed Hungarians. In the midst of massive political upheaval and shifting allegiances, Perényi and her husband remain steadfast in their dedication to their new life together, an alliance that would soon be tested by the war. With old-fashioned ease, frankness, and wit, Perényi recounts this tragic tale of how much was gained and how much more was lost.

Eleanor Perényi (1918–2009) was born in Washington D.C., and lived with her husband, Baron Perényi, in his castle in Ruthenia until the start of World War II. In 1940, she returned to the US and worked at various magazines, including *Harper's Bazaar* and *Mademoiselle*.



ENGLISH RENAISSANCE POETRY

Selected by
JOHN WILLIAMS
Introduction by Robert Pinsky

Not just English poetry but poetry in English as we know it today was largely invented in England between the beginning of the sixteenth century and 1630. For many years much of the poetry from the era was seen as half-baked, undeveloped, little more than a run-up to Shakespeare. From the point of view of the twentieth century and today, however, it seems a time of extraordinary poetic ferment and experimentation. Never since have the possibilities of poetic form and, especially, poetic voice, from the sublime to the exquisite to the rawly slangy, been so various and inviting. The poetry of the English Renaissance speaks directly across the centuries to the renaissance of poetic exploration in our own time.

John Williams's celebrated anthology captures this ferment and variety as no other anthology does. It includes some of the most famous poems by some of the most famous poets of the English language, Sir Thomas Wyatt, John Donne, and of course Shakespeare, but also—and this is what makes it such a rich resource—the strikingly original work of the little-known masters George Gascoigne and Fulke Greville.

John Williams (1922–1994) was born and raised in northeast Texas. After serving in the war, he enrolled at the University of Denver, where he received both his BA and MA and returned as an instructor in 1954. Williams taught in the creative writing program at the University of Denver until retiring in 1985. He published two volumes of poetry and four novels, including the NYRB Classics *Butcher's Crossing*, *Stoner*, and the National Book Award–winning *Augustus*.

Robert Pinsky is a lauded poet, critic, and translator. His books of poetry include *The Want Bone*, *Gulf Music*, and, most recently, *Selected Poems*, as well as his best-selling translation *The Inferno of Dante*. As U.S. Poet Laureate (1997–2000) he created the Favorite Poem Project, with the videos at favoritepoem.org. His prose books include *Thousands of Broadways* and *The Life of David*. His recent anthology/manifesto for poets is *Singing School*. He teaches writing at Boston University.

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US on sale: February 23, 2016 • UK on sale: April 23, 2016



YOUNG ONCE

PATRICK MODIANO

A new translation from the French by
Damion Searls

An NYRB Classics Original

Winner of the 2014 Nobel Prize for Literature

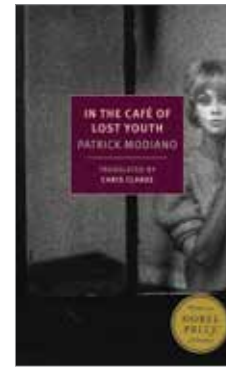
“Like W.G. Sebald, another European writer haunted by memory and by the history that took place just before he was born, Modiano combines a detective’s curiosity with an elegist’s melancholy.” —Adam Kirsch, *The New Republic*

Young Once is a crucial book in the career of Nobel laureate Patrick Modiano. It was his breakthrough novel, in which he stripped away the difficulties of his earlier work and found a clear, mysteriously moving voice for his haunting stories of love, nostalgia, and grief. It has also been called “the most gripping Modiano book of all” (*Der Spiegel*).

Odile and Louis are leading a happy, bucolic life with their two children in the French countryside near the Swiss mountains. It is Odile’s thirty-fifth birthday, and Louis’s thirty-fifth birthday is a few weeks away. Then the story shifts back to their early years: Louis, just freed from his military service and at loose ends, taken up by a shady character who brings him to Paris to do some work for a friend who manages a garage; Odile, an aspiring singer, at the mercy of the kindness and unkindness of strangers. They move through a Paris saturated with the crimes and secrets of the past but breathing hopes for the future; they find each other and struggle together to create what, looking back, will have been their youth.

Born in the Boulogne-Billancourt suburb of Paris, **Patrick Modiano** has written nearly thirty novels, including *Young Once* and *In the Café of Lost Youth*, both available from NYRB Classics. Modiano is the recipient of the 2014 Nobel Prize for Literature.

Damion Searls has translated many classic twentieth-century writers, including Proust, Rilke, Christa Wolf, and Herman Hesse. For NYRB Classics, he edited Henry David Thoreau’s *The Journal: 1837–1861*, and translated Nescio’s *Amsterdam Stories*, Nietzsche’s *Anti-Education*, and Robert Walser’s *A Schoolboy’s Diary*.



IN THE CAFÉ OF LOST YOUTH

PATRICK MODIANO

A new translation from the French by
Chris Clarke

An NYRB Classics Original

Winner of the 2014 Nobel Prize for Literature

“[An] edge of mystery, of indirection, motivates [Modiano’s work] like an animating force...a vivid air of the conditional, which is, of course, the whole idea. For Modiano, memory, experience are fluid, fleeting, and even the stories we tell ourselves are subject to change. Our lives flicker past us like the afterimage of a photo; eventually, our attempts at constancy must fall away.”

—David Ulin, *Los Angeles Times*

“Modiano is a pure original. He has transformed the novel into a laboratory for producing atmospheres, not situations—where everything must be inferred and nothing can be proved.” —Adam Thirlwell, *The Guardian*

Who was Louki? Did anyone really know? She made her mark on all of us in different ways. We all remember her, some of us more than others, but did any of us truly know her? Can anyone honestly say they know another person?

In the Café of Lost Youth is vintage Patrick Modiano, an absorbing evocation of a particular Paris of the 1950s, shadowy and shady, a secret world of writers, criminals, drinkers, and drifters. The novel, which includes vignettes of a number of historical figures and is inspired in part by the circle (depicted in the photographs of Ed van der Elsken) of the notorious and charismatic Guy Debord, centers on the enigmatic, waiflike figure of Louki, who catches everyone’s attention even as she eludes possession or comprehension. Through the eyes of four very different narrators, we contemplate Louki’s character and her fate, while Modiano explores the themes of identity, memory, time, and forgetting that are at the heart of his hypnotic and deeply moving art.

Chris Clarke is currently a PhD student in French at City University of New York.

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US on sale: March 8, 2016



PARIS VAGABOND

JEAN-PAUL CLÉBERT

A new translation from the French by
Donald Nicholson-Smith

Photographs by Patrice Molinard

Introduction by Luc Sante

An NYRB Classics Original

“A rollicking, poetically charged tale of privation and adventure, a first cousin of Kerouac’s *On the Road* for all that it takes place within the confines of one city.”
—Luc Sante

Paris Vagabond is an unclassifiable masterpiece, a book that purports to be a novel but, accompanied as it is by the photographs of Patrice Molinard, is as much a brilliant documentary as a work of the imagination. In rich prose, suffused with the language of the street, and brilliantly rendered in English by Donald Nicholson-Smith, Jean-Paul Clébert captures the essence of a long-gone Paris of the poor, the criminal, and the outcast: a society of outsiders beyond the social pale. Clébert’s is a genuinely anarchist voice, a free spirit who was an intrepid explorer of a Paris that was in many places practically ruinous but where the poor were not yet completely marginalized. He was also a true writer’s writer, hailed by his mentor and friend Blaise Cendrars and admired by Henry Miller, who said that reading *Paris Vagabond* “roiled my guts.”

Jean-Paul Clébert (1926–2011), the author of thirty-two books, joined the French Resistance in 1943 when he was sixteen. After the war, he traveled and took on a number of odd jobs before returning to Paris and living briefly as a vagrant.

Donald Nicholson-Smith’s translations include the NYRB Classics *Fatale* and *The Mad and the Bad*, both by Jean-Patrick Manchette. He lives in New York City.

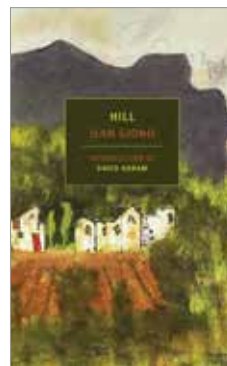
Patrice Molinard (1922–2002) was a French film director best known for *Fantasmagorie* (1963), *Orphée 70* (1968), and *Bistrots de Paris* (1977).

Luc Sante is the author of many books, including *Low Life* and, most recently, *The Other Paris*. He is a frequent contributor to *The New York Review of Books* and teaches writing and the history of photography at Bard College.

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US on sale: March 15, 2016 • UK on sale: May 12, 2016



HILL

JEAN GIONO

A new translation from the French by
Paul Eprile

Introduction by David Abram

An NYRB Classics Original

“Giono’s voice is the voice of the realist; his accents are the accents of simplicity, power and a passionate feeling for a land and a people that he must love as well as understand.” —*The New York Times*

Deep in Provence, a century ago, four stone houses perch on a hillside. Wildness presses in from all sides. Beyond a patchwork of fields, a mass of green threatens to overwhelm the village. The animal world—a miming cat, a malevolent boar—displays a mind of its own.

The four houses have a dozen residents—and then there is Gagou, a mute drifter. Janet, the eldest of the men, is bedridden; he feels snakes writhing in his fingers and speaks in tongues. Even so, all is well until the village fountain suddenly stops running. From this point on, humans and the natural world are locked in a life-and-death struggle. All the elements—fire, water, earth, and air—come into play.

From an early age, Jean Giono roamed the hills of his native Provence. He absorbed oral traditions and, at the same time, devoured the Greek and Roman classics. *Hill*, his first novel and the first winner of the Prix Brentano, comes fully back to life in Paul Eprile’s poetic translation.

Jean Giono (1895–1970), one of the foremost French authors of the 20th century, wrote thirty works of fiction. Many have been translated into English, including *The Horseman on the Roof*, *Second Harvest*, and a fictionalized memoir, *Blue Boy*. A quarter of a million copies of his inspirational fable, *The Man Who Planted Trees*, are currently in print.

Translator, editor, and poet **Paul Eprile** lives in Ontario, Canada.

David Abram, a cultural ecologist and geophilosopher, is the author of *The Spell of the Sensuous* and *Becoming Animal: An Earthly Cosmology*. He lives in New Mexico.

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US on sale: April 5, 2016



PRIMITIVE MAN AS PHILOSOPHER

PAUL RADIN

Introduction by Neni Panourgía

“Radin’s approach to anthropology [ranged] from culture, ritual, myth and religion, to history, social theory, law and language.” —E. O. James, *Folklore*

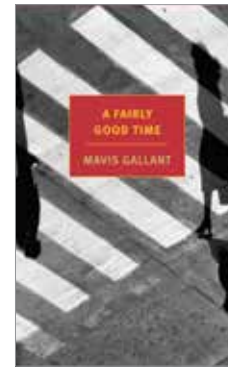
“A significant addition to the body of work that deals with the nature of religion.” —*The New Republic*

Primitive Man as Philosopher is the influential anthropologist and ethnologist Paul Radin’s enduringly relevant survey of an array of aboriginal cultures and belief systems, including those of the Winnebago, Oglala Sioux, Maori, Banda, the Buin of Melanesia, Tahitian and Hawaiian, Zuni, and Ewe. Radin examines the conditioning of thought and religion practiced among the members of each society and the freedom of individuals to deviate from the group and to effect change.

Written in an almost conversational style, Radin’s discourse is rooted in firsthand accounts. He allows his subjects to speak for themselves by quoting extensively from interviews (many of which he conducted in the course of his own fieldwork), and includes a veritable anthology of poems and songs from the varied traditions. Fascinating topics include cultural views of the purpose of life, marital relations, freedom of thought, death, resignation, the nature of reality, the structure of the ego, human personality, the systemization of ideas, and concepts of deities. In addition, Radin offers brilliant interpretations of myth and symbolism in his exploration of their deeper meanings in each culture. Readers both in and out of the field will appreciate the rich and varied insights of this classic of anthropology.

Paul Radin (1883–1959) was an American cultural anthropologist and folklorist.

Neni Panourgía is a writer, translator, and professor of anthropology at Columbia University. She lives in New York City.



A FAIRLY GOOD TIME

MAVIS GALLANT

An NYRB Classics Original

“Gallant had a rare gift: a solid imagination.” —*The New Yorker*

Mavis Gallant’s two novels are as memorable as her many short stories. Full of wit, whim, and psychological poignancy, *A Fairly Good Time*, here accompanied by *Green Water, Green Sky*, encapsulates Gallant’s unparalleled skill as a storyteller.

Shirley Perrigny (née Norrington, then briefly Higgins), the heroine of *A Fairly Good Time*, is an original. Derided by the Parisians she lives among and chided by her fellow Canadians, this young, widowed girl—recently remarried to a French journalist named Philippe—is fond of quoting from Jane Austen and Kingsley Amis to describe her life and of using her myopia as a defense against social aggression. As the fixed points in Shirley’s life begin to recede—Philippe having apparently though not definitively left—her freewheeling, makeshift and self-abnegating ways come to seem an aspect of devotion to her fellow man. Could the unreliable protagonist be the unwitting heroine of her own story?

Green Water, Green Sky, Gallant’s first novel, is a darker tale of the fractured family life of Bonnie McCarthy, an American divorcée, and her daughter, Flor. Uprooted and unmoored, mother and daughter live like itinerants—in Venice, Cannes, and Paris—glamorous and dependent. From this untidy life and the false notes of her mother, Flor attempts to flee, with little hope of escape.

Mavis Gallant (1922–2014) was born in Montreal and worked as a journalist before moving to Europe to devote herself to writing fiction. After traveling extensively she settled in Paris, where she lived until her death. NYRB Classics has published three collections of Gallant’s stories: *The Cost of Living: The Early and Uncollected Stories of Mavis Gallant*, *Paris Stories*, and *Varieties of Exile*.

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US on sale: April 19, 2016



credit: Pierre Choumoff

TOLSTOY, RASPUTIN, OTHERS, AND ME THE BEST OF TEFFI

Translated by Robert Chandler,
Rose France, and Anne Marie Jackson

“[Teffi is] an inimitable presence in Russian literature, a genuine wonder.”
—Georgy Ivanov

“[Teffi] can write in more registers than you might think, and is capable of being heartbreaking as well as very funny. I wish she were still alive, and I could have met her. But then I realised she would have seen right through me. I can’t recommend her strongly enough.” —Nicholas Lezard, *The Guardian*

Early in her literary career Nadezhda Lokhvitskaya, born in St. Petersburg in 1872, adopted the pen-name of Teffi, and it is as Teffi that she is remembered. In pre-revolutionary Russia she was a literary star, known for her humorous satirical pieces; in the 1920s and 30s, she wrote some of her finest stories in exile in Paris, recalling her unforgettable encounters with Rasputin, and her hopeful visit at age thirteen to Tolstoy after reading *War and Peace*. In this selection of her best autobiographical stories, she covers a wide range of subjects, from family life to revolution and emigration, writers and writing.

Like Nabokov, Platonov, and other great Russian prose writers, Teffi was a poet who turned to prose but continued to write with a poet’s sensitivity to tone and rhythm. Like Chekhov, she fuses wit, tragedy, and a remarkable capacity for observation; there are few human weaknesses she did not relate to with compassion and understanding.

Teffi (1872–1952) was a popular writer in prerevolutionary Russia, a favorite of both Tsar Nicholas II and Lenin. She was born to a prominent St. Petersburg family and emigrated from Bolshevik Russia in 1919. Eventually settling in Paris, she became an important figure in the émigré literary scene and lived there until her death.

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



MEMORIES: FROM MOSCOW TO THE BLACK SEA

TEFFI

A new translation from the Russian by
Robert and Elizabeth Chandler,
Irina Steinberg, and Anne Marie Jackson

An NYRB Classics Original

“I know that a lot of people compare Teffi to Chekhov. . . I think she also resembles a sadder, more vulnerable David Sedaris.” —Lara Vapnyar

Considered Teffi’s single greatest work, *Memories: From Moscow to the Black Sea* is a deeply personal account of the author’s last months in Russia and Ukraine, suffused with her acute awareness of the political currents churning around her, many of which have now resurfaced.

In 1918, in the immediate aftermath of the Russian Revolution, Teffi, who stories and journalism had made her a celebrity in Moscow, was invited to read from her work in Ukraine. She accepted the invitation eagerly, though she had every intention of returning home. As it happened, her trip ended four years later in Paris, where she would spend the rest of her life in exile. None of this was foreseeable when she arrived in German-occupied Kiev to discover a hotbed of artistic energy and experimentation. When Kiev fell several months later to Ukrainian nationalists, Teffi headed south to Odessa, on the Black Sea, a city then under the control of White Russian forces. The White Army, however, soon beat a hasty retreat in the face of the advancing Red Army, and Teffi fled across the war-torn landscape to the port of Novorossiysk, from which she embarked at last for Constantinople.

Danger and death threaten throughout *Memories*, even as the book displays the brilliant style, keen eye, comic gift, and deep feeling that have made Teffi one of the most beloved of twentieth-century Russian writers.

nyrb CLASSICS

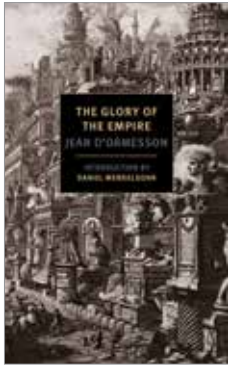
NYRB Classics • Literary Fiction / Short Stories • Paperback • 192 Pages • 5 x 8
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nyrb CLASSICS

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US on sale: May 3, 2016



THE GLORY OF THE EMPIRE A NOVEL, A HISTORY

JEAN D'ORMESSON

Translated from the French by Barbara Bray

Introduction by Daniel Mendelsohn

The Glory of the Empire is the rich and absorbing history of an extraordinary empire, at one point a rival to Rome. Rulers such as Prince Basil of Onessa, who founded the Empire but whose treacherous ways made him a byword for infamy, and the romantic Alexis the Bastard, who dallied in the fleshpots of Egypt, studied Taoism and Buddhism, returned to save the Empire from civil war, and then retired “to learn how to die,” come alive in *The Glory of the Empire*, along with generals, politicians, prophets, scoundrels, and others. D’Ormesson also goes into the daily life of the Empire, its popular customs, and its contribution to the arts and the sciences, which, as he demonstrates, exercised an influence on the world as a whole, from East to West, and whose repercussions are still felt today. But it is all fiction, a thought experiment worthy of Jorge Luis Borges, and in the end *The Glory of the Empire* emerges as a great shimmering mirage, filling us with wonder even as it makes us wonder at the fugitive nature of power and the meaning of history itself.

Jean d’Ormesson is a novelist and philosopher. He has served as the director of the French newspaper *Le Figaro* and as the dean of the Académie Française, and was awarded Romania’s Ovid Prize in 2010. He divides his time between Paris and Corsica.

Barbara Bray (1924–2010) translated the works of many major twentieth-century French writers into English. A number of her translations are available as NYRB Classics, including *The Bridge of Beyond*, by Simone Schwarz-Bart; *Monsieur Proust*, by Céleste Albarêt; and *Prisoner of Love*, by Jean Genet.

Daniel Mendelsohn is a classicist and nonfiction writer. His books include a memoir, *The Elusive Embrace*, and the collection *Waiting for the Barbarians: Essays from the Classics to Pop Culture*, published by New York Review Books. He teaches at Bard College.

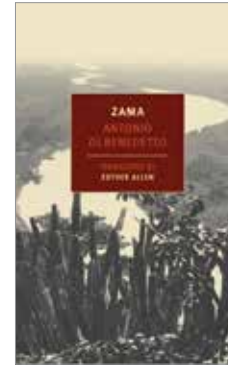
nyrb CLASSICS

NYRB Classics • Literary Fiction / Historical Fiction • Paperback • 392 pages • 5 x 8

978-1-59017-965-9 • \$17.95 US / \$23.50 CAN / £11.99 UK

Available as an eBook: 978-1-59017-966-6

US on sale: May 3, 2016 • UK on sale: June 16, 2016



ZAMA

ANTONIO DI BENEDETTO

Translated from the Spanish by Esther Allen

“[Di Benedetto] has written essential pages that have moved me and that continue to move me.”—Jorge Luis Borges

First published in 1956, *Zama* is now universally recognized as one of the masterpieces of modern Argentine and Spanish-language literature.

Written in a style that is both precise and sumptuous, weirdly archaic and powerfully novel, *Zama* takes place in the last decade of the eighteenth century and describes the solitary, suspended existence of Don Diego de Zama, a highly placed servant of the Spanish crown who has been posted to Asunción, the capital of remote Paraguay. There, eaten up by pride, lust, petty grudges, and paranoid fantasies, he does as little as he possibly can while plotting his eventual transfer to Buenos Aires, where everything about his hopeless existence will, he is confident, be miraculously transformed and made good.

Don Diego’s slow, nightmarish slide into the abyss is not just a tale of one man’s perdition but an exploration of existential, and very American, loneliness. *Zama*, with its stark dreamlike prose and spare imagery, is at once dense and unforeseen, terse and fateful, marked throughout by a haunting movement between sentences, paragraphs, and sections, so that every word seems to emerge from an ocean of things left unsaid. The philosophical depths of this great book spring directly from its dazzling prose.

Antonio di Benedetto (1922–1986) was an Argentine journalist and author of five novels, of which *Zama* is the best known.

Esther Allen’s translations from the French and Spanish include the Penguin Classics anthology *José Martí: Selected Writings*. She co-edited *The Man Between: Michael Henry Heim & a Life in Translation* and has been a fellow at the New York Public Library’s Cullman Center for Scholars. She teaches at Baruch College, CUNY.

nyrb CLASSICS

NYRB Classics • Literary Fiction • Paperback • 236 pages • 5 x 8

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Available as an eBook: 978-1-59017-735-8

US on sale: May 17, 2016



GRAND HOTEL

VICKI BAUM

Translated from the German by
Basil Creighton

Revised by Margot Bettauer Dembo

Introduction by Noah Isenberg

“One of the most perfectly constructed popular novels in modern literature.”
—Frank N. Magill, editor of *Masterplots, Revised Edition*

A grand hotel in the center of 1920s Berlin serves as a microcosm of the modern world in Vicki Baum’s celebrated novel, a Weimar-era bestseller that retains all its verve and luster today. Among the guests of the hotel is Dr. Otternschlag, a World War I veteran whose face has been sliced in half by a shell. Day after day he emerges to read the paper in the lobby, discreetly inquiring at the desk if the letter he’s been awaiting for years has arrived. Then there is Grusinskaya, a great ballerina now fighting a losing battle not so much against age as against her fear of it, and Gaigern, a sleek professional thief, who may or may not be made for each other. Herr Preysing also checks in, the director of a family firm that isn’t as flourishing as it appears, who would never imagine that Kringelein, his underling, a timorous petty clerk he’s bullied for years, has also come to Berlin, determined to live at last now that he’s received a medical death sentence. All these characters and more, with their secret fears and hopes, come together and come alive in the pages of Baum’s delicious and disturbing masterpiece.

Vicki Baum (1888–1960) was born in Vienna. One of the world’s best-selling authors, she is credited with inventing the “hotel novel” genre with *Grand Hotel*.

Basil Creighton (1886–1989) was a writer and prolific translator of German literature.

Margot Bettauer Dembo has translated numerous works by German authors, including *Transit* by Anna Seghers, published by NYRB Classics. She was awarded the Helen and Kurt Wolff Translator’s Prize in 2003. She lives in New York City.

Noah Isenberg teaches at The New School. His most recent book is *Edgar G. Ulmer: A Filmmaker at the Margins*. He lives in New York City.



A VISIT TO DON OTAVIO A MEXICAN JOURNEY

SYBILLE BEDFORD

Introduction by Bruce Chatwin

“One of the great works of travel literature.” —Benjamin Schwarz, *The Atlantic*

“Everyone, whether or not he plans to visit Mexico, should read *A Visit to Don Otavio*.”
—*The New Yorker*

In the mid-1940s, Sybille Bedford set off from Grand Central Station for Mexico, accompanied by her friend E., a hamper of food and drink (Virginia ham, cherries, watercress, a flute of bread, Portuguese rosé), books, a writing board, and paper. Her resulting travelogue captures the rich and violent beauty of the country as it was then.

Bedford doesn’t so much describe Mexico as take the reader there by hand, like a small child, in second-class motor buses over thousands of miles, through arid noons and frigid nights, successions of *comida corrida*, botched excursions to the coast, conversations recorded verbatim, hilarious observations, and fascinating digressions into murky histories. At the heart of the book is the Don Otavio of the title, the travelers’ gracious host, a man of lived rather than recorded history. His hacienda at Lake Chapala is the still, Edenic center of the book, and his garrulous family and friends, what Mexico meant in terms of human experience for S. and E. Published in 1953, *A Visit to Don Otavio* was an immediate success, “a travel book written by a novelist,” as Bedford described it, establishing her reputation as a nonpareil writer.

Sybille Bedford (1911–2006) was a novelist, legal journalist, travel writer, and friend and biographer of Aldous Huxley. Her novels include *A Favourite of the Gods*, *A Compass Error*, *Jigsaw*, and *A Legacy*, which is available as an NYRB Classic. In 1981 she was awarded the Order of the British Empire.

Bruce Chatwin (1940–1989) was a novelist and travel writer. At age 25, he became the youngest-ever director of Sotheby’s. His 1988 novel *Utz* was shortlisted for the Man Booker Prize.

nyrb CLASSICS

NYRB Classics • Literary Fiction • Paperback • 304 pages • 5 x 8
978-1-59017-967-3 • \$16.95 US / \$21.95 CAN / £9.99 UK
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US on sale: June 7, 2016 • UK on sale: August 4, 2016

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US on sale: June 21, 2016



Courtesy of D.G. Compton

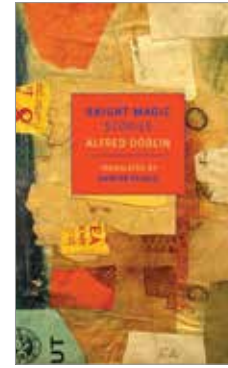
THE CONTINUOUS KATHERINE MORTENHOE

D.G. COMPTON

“Compton has been one of Britain’s most original and consistent novelists since the late Sixties, but he has never received the attention he deserves. . . Compton’s prose is fine-tuned, his human insights sharp, and his narrative pace filled with the weird synchronicities and dissonances of how violent things usually happen.” —Scott Bradfield, *The Independent*

Katherine Mortenhoe’s world looks very similar to our own, except that in this near future medical science has found the cure for death—or eliminated nearly every cause for it other than old age. So when Katherine is diagnosed with a terminal brain disease caused by an inability to process an ever-increasing volume of sensory input, she immediately becomes a celebrity to the “pain-starved public.” But Katherine will not agree to be the star of the TV show *Human Destiny*, her last days will not be recorded by any cameras. What she doesn’t realize is that from the moment of her diagnosis, she’s been watched, not only by television producers but by a new kind of reporter, one with no visible camera, who is always recording behind his never-blinking eye.

D. G. Compton is a speculative fiction writer. His 1970 novel, *The Steel Crocodile*, was nominated for the Nebula Award, and in 1979 Bertrand Tavernier adapted *The Continuous Katherine Mortenhoe* for the screen under the title *Death Watch*. Compton lives in Maine.



BRIGHT MAGIC STORIES

ALFRED DÖBLIN

A new translation from the German by
Damion Searls

An NYRB Classics Original

“Without the futurist elements of Döblin’s work from *Wang Lun* to *Berlin Alexanderplatz*, my prose is inconceivable. . . He’ll discomfort you, give you bad dreams. If you’re satisfied with yourself, beware of Döblin.” —Günter Grass

Alfred Döblin was a titan of modern German literature. This collection of stories—astonishingly, the first ever published in English—shows him to have been equally adept in shorter forms.

Included in its entirety is Döblin’s first book, *The Murder of a Buttercup*, a work of savage brilliance and a landmark of literary expressionism. Mortality roams the streets of nineteenth-century Manhattan, with a white borzoi and a quiet smile. A ballerina duels to the death with the stupid childish body she is bound to. We experience, in the celebrated title story, a dizzying descent into a shattered mind. The collection is then rounded off with two longer stories written when Döblin was in exile from Nazi Germany in Southern California, including the delightful “Materialism: A Fable,” in which news of humanity’s soulless doctrines spreads to the animals, elements, and molecules of nature.

Alfred Döblin (1878–1957) was a novelist, essayist, neurologist, and the leading exponent of German Expressionist writing. He is best known for his novel *Berlin Alexanderplatz*, which was adapted into an acclaimed television series by Rainer Werner Fassbinder in 1980. His *Three Leaps of Wang Lun* is published in NYRB’s Calligrams series.

Damion Searls has translated many classic twentieth-century writers, including Proust, Rilke, Christa Wolf, and Herman Hesse. For NYRB Classics, he edited Henry David Thoreau’s *The Journal: 1837–1861*, and translated Nescio’s *Amsterdam Stories*, Nietzsche’s *Anti-Education*, and Robert Walser’s *A Schoolboy’s Diary*.

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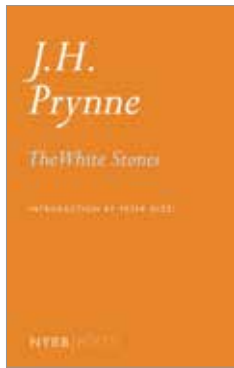
NYRB Classics • Science Fiction • Paperback • 264 pages • 5 x 8
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US on sale: July 5, 2016

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US on sale: August 9, 2016



THE WHITE STONES

J. H. PRYNNE

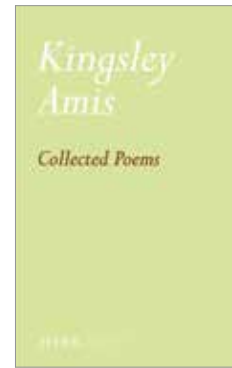
Introduction by Peter Gizzi

“[Prynne’s poetry] can induce the same combinations of fear and wonder once associated with the sublime. . . It is undeniable that his poetry offers both pleasures and challenges of an unusually complex kind: and it is for precisely this reason that many people will testify, without hyperbole or sentimentality, that his poetry has changed their lives.” —Robert Potts, *The Guardian*

J. H. Prynne is Britain’s leading late-Modernist poet. His work, as it has emerged since the 1960s, when he was close to Charles Olson, is marked by a remarkable combination of lyricism and abstraction, at once austere and playful. *The White Stones* is a book that is central to Prynne’s career and poetics, and it constitutes an ideal introduction to the achievement and vision of a legendary but in America still little-known contemporary master.

J. H. Prynne’s work is collected in three editions of *Poems* (1999, 2005, 2015). He has also published a wide range of critical and academic prose including works on Saussure, Wordsworth, and Shakespeare and written poetry in Classical Chinese under the name Pu Ling-en. A Life Fellow of Gonville and Caius College, Cambridge, he retired from his posts teaching English Literature as a Lecturer and University Reader in English Poetry for the University of Cambridge and as Director of Studies in English for Gonville and Caius College in 2005. In 2006, he retired as Librarian of the College.

Peter Gizzi’s most recent collection of poetry is *In Defense of Nothing: Selected Poems, 1987–2011*. A recipient of the Peter I. B. Lavan Younger Poet Award from the Academy of American Poets, he teaches at the University of Massachusetts, Amherst. During the 2015–2016 academic year, he will teach at the University of Cambridge.



COLLECTED POEMS

KINGSLEY AMIS

“Simply one of our best poets.” —*The Daily Telegraph*

Kingsley Amis’s poetry tackles all the grimly humorous subjects he tackled in his novels—lust, lost love, booze, money and the lack of it, old age, death—and does so with immense formal poise. A master of both traditional and unconventional meters with a perfect ear for parody, Amis wrote satires, epigrams, and rueful songs of love and loss that are remarkable not only for their virtuosity and humor but for their scabrous realism. It all adds up to a small, entirely individual, and memorably bracing body of work. Amis writes: “Beauty, they tell me, is a dangerous thing, / Whose touch will burn, but I’m asbestos, see?” We know he is anything but.

Kingsley Amis (1922–1995) was a popular and prolific British novelist, poet, and critic, widely regarded as one of the greatest satirical writers of the twentieth century. *Lucky Jim*, his first novel, appeared in 1954 to great acclaim and won a Somerset Maugham Award; from that point on he would publish roughly a book a year. Amis received the Booker Prize for his novel *The Old Devils* in 1986, and was knighted by Queen Elizabeth II in 1990. NYRB Classics publishes the aforementioned books by Amis in addition to *Take a Girl Like You*; *The Alteration*; *The Green Man*; *One Fat Englishman*; *Girl, 20*; and *Dear Illusion: Selected Stories*.

NYRB/POETS

NYRB Poets • Poetry • Paperback • 136 pages • 4½ x 7
978-1-59017-979-6 • \$14.00 us / \$18.00 CAN / £8.99 UK
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Available as an eBook: 978-1-59017-867-6

US on sale: May 17, 2016



CHINESE POETIC WRITING FRANÇOIS CHENG

Translated from the Chinese by
Donald A. Riggs and Jerome P. Seaton
A Revised and Updated Edition

Since its first publication in French in 1977, *Chinese Poetic Writing* has been considered by many to be the most innovative study of Chinese poetry ever written, as well as a profound and remarkable meditation on the nature of poetry itself. As the American poet Gustaf Sobin wrote, two years after the book's appearance, "In France it is already considered a model of interdisciplinary research, a source book, and a 'star' in the very space it initially explored, traced, and elaborated."

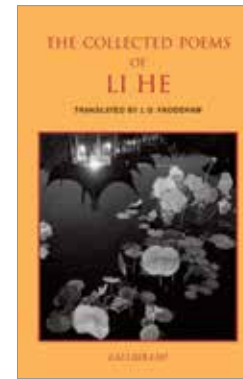
Cheng illustrates his text with an annotated anthology of 135 poems he has selected from the Tang dynasty, presented bilingually, and with lively translations by Jerome P. Seaton. It serves as a book within the book, and an excellent introduction to the golden age of Tu Fu, Li Po, Wang Wei, and company.

The 1982 translation, long out of print, was based on the first French edition. Since then, Cheng has greatly expanded the book. This is the first English-language edition of the expanded version, with the original translators returning to accommodate the many new additions and revise their earlier work.

François Cheng is a poet, essayist, novelist, calligrapher, and art historian who has lived in Paris since 1949. Among his books available in English are *Empty and Full: The Language of Chinese Painting* and *The Way of Beauty*. In 2002, he became the first person of Asian origin elected to the French Academy.

Donald A. Riggs is Teaching Professor of English at Drexel University in Philadelphia.

Jerome P. Seaton is Emeritus Professor of Chinese at the University of North Carolina, Chapel Hill. His books include *The Shambhala Anthology of Chinese Poetry* and *The Wine of Endless Life: Taoist Drinking Songs from the Yuan Dynasty*.



THE COLLECTED POEMS OF LI HE

Translated from the Chinese by
J. D. Frodsham

*A fine young man—a fine young failure too—
I'm home to bring my aged mother shame.*

Li He is the bad-boy poet of the late Tang dynasty. He began writing at the age of seven and died at twenty-six from alcoholism or, according to a later commentator, "sexual dissipation," or both. An obscure and unsuccessful relative of the imperial family, he would set out at dawn on horseback, pause, write a poem, and toss the paper away. A servant boy followed him to collect these scraps in a tapestry bag.

Long considered far too extravagant and weird for Chinese taste, Li He was virtually excluded from the poetic canon until the mid-twentieth century. Today, as the translator and scholar Anne M. Birrell, writes, "Of all the Tang poets, even of all Chinese poets, he best speaks for our disconcerting times." Modern critics have compared him to Rimbaud, Baudelaire, Keats, and Trakl.

The Collected Poems of Li He is the only comprehensive selection of his surviving work (most of his poems were reputedly burned by his cousin after his death, for the honor of the family), rendered here in crystalline translations by the noted scholar J. D. Frodsham.

Li He (790–816) was a poet of the late Tang dynasty. "Strange by any standards," according to A. C. Graham, "he offended the conventionality of later taste by his individuality and . . . by his morbidity and violence."

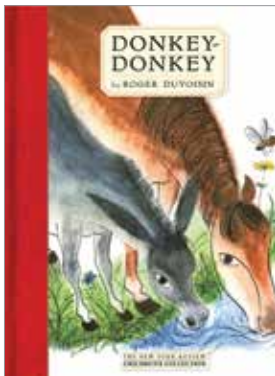
J. D. Frodsham is an emeritus professor of English and Comparative Literature at Murdoch University in Perth, Australia. His books include *An Anthology of Chinese Verse* and *The First Chinese Embassy to the West*.



Calligrams • Poetry • Paperback • 340 pages • 5½ x 8½
978-962-996-6584 • \$19.95 US / \$25.95 CAN / £12.99 UK
Available as an eBook: 978-962-996-8984
US on sale: July 12, 2016 • UK on sale: September 8, 2016



Calligrams • Poetry • Paperback • 420 pages • 5½ x 8½
978-962-996-6607 • \$22.95 US / \$29.95 CAN / £14.99 UK
Available as an eBook: 978-962-996-9325
US on sale: July 12, 2016 • UK on sale: September 8, 2016



DONKEY-DONKEY

Written and Illustrated by
ROGER DUVOISIN

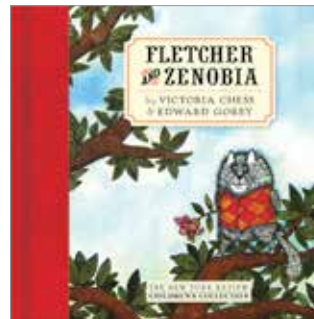
“[A] delightful book: the pictures... make the point vividly clear even to a very small child.” —*New Statesman*

“The message of this story is that it’s best to be oneself, and Caldecott Medal-winning Duvoisin delivers it with compassion and humor, without being sentimental. He knows how to pace a story, give rhythm to the language, and create inviting, bold illustrations.” —Isabel Baker and Miriam Baker Schiffer, *Young Children*

Donkey-donkey has a problem. Despite his many friends and his good master, he is sad because his ears are so long and ridiculous. If only Donkey-donkey could have short sensible ears like his friend Pat the horse he would be content. So he seeks the advice of his fellow farm animals who suggest he wear his ears differently, more like theirs: floppy like the dog’s, to the side like the sheep’s, to the front like the pig’s. But each unnatural arrangement leads to increasing insult and injury. Finally a little girl passing by remarks on the beauty of the pretty little donkey’s ears! At last Donkey-donkey is happy.

A classic tale of vanity and folly, and learning to accept oneself—protrudent ears, redundant name, and all.

Roger Duvoisin (1900–1980) was born to a French-Swiss family in Geneva, where he began a career in art and textile design before immigrating to the United States in 1925. Duvoisin collaborated with many writers, including his wife, Louise Fatio Duvoisin, and Alvin Tresselt, with whom he won a Caldecott Award for *White Snow*, *Bright Snow* in 1948 and the Caldecott Honor Award for *Hide and Seek Fog* in 1966. He is best known for his classic of children’s literature, *Petunia*.



FLETCHER AND ZENOBIA

Written by
**VICTORIA CHESS and
EDWARD GOREY**

Illustrated by
VICTORIA CHESS

“My favorite picture book [when I was young].”
—Rick Riordan, *The New York Times ArtsBeat*

Our story opens with a cat stuck in a tree, an ordinary-enough occurrence. Fletcher the cat, having run up the tree in a moment of thoughtless abandon, cannot get back down. Then strange things begin to happen: Fletcher finds in his tree a steamer trunk full of hats, and among the hats a papier-mâché egg that opens to reveal Zenobia, a worldly talking doll who was locked in the egg by an unfeeling child named Mabel. To cheer each other up, Fletcher and Zenobia decide to throw a party, complete with cake, peach ice cream, and punch from a silver punch bowl. The hats come in handy, and a moth, drawn to the festivities, soon becomes the vehicle of an unexpected escape plan.

A story of metamorphosis and friendship, like *The Owl and the Pussycat* crossed with *Alice in Wonderland*, *Fletcher and Zenobia* is a wildly imaginative tale of wish fulfillment and freedom. At once silly and zany, it is not without a certain delicacy of feeling that older children, and adults, will also appreciate.

Victoria Chess has illustrated more than 100 books for children, including *Bugs*, winner of the 1975 American Institute of Graphic Arts Book Show Award. She divides her time between Cambridge, MA, and the south of France.

Edward Gorey (1925–2000) was a prolific writer and illustrator of books for children and adults. Also available from The New York Review Children’s Collection are *Three Ladies Beside the Sea* and *He Was There From the Day We Moved In*, his collaborations with Rhoda Levine.

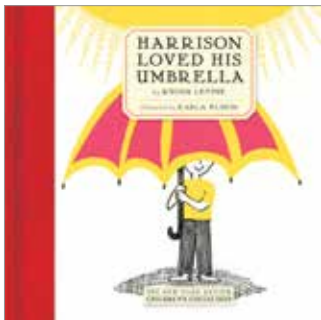
THE NEW YORK REVIEW
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HARRISON LOVED HIS UMBRELLA

RHODA LEVINE

Illustrated by
KARLA KUSKIN

“The little boy in *Harrison Loved His Umbrella*. . . was so devoted to his umbrella that he never would close it, indoors or out. . . [a] witty commentary on the behavior patterns of children and parents. . . Kuskin offers a series of enchanting vistas of people and umbrellas. Pagefuls of parasols give way to pagefuls of hats.”
—Alberta Eiseman, *The New York Times*

“Brightly colored, simply drawn illustrations have caught the mood of the story.”
—*Kirkus Reviews*

Harrison liked to hold his umbrella in the rain. He also held it in the sun. He found it very helpful in the snow. But most of all he loved to hold it open in the house.

In fact, Harrison was the only child on his block to hold an open umbrella in his hand ALL THE TIME. How his friends admired him!

Then one rainy day, after the rain was over, all the children held umbrellas, and they, too, continued to hold the umbrellas open. They all found them useful in the sun, helpful in the snow, and loved them in the house.

Complications? Of course! But that’s all part of the story.

Rhoda Levine is an opera director, choreographer, and author of seven children’s books, including *Three Ladies Beside the Sea* and *He Was There From the Day We Moved In*, both illustrated by Edward Gorey and available from The New York Review Children’s Collection. A recipient of the National Institute of Music Theatre Award for her contribution to American musical theatre, she lives in New York City.

Karla Kuskin (1932–2009) was an author and illustrator of children’s literature best known for *The Philharmonic Gets Dressed* (1982), a nominee for the 1983 American Book Award.

THE NEW YORK REVIEW
CHILDREN’S COLLECTION

The New York Review Children’s Collection • Children’s Literature • Hardcover • Ages 3–5
56 pages • 6½ x 6¹³/₁₆ • 978-1-59017-991-8 • \$15.95 us / \$21.00 CAN / £9.99 UK
Available as an eBook: 978-1-59017-992-5

US on sale: April 19, 2016 • UK on sale: May 14, 2016



THE ROBBER HOTZENPLOTZ

OTFRIED PREUSSLER

Translated from the German by
ANTHEA BELL

Illustrated by
F. J. TRIPP

“Preussler revealed—above all [with] the highly successful *Robber Hotzenplotz* and its sequels—that he possessed an almost inexhaustible fantasy, an unflinching sense of humor and situation comedy.” —Horst Künnemann, *Bookbird*

The robber Hotzenplotz works hard at his job, waking early to hide behind the gorse bushes in the woods and wait for unsuspecting victims. One morning Kasperl’s grandmother is sitting in the sun outside her house, grinding coffee in her new musical coffee mill, a birthday gift invented by Kasperl and his best friend Seppel, when suddenly Hotzenplotz, hearing the music, surprises Grandmother and steals her mill. Sergeant Dimplemoser hears Grandmother’s cries and comes to her aid, but Hotzenplotz has evaded the useless police for years. So Kasperl and Seppel vow to catch the robber themselves. But catching robbers is not as easy as all that. . . Kasperl and Seppel soon discover that even the best-laid plans can be foiled, especially when Hotzenplotz enlists the help of his wicked magician friend, Petrosilius Zackleman, a gluttonous villain with a weakness for fried potatoes.

A merry tale of two scoundrels, two friends, a frog-fairy, and one unforgettable escape, enlivened further by F. J. Tripp’s witty pen-and-ink drawings.

The books of **Otfried Preussler** (1923–2013) have been translated into over fifty-five languages and in 1972 he was awarded the German Youth Literature Prize for *Krabat* and *the Sorcerer’s Mill*, available from The New York Review Children’s Collection along with *The Little Water Sprite* and *The Little Witch*.

Anthea Bell is a renowned translator of German, French, and Danish literature. Her many translations include Stefan Zweig’s novels *Confusion* and *Journey into the Past*, which are available as NYRB Classics. She lives in the United Kingdom.

F. J. Tripp (1915–1978) was a German illustrator of children’s books.

THE NEW YORK REVIEW
CHILDREN’S COLLECTION

The New York Review Children’s Collection • Children’s Literature • Hardcover • Ages 5–9
120 pages • 5½ x 8½ • 978-1-59017-961-1 • \$15.95 us / \$21.00 CAN / No UK Rights
Available as an eBook: 978-1-59017-962-8

US on sale: May 10, 2016



AN EPISODE OF SPARROWS

RUMER GODDEN

Now in paperback

“A gentle, poignant story, poetically conceived with a fairy godmother ending. Recommended for all. . .” —*Library Journal*

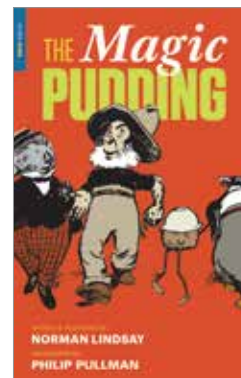
“Rumer Godden’s work needs no praise. Her place in the literary world is high and secure. But perhaps one may say that in none of her books are her profound understanding and light touch more skillfully combined than in this poignant, tender, and subtly strong *Episode of Sparrows*.” —*Christian Science Monitor*

Someone has dug up the private garden in the square and taken buckets of dirt, and Miss Angela Chesney of the Garden Committee is sure that a gang of boys from run-down Catford Street must be to blame. But Angela’s sister Olivia isn’t so sure. Olivia wonders why the neighborhood children—the “sparrows” she sometimes watches from the window of her house—have to be locked out of the garden. Don’t they have a right to enjoy the place, too? But neither Angela nor Olivia has any idea what sent the neighborhood waif Lovejoy Mason and her few friends in search of “good, garden earth.” Still less do they imagine where their investigation of the incident will lead them—to a struggling restaurant, a bombed-out church, and at the heart of it all, a hidden garden.

Rumer Godden (1907–1998) grew up in India, where her father ran a steamship company. She wrote more than sixty books for children and adults, including *The Mousewife*, available from The New York Review Children’s Collection, and *The Doll’s House*, *Impunity Jane*, and *The Greengage Summer*. The New York Review Children’s Collection published the hardcover edition of *An Episode of Sparrows* in 2004, and will publish Godden’s *Mouse House* in Fall 2016.

NYRB KIDS

NYRB Kids • Children’s Literature • Paperback • Ages 12 and up • 256 pages • 5³/₁₆ x 7⁵/₁₆
978-1-59017-993-2 • \$11.99 us / No Canadian or UK Rights
US on sale: May 10, 2016



THE MAGIC PUDDING

Written and illustrated by
NORMAN LINDSAY

Introduction by
PHILIP PULLMAN

Now in paperback

“This is the funniest children’s book ever written. I’ve been laughing at it for fifty years, and when I read it again this morning, I laughed as much as I ever did.”
—Philip Pullman, from the introduction

“The illustrations are great fun, the characters burst into comic verse at the drop of a hat, and it’s hard to resist.” —*The Horn Book Magazine*

The Magic Pudding is a pie, except when it’s something else, like a steak, or a jam doughnut, or an apple dumpling, or whatever its owner wants it to be. And it never runs out. No matter how many slices you cut, there’s always something left over. It’s magic.

But the Magic Pudding is also alive. It walks and it talks and it’s got a personality like no other. A meaner, sulkier, snider, snarlinger Pudding you’ve never met.

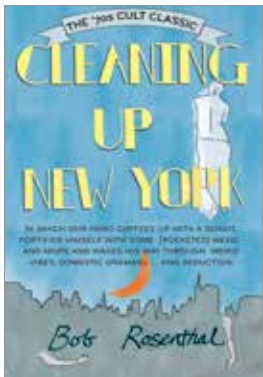
So Bunyip Bluegum (the koala) finds out when he joins Barnacle Bill (the sailor) and Sam Sawnoff (the penguin bold) as members of the Noble Society of Pudding Owners, whose “members are required to wander along the roads, indulgin’ in conversation, song and story, and eatin’ at regular intervals from the Pudding.” *The Magic Pudding* rivals *The Stinky Cheese Man* as one of the craziest books ever written for young readers.

Norman Lindsay (1879–1969) was born in Victoria, Australia. A prolific and controversial artist, illustrator, and writer, he is best known for *The Magic Pudding*, published in hardcover by The New York Review Children’s Collection in 2004.

Philip Pullman is the author of the trilogy *His Dark Materials*, whose third volume, *The Amber Spyglass*, was the first children’s book to win the Whitbread Book of the Year Award in the UK. He lives and works in Oxford, England.

NYRB KIDS

NYRB Kids • Children’s Literature • Paperback • Ages 9–12 • 184 pages • 5³/₁₆ x 7⁵/₁₆
978-1-59017-994-9 • \$9.99 us / \$12.99 CAN / £7.99 UK
US on sale: May 17, 2016 • UK on sale: June 16, 2016



CLEANING UP NEW YORK THE '70s CULT CLASSIC

BOB ROSENTHAL

"[*Cleaning Up New York*] is one of the great neglected books of the 1970s. . . it's brilliant and playful. . . and eminently practical, too."

—*The Endless Bookshelf* blog

Cleaning Up New York has been a word-of-mouth cult classic since it was first published in 1976 in an edition of 750.

The East Village, NYC, 1976. A twenty-six-year-old starving poet needs \$60. What else to do but register with a temp agency as a house cleaner? The excitement never wanes as he is catapulted into the everyday yet unimaginable worlds behind closed (apartment) doors.

Bob knows one thing: Dirt will always win. Clients are a bit more unpredictable, he discovers, as he comes to terms with eccentric domestic habits and intimate dramas; weird vibes and strange discoveries; appreciation, dependency, dismissal. . . and seduction.

Even if he's asked to clean up a loft the size of the Strand—and he is, and it's above the legendary bookstore—he coffees up with a doughnut, fortifies himself with some (pocketed) weed, and sets out anew, with disarming insight, originality, and humor.

With alternate chapters devoted to practical cleaning tips, *Cleaning Up New York* is a quirky reinvention in the tradition of George Orwell's *Down and Out in Paris and London*, Studs Terkel's chronicles of the working class, and *Mrs. Beeton's Book of Household Management*—its narrator a spiritual descendant of Candide, Ida Tarbell, and Holden Caulfield.

Bob Rosenthal was Allen Ginsberg's secretary for twenty years until Ginsberg's death, and is a chief adviser to the Ginsberg estate. A poet and writer, he is currently working on a chronicle of the business of Ginsberg. He taught English language and literature at a New York City high school for many years.

THE LITTLE BOOKROOM

The Little Bookroom • Memoir • Paperback • 88 pages • 5¼ x 7¼

978-1-936941-13-1 • \$12.95 US / \$16.95 CAN / £7.99 UK

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