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FALL 2020
UPDATED

Franz Kafka

The Lost Writings

- Edited by Reiner Stach
- Translated from the German by Michael Hofmann

A windfall for every reader: a trove of wonderful and largely long unavailable Kafka stories in a masterful new translation by Michael Hofmann

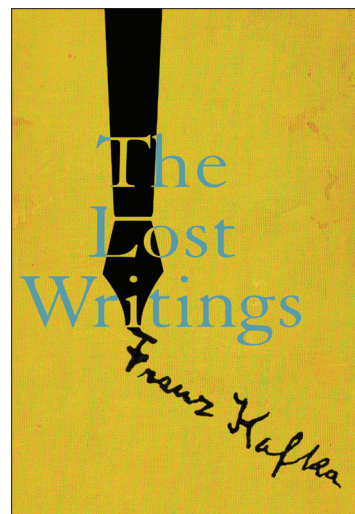
Selected by the preeminent Kafka biographer and scholar Reiner Stach and newly translated by the peerless Michael Hofmann, the seventy-four pieces gathered here have been lost to sight for decades and two of them have never been translated into English before. Some stories are several pages long; some run about a page; a handful are only a few lines long: all are marvels. Even the most fragmentary texts are revelations. These pieces were drawn from two large volumes of the S. Fischer Verlag edition *Nachgelassene Schriften und Fragmente* (totaling some 1100 pages).

“Franz Kafka is the master of the literary fragment,” as Stach comments in his afterword: “In no other European author does the proportion of completed and published works loom quite so ... small in the overall mass of his papers, which consist largely of broken-off beginnings.” In fact, as Hofmann recently added: “‘Finished’ seems to me, in the context of Kafka, a dubious or ironic condition, anyway. The more finished, the less finished. The less finished, the more finished. Gregor Samsa’s sister Grete getting up to stretch in the streetcar. What kind of an ending is that?! There’s perhaps some distinction to be made between ‘finished’ and ‘ended.’ Everything continues to vibrate or unsettle, anyway. Reiner Stach points out that none of the three novels were ‘completed.’ Some pieces break off, or are concluded, or stop—it doesn’t matter!—after two hundred pages, some after two lines. The gusto, the friendliness, the wit with which Kafka launches himself into these things is astonishing.”

“Kafka is the greatest German writer of our time. Such poets as Rilke or such novelists as Thomas Mann are dwarfs or plaster saints in comparison to him.”

—VLADIMIR NABOKOV

REINER STACH is the author of the definitive and monumental “superb” (*PW*) three-volume biography of Kafka. For his translations, the acclaimed poet **MICHAEL HOFMANN** has won countless prizes and been hailed by John Ashbery as “brilliant, stirring, singular.”



CLOTH

FICTION SEPTEMBER

4½ x 7¼" 128pp

ISBN 978-0-8112-2801-5

EBK 978-0-8112-2802-2

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Jenny Erpenbeck

**“Jenny Erpenbeck’s writing is a lure that leads us—off-center, as one travels into a vortex—into the most haunted and haunting territory.”
—Anne Michaels, author of *Fugitive Pieces***



GO, WENT, GONE
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Praise for *Go, Went, Gone*:

“Wonderful, elegant, and exhilarating—ferocious as well as virtuosic.”
—DEBORAH EISENBERG, *THE NEW YORK REVIEW OF BOOKS*

“Among the *Go, Went, Gone*’s many virtues is that it is not only alive to the suffering of people who are very different from us but alive to the false consolations of telling ‘moving’ stories about people who are very different from us... Magnificent.”

—JAMES WOOD, *THE NEW YORKER*

“The best novel to date about the migration refugee crisis, German novelist Jenny Erpenbeck’s *Go, Went, Gone* felt both urgent and tender, taking on depicting Europe on the brink of its next profound change—as seen through the eyes of a professor from Berlin’s former East, a man who knows something of what it means to lose one’s place in the world.”

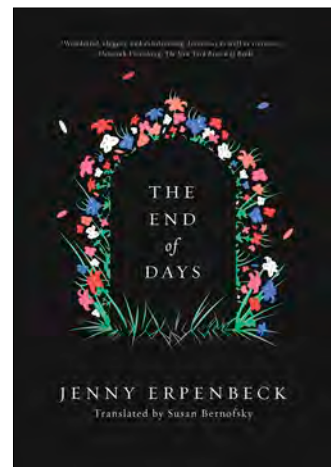
—MEGAN O’GRADY, *VOGUE*

“Calls to mind J.M. Coetzee, whose flat, affectless prose wrests coherence from immense social turmoil. By making the predicament of the refugee banal and quotidian, Erpenbeck helps it become visible.”

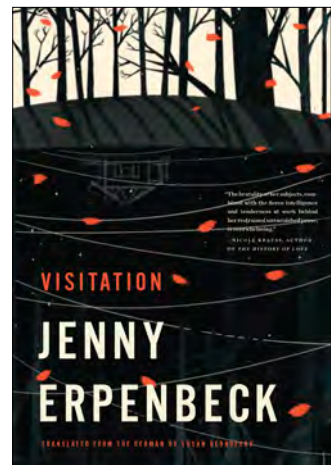
—THE WALL STREET JOURNAL

“A stunning novel: lyrical, absorbing, so accurate as to the ways we resist engagement and then are pulled in.”

—JULIA ALVAREZ, *THE NEW YORK TIMES*



THE END OF DAYS
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VISITATION
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Jenny Erpenbeck

Not a Novel: A Memoir in Pieces

• Translated from the German by Kurt Beals

A collection of highly personal and poetic essays about life and literature by the renowned German writer Jenny Erpenbeck

Jenny Erpenbeck's highly acclaimed novel *Go, Went, Gone* was a *New York Times* notable book and launched one of Germany's most admired writers into the American spotlight. In the *New Yorker*, James Wood wrote: "When Erpenbeck wins the Nobel Prize in a few years, I suspect that this novel will be cited."

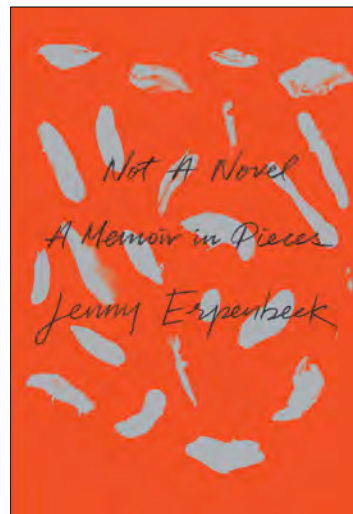
On the heels of this literary breakthrough comes *Not a Novel*, a book of personal, profound, often humorous meditations and reflections. Erpenbeck writes, "With this collection of texts, I am looking back for the first time at many years of my life, at the thoughts that filled my life from day to day."

Starting with her childhood days in East Berlin ("I start with my life as a schoolgirl ... my own conscious life begins at the same time as the socialist life of Leipziger Strasse"), *Not a Novel* provides a glimpse of growing up in the GDR and of what it was like to be twenty-two when the wall collapsed; it takes us through Erpenbeck's early adult years, working in a bakery after immersing herself in the worlds of music, theater, and opera, and ultimately discovering her path as a writer.

There are lively essays about her literary influences (Thomas Bernhard, the Brothers Grimm, Kafka, and Thomas Mann), unforgettable reflections on the forces at work in her novels (including history, silence, and time), and scathing commentaries on the dire situation of America and Europe today. "Why do we still hear laments for the Germans who died attempting to flee over the wall, but almost none for the countless refugees who have drowned in the Mediterranean in recent years, turning the sea into a giant grave?"

With deep insight and warm intelligence, Jenny Erpenbeck provides us with a collection of unforgettable essays that take us into the heart and mind of "one of the finest and most exciting writers alive" (Michel Faber).

JENNY ERPENBECK was born in East Berlin in 1967. Her previous books, *The Old Child*, *The Book of Words*, *Visitation*, *The End of Days*, and *Go, Went, Gone*, are all available from New Directions. **KURT BEALS** teaches in the Department of Germanic Languages and Literatures at Washington University in St. Louis. He has previously translated books by Regina Ullmann, and Reiner Stach.

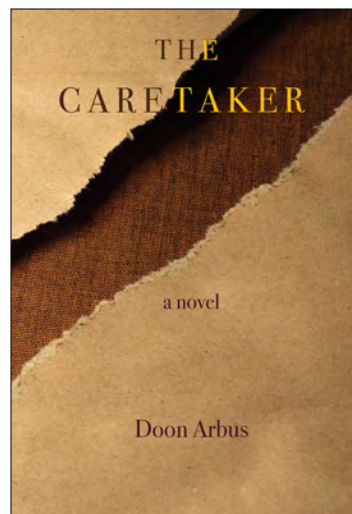


PBK	NDP 1486
NONFICTION	SEPTEMBER
5 x 8"	212pp
ISBN	978-0-8112-2932-6
EBK	978-0-8112-2933-3
48 CQ	TERRITORY A
US \$16.95	

Doon Arbus

The Caretaker

A lush, disorienting novel, *The Caretaker* takes no prisoners as it explores the perils of devotion and the potentially lethal charisma of things



Following the death of a renowned and eccentric collector—the author of *Stuff*, a seminal philosophical work on the art of accumulation—the fate of the privately endowed museum he cherished falls to a peripatetic stranger who had been his fervent admirer. In his new role as caretaker of The Society for the Preservation of the Legacy of Dr. Charles Morgan, this restive man, in service to an absent master, at last finds his calling. The peculiar institution over which he presides is dedicated to the annihilation of hierarchy: peerless antiquities commune happily with the ignored, the discarded, the undervalued and the valueless. What transpires as the caretaker assumes dominion over this reliquary of voiceless objects and over its visitors is told in a manner at once obsessive and matter-of-fact, and in language both cocooning and expansive. A wry and haunting tale, *The Caretaker*, like the interplanetary crystal that is one of the museum’s treasures, is rare, glistening, and of a compacted inwardness.

Kafka or Shirley Jackson may come to mind, and *The Caretaker* may conjure up various genres—parables, ghost stories, locked-room mysteries—but Doon Arbus draws her phosphorescent water from no other writer’s well.

“Doon Arbus’s beautiful, moving, original novel does just what we want a novel to do: It creates a fictional world that reflects, illuminates and reveals the ‘real’ world we live in. This wryly funny, subversively philosophical book is brief—yet deep enough to contain humans and objects, love and death, memory and amnesia, oblivion and survival. It generates its own musical score: a phrase of Satie, a few notes of the Well-Tempered Clavier, and then the Beethoven sonata.” **–FRANCINE PROSE**

“Doon Arbus’s debut novel is a kind of mystery—about who we become, what the absent leave us with, and why. Dense, visual, and true, this short book speaks volumes about the theater of the mind, and how the ensuing comedic drama we call life unfolds inside and outside our control. A marvelous new voice.” **–HILTON ALS**

DOON ARBUS is a writer who lives in New York City. *The Caretaker* is her first novel.

CLOTH

FICTION **SEPTEMBER**

5 x 8" **144pp**

ISBN **978-0-8112-2949-4**

EBK **978-0-8112-2950-0**

48 CQ **TERRITORY A**

US \$19.95

Adam Mars-Jones

Box Hill

A Story of Low Self-Esteem

• Winner of the 2019 Fitzcarraldo Editions Novel Prize

A sizzling and deeply touching love story between two men, set in the gay biker community of 1970s London

In *Box Hill*, a vivid coming-of-age novel, a young man suddenly wakes up to his gay self—on his eighteenth birthday, when he receives the best gift ever: love and sex. In the woodsy cruising grounds of Box Hill, chubby Colin literally stumbles over glamorous Ray—ten years older, leather-clad, cool, handsome, a biker, and a top. (Colin, if largely unformed, is nevertheless decidedly a bottom.) Colin narrates his love—conveying how mind-blowing being with Ray is—in comically humble-pie terms. “If there are leaders then there must be followers, and I had followership skills in plenty just waiting to be tapped. To this day I can’t see a fat kid in shorts without wanting to rush over and give him what comfort I can. To tell him it won’t always be like this.”

Mars-Jones uses Colin’s naivete to give a fresh view of the world and of love. Before long, however, homophobia, class, family strife, and loss rear their ugly heads. Yet in the end, it seems Colin’s modest view oddly takes in the widest horizon: he learns that “people can care about anything.” A surprise and a pleasure, *Box Hill* is an intensely moving short novel.

“Mars-Jones’s prose is exceptionally nimble, dry, humorously restrained, very English, with a little Nabokovian velvet too. He can describe more or less anything and make it interesting.”

—**JAMES WOOD, THE LONDON REVIEW OF BOOKS**

“I very much enjoyed *Box Hill*. It is a characteristic Mars-Jones mixture of the shocking, the endearing, the funny, and the sad, with an unforgettable narrator. The sociological detail is as ever acutely enduring.” —**MARGARET DRABBLE**

Box Hill is **ADAM MARS-JONES**’s first novel in a decade. His collection of stories *Lantern Lecture* won a 1982 Somerset Maugham Award, and he has since published a debut novel, *Pilcrow* (2008), and a second novel, *Cedilla* (2011). Other books include *Noriko Smiling* (2011, focused on Yasujiro Ozu), a memoir, *Kid Gloves* (2015), and a selection of film writings, *Second Sight* (2019). He writes book reviews for the *Observer* and the *London Review of Books*.



PBK WITH FLAPS

FICTION **SEPTEMBER**

5 x 8" **112pp**

ISBN **978-0-8112-3005-6**

EBK **978-0-8112-3006-3**

48 CQ **TERRITORY C**

US \$18.95

Eliot Weinberger

Angels and Saints

- *Illustrated*
- *With a guide to the illustrations by Mary Wellesley*

A gorgeously illustrated copublication with Christine Burgin by “one of the world’s great essayists” (*The New York Times*)

Angels have soared through Western culture and consciousness from Biblical to contemporary times. But what do we really know about these celestial beings? Where do they come from, what are they made of, how do they communicate and perceive? The celebrated essayist Eliot Weinberger has mined and deconstructed, resurrected and distilled centuries of theology into an awe-inspiring exploration of the heavenly host.

From a litany of angelic voices, Weinberger’s lyrical meditation then turns to the earthly counterparts, the saints, their lives retold in a series of vibrant and playful capsule biographies, followed by a glimpse of the afterlife.

Threaded throughout *Angels and Saints* are the glorious illuminated grid poems by the eighteenth-century Benedictine monk Hrabanus Maurus. These astonishingly complex, proto-“concrete” poems are untangled in a lucid afterword by the medieval scholar and historian Mary Wellesley.

“Eliot Weinberger is a master essayist, a furious thinker and an exceptionally elegant writer.” **–JENNY DISKI**

“Like Thomas Aquinas before him, Weinberger is a brilliant scholar in a dark age.” **–RAIN TAXI**

“My favorite essayist is Eliot Weinberger. His remarkable breadth of calm concern is impressive.” **–GARY SNYDER, *THE NEW YORK TIMES***

ELIOT WEINBERGER’s books of literary essays include *Karmic Traces*, *Oranges and Peanuts for Sale*, *An Elemental Thing*, and *The Ghosts of Birds*. His political writings are collected in *What I Heard About Iraq* and *What Happened Here: Bush Chronicles*. The author of a study of Chinese poetry translation, *19 Ways of Looking at Wang Wei*, he is a translator of the poetry of Bei Dao, the editor of *The New Directions Anthology of Classical Chinese Poetry*, and the general editor of the series *Calligrams: Writings from and on China*. His work has been translated into over thirty languages, and appears frequently in the *London Review of Books*. He was born in New York City, where he still lives, and has been publishing with New Directions since 1975.

DR. MARY WELLESLEY is a Research Affiliate at the British Library. Her book *Hidden Hands: Manuscripts that Made Us* is forthcoming.



CLOTH

NONFICTION SEPTEMBER

6 x 9" 160pp

ISBN 978-0-8112-2986-9

EBK 978-0-8112-2987-6

48 CQ TERRITORY W

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ALSO BY ELIOT WEINBERGER:

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978-0-8112-2618-9 • \$16.95

19 WAYS OF LOOKING AT WANG WEI
978-0-8112-2620-2 • \$10.95

Hiroko Oyamada

The Hole

• Translated from the Japanese by David Boyd

Winner of the Akutagawa Prize, *The Hole* is by turns reminiscent of Lewis Carroll, David Lynch, and *My Neighbor Totoro*, but is singularly unsettling

Asa's husband is transferring jobs, and his new office is located near his family's home in the countryside. During an exceptionally hot summer, the young married couple move in, and Asa does her best to quickly adjust to their new rural lives, to their remoteness, to the constant presence of her in-laws and the incessant buzz of cicadas. While her husband is consumed with his job, Asa is left to explore her surroundings on her own: she makes trips to the supermarket, halfheartedly looks for work, and tries to find interesting ways of killing time.

One day, while running an errand for her mother-in-law, she comes across a strange creature, follows it to the embankment of a river, and ends up falling into a hole—a hole that seems to have been made specifically for her. This is the first in a series of bizarre experiences that drive Asa deeper into the mysteries of this rural landscape filled with eccentric characters and unidentifiable creatures, leading her to question her role in this world, and eventually, her sanity.

Praise for *The Factory*:

"Oyamada is fond of jump cuts and scenes that dissolve mid-paragraph and flow into the next without so much as a line break. A pleasant vertigo sets in. Objects have a way of suddenly appearing in the hands of characters. Faces become increasingly vivid and grotesque. Nothing feels fixed; everything in the book might be a hallucination." —**PARUL SEHGAL, *THE NEW YORK TIMES***

"Strangely chilling." —**ALISON MCCULLOCH, *THE NEW YORK TIMES***

"Horrific and scary, while at the same time affirming and beautiful."
—**RUMAAN ALAM, *THE NEW REPUBLIC***

Born in Hiroshima in 1983, **HIROKO OYAMADA** won the Shincho Prize for New Writers for *The Factory* (New Directions, 2019), which was drawn from her experiences working as a temp for an automaker's subsidiary. Her following novel, *The Hole*, won the Akutagawa Prize. **DAVID BOYD** is Assistant Professor of Japanese at the University of North Carolina at Charlotte.



PBK **NDP 1487**

FICTION **OCTOBER**

5 x 8" **112pp**

ISBN **978-0-8112-2887-9**

EBK **978-0-8112-2888-6**

48 CQ **TERRITORY A**

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ALSO BY HIROKO OYAMADA:

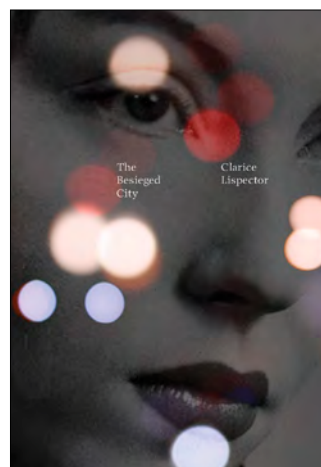
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Clarice Lispector

“Sphinx, sorceress, sacred monster. The revival of the hypnotic Clarice Lispector has been one of the true literary events of the twenty-first century.”
–Parul Sehgal,
The New York Times



THE CHANDELIER
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THE BESIEGED CITY
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“You could call Lispector’s stories telegraphs from the flames of hell, but that would discount how innocent and funny they could be. Manna from the shtetl? Prayers at the high-rise window before the tranquilizers kick in?”

–**BENJAMIN ANASTAS, *THE NEW REPUBLIC***

“Her early work already reads like the mature productions of most writers.

Each story demands such attention. Lispector never repeats a subject or an approach except to push it further. Moser, in his introduction, calls her a ‘female Chekhov’, but Lispector is no one so much as the fullest version of herself.”

–**JOANNA WALSH, *THE NATIONAL***

“A genius on the level of Nabokov.”

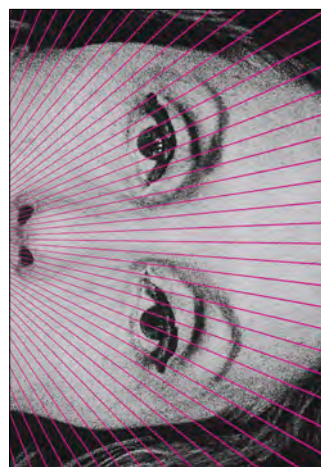
–**JEFF VANDERMEER, *SLATE***

“*The Complete Stories* is bound to become a kind of bedside Bible or I Ching for readers of Lispector, both old and new.”

–**VALERIA LUISELLI, *PUBLISHERS WEEKLY (STARRED REVIEW)***

“Lispector reads with lively intelligence and is terrifically funny. Language, for her, was the self’s light.”

–**LORRIE MOORE**



THE COMPLETE STORIES
978-0-8112-2793-3 • \$21.95

Clarice Lispector

The Hour of the Star (Centenary Edition)

- Translated from the Portuguese by Benjamin Moser
- Introduction by Colm Tóibín
- Afterword by Paulo Gurgel Valente

**Clarice Lispector's best-selling masterpiece—
"her finest book" (*The Nation*)—now in a special
hardcover edition to celebrate the centenary of her
birth, with an illuminating new afterword by her son**

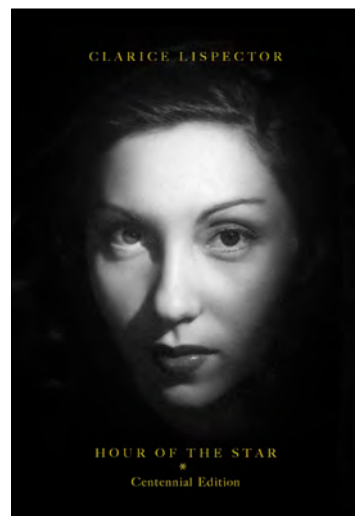
The devastating final work by Brazil's greatest modern writer, *The Hour of the Star* tells the haunting tale of Macabéa—a typist who lives in the slums of Rio—underfed, sickly, and unloved, yet inwardly free.

"Most late work has a spectral beauty, a sense of form and content dancing a slow and skillful waltz with each other. Lispector, on the other hand, as she came to the end of her life, wrote as though her life was beginning, with a sense of a need to stir and shake narrative itself to see where it might take her, as the bewildered and original writer that she was, and us, her bewildered and excited readers." —**COLM TÓIBÍN**

"I'm really obsessed by this writer from Brazil, Clarice Lispector. I love her because she writes whole novels where not one thing happens—she describes the air. I think she's such a great, great novelist." —**JOHN WATERS**

"This new translation of *The Hour of the Star* reveals the mesmerizing force of the revitalized modernist's Rio-set tale of a young naïf, who, along with the piquantly intrusive narrator, challenges the reader's notions of identity, storytelling, and love." —**MEGAN O'GRADY, VOGUE**

CLARICE LISPECTOR (1920–1977), the greatest Brazilian writer of the twentieth century, has been called "astounding" (Rachel Kushner), "a penetrating genius" (Donna Seaman, *Booklist*) and "one of the twentieth century's most mysterious writers" (Orhan Pamuk). **COLM TÓIBÍN**, the author of *Brooklyn*, *The Master*, and *Mad, Bad, and Dangerous to Know: The Fathers of Wilde, Yeats and Joyce*, has won the Costa Book Award and the Dublin IMPAC Prize. **BENJAMIN MOSER** is the author of *Why This World: the Biography of Clarice Lispector*, and *Sontag: Her Life and Work*. He is general editor of the new translations of Clarice Lispector's complete works at New Directions. **PAULO GURGEL VALENTE**, Clarice Lispector's son, was born in Washington, DC, in 1953, while his father was stationed in the Brazilian embassy. He has published books on economics and finance.



CLOTH

FICTION OCTOBER

5 x 8" 128pp

ISBN 978-0-8112-3004-9

EBK 978-0-8112-1960-0

48 CQ TERRITORY A

US \$16.95

Wolfgang Koeppen

Pigeons on the Grass

• Translated and with an afterword by Michael Hofmann

Wolfgang Koeppen's postwar masterpiece in a luminous new translation by the poet Michael Hofmann

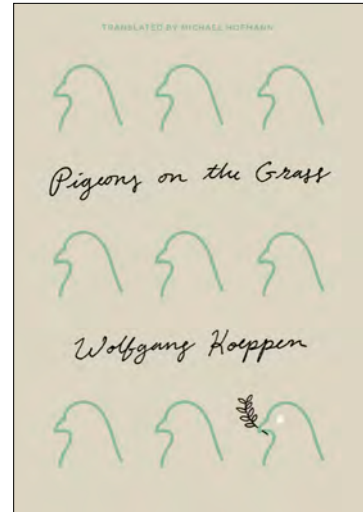
Pigeons on the Grass is told over a single day in Munich in 1948. The first new cinemas and insurance offices are opening atop the ruins, Korea and Persia are keeping the world in panic, planes rumble in the sky (but no one looks up), newspaper headlines announce war over oil and atomic bomb tests. Odysseus Cotton, a black man, alights at the station and hires a porter; Emilia sells the last of her jewelry; Philipp gives himself up to despair; with their interracial love affair, Carla Behrend and Washington Price scandalize their neighbors—who still expect gifts of chocolate and coffee; a boy hustles to sell a stray dog; Mr. Edwin, a visiting poet, prepares for a reading; Frau Behrend disowns her daughter; Alexander stars as the Archduke in a new German Super-production; and Susanne seeks out a night to remember. In Michael Hofmann's words, "in their sum, they are the totality of existence."

Koeppen spares no one and sees all in this penetrating and intense novel that surveys those who remain, and those who have just arrived, in a damaged society. As inventive as Joyce and as compulsively readable as Dickens, *Pigeons on the Grass* is a great lost classic.

"Almost eerily contemporary in its concerns, and remarkable as a sidelong, searing appraisal of the legacy of the Nazi years, it is a recovered masterpiece."
—**PUBLISHERS WEEKLY (STARRED)**

"Koeppen's voice—cold, defiant and relentless in its fury at the deadly amnesia he saw emerge from Germany's ruins after World War II—neither transforms nor imbues the world around him, but rather indicts it." —**PETER FILKINS, THE NEW YORK TIMES**

WOLFGANG KOEPPEN (1906–1996) was born in Greifswald and died in Munich. He worked as a junior chef, a dramaturge, and an editor. In the early 1950s three novels were published to high acclaim for accurately capturing the atmosphere of the republic under Konrad Adenauer: *Pigeons on the Grass*, *The Hothouse*, and *Death In Rome*. **MICHAEL HOFMANN** has won numerous prizes for his German translations.



PBK NDP 1490

FICTION OCTOBER

5 x 8" 208pp

ISBN 978-0-8112-2918-0

EBK 978-0-8112-2919-7

CQ TERRITORY A

US \$15.95

Georges Perec

Ellis Island

- Translated by Harry Mathews
- With a new afterword by Mónica de la Torre

A moving hybrid work about Ellis Island and immigration by the marvelous Georges Perec

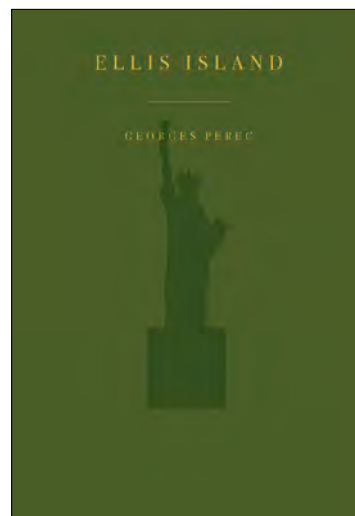
Georges Perec, employing prose meditations, lists, and inventories (of countries of origin, of what the immigrants carried), conjures up in *Ellis Island* the sixteen million people who, between 1890 and 1954, arrived as foreigners and stayed on to become Americans. Perec (who by the age of nine was an orphan: his father was killed by a German bullet; his mother perished in Auschwitz) is wide-awake to the elements of chance in immigration and survival: “To me Ellis Island is the ultimate place of exile. That is, the place where place is absent, the non-place, the nowhere... Ellis Island belongs to all those whom intolerance and poverty have driven and still drive from the land where they grew up.” *Ellis Island* is a slender Perec masterwork, unique among his many singular works.

The acclaimed poet and scholar Mónica de la Torre contributes an afterword that keeps Perec’s writing front and center while situating *Ellis Island* in the context of current fierce battles over immigration.

“The lyric study of *Ellis Island* is a mournful counterfactual about what might have been had his parents—and many others—made it across the ocean. If Perec took pride in not repeating himself, it did not stop him from returning, as if in an elliptical orbit, to the same obsessions: police states, citizens going missing, organized brutality, human fragility.” —**PAUL GRIMSTAD, THE NEW YORKER**

“While exploring the island—its history, its buildings, its leftovers—Perec identifies Ellis Island as a non-place, an isle of tears, and reveals Emma Lazarus’s metaphor of America’s ‘golden door,’ which is emblazoned upon the Statue of Liberty, to be little but a false promise.” —**FRIEZE**

The acclaimed French author **GEORGES PEREC** (1936–1982) wrote many beautiful, complex books, including *Life: A User’s Manual*, *A Void*, *W: Or the Memory of Childhood*, *Things: A Story of the Sixties*, *A Man Asleep*, and *53 Days*. **MÓNICA DE LA TORRE**’s most recent book is *Repetition Nineteen*; she teaches at Brooklyn College. **HARRY MATHEWS** (1930–2017) wrote poetry, short fiction, essays, translations from French, and seven novels, including *The Solitary Twin* (2018).



PBK NDP 1489

NONFICTION FEBRUARY 2021

4½ x 7¼" 64pp

ISBN 978-0-8112-2954-8

EBK 978-0-8112-2955-5

48 CQ TERRITORY A

US \$11.95

Beatriz Bracher

Antonio

• Translated from the Portuguese by Adam Morris

**A brilliant, magisterial novel of family secrets
simmering beneath the surface**

In Beatriz Bracher's *Antonio*—her third novel and her breakout book in Brazil—Benjamin, on the verge of becoming a father, discovers a tragic family secret involving patrimony and determines to find out how it happened. Those most immediately involved are all dead, but their three closest confidantes are still alive—his grandmother, Isabel; Haroldo, his grandfather's friend; and Raul, his father's friend—and each will tell him different versions of the facts. It is by collecting these shards of memories that Benjamin will piece together the painful puzzle of his family history. As with a Faulkner novel, putting together these three perspectives leads to contradictions as often as to the truth.

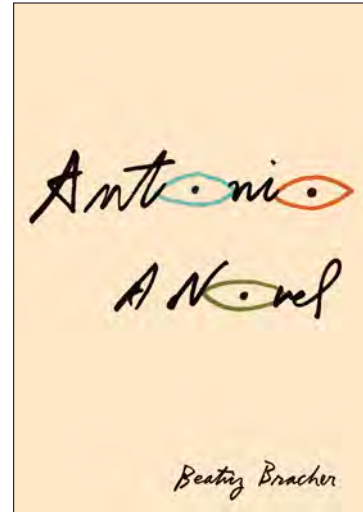
"No one but Beatriz Bracher," the *Jornal do Brasil* observed, "would be able to write a book like *Antonio* in Brazil today, because only she manages to write so intimately and forcefully, so ironically and bitterly, about the bourgeois upper class."

Praise for Beatriz Bracher's *I Didn't Talk*:

"Brilliant, enigmatic, haunting, powerful: Bracher is a force to be reckoned with." —**PUBLISHERS WEEKLY**

"Above all, it's the writing that shines in *I Didn't Talk*. It's a novel that's intelligent but not showy, and Bracher's restraint makes the story all the more potent. And the story is an important one. *I Didn't Talk* isn't just about one emotionally bruised man; it's about the lasting effects of violence, and the way cruelty causes its victims to torture themselves." —**NPR**

BEATRIZ BRACHER, born in São Paulo in 1961, grew up under the military dictatorship. Her memories intersect with those of the people whose friends and lovers were tortured, exiled, and killed, as well as with those who did the killing. Bracher has won three of Brazil's most prestigious literary awards: the Clarice Lispector Prize, the Rio Prize, and the São Paulo Prize. A writer and translator based in California, **ADAM MORRIS** has also translated novels by Hilda Hilst and João Gilberto Noll.



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48 CQ **TERRITORY A**

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ALSO BY BEATRIZ BRACHER:

I DIDN'T TALK
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Bohumil Hrabal

The Gentle Barbarian

- *Translated from the Czech by Paul Wilson*
- *Illustrated*

An unforgettable portrait of a major pioneering artist, by “Czechoslovakia’s greatest writer” (Milan Kundera)

The Gentle Barbarian is Bohumil Hrabal’s homage to Vladimír Boudník, one of the greatest Czech artists of the 1950s and 1960s, whose life came to a tragic end shortly after the Soviet invasion of 1968. Boudník and Hrabal had a close and often contentious friendship. For a brief period, in the early 1950s, they worked together in the Kladno steel works and lived in the same building in Prague.

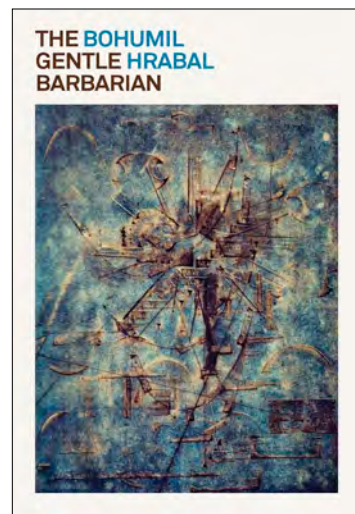
Written in the early seventies, Hrabal’s anecdotal portrait of Boudník includes another controversial member of that early group of the Czech avant-garde: the poet Egon Bondy. While Hrabal and Bondy were evolving their aesthetic of “total realism,” Boudník developed his own artistic approach, “Explosionism,” in which the boundaries between life and art become blurred, and everyday events take on the appearance and the substance of art.

Hrabal’s portrait of Boudník captures the strange atmosphere of a time in which the traditional values and structures of everyday life in Czechoslovakia were being radically dismantled by the Communists. But as *The Gentle Barbarian* demonstrates, creative spirits are able to reject, ignore, or burrow beneath the superficial “revolutionary” atmosphere of the time and find humor, inspiration, and a kind of salvation amid its general intellectual and creative poverty.

“A master.” —**THE NEW YORKER**

“Hrabal is quite capable of a Chekhovian realism, but always watchful for the splendid and sublime.” —**JAMES WOOD, LONDON REVIEW OF BOOKS**

BOHUMIL HRABAL (1914–1997) was born in Moravia. He is the author of such classics as *Closely Watched Trains* (made into an Academy Award–winning film by Jiří Menzel), *The Death of Mr. Baltisberger*, *I Served the King of England*, and *Too Loud a Solitude*. **PAUL WILSON** has translated books by Václav Havel, Bohumil Hrabal, Ivan Klima, and Josef Škvorecký. He lives in Canada.



PBK NDP 1492

MEMOIR MARCH 2021

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Thalia Field

Personhood

A remarkable and moving cross-genre work about animal rights, by one of America's foremost experimental writers

At the edges of history, territories, species, and theories, arbitrary lines mark us, mapping the living and the dead. Where animals overlap or get tangled in the lines, we beg the question. Where the lines fall apart, we jump to simple answers, and land in deadly consequences.

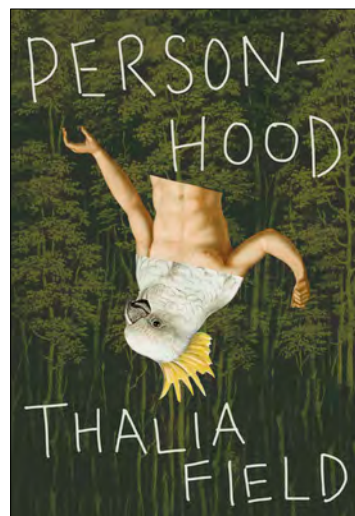
Whether exploring refugee parrots, indentured elephants, the revolving absurdity of the human role in the "invasive species crisis," or the pathetic fallacy, *Personhood* reveals that the unmistakable problem remaining between humans and our nonhuman relatives is one of language. Thalia Field's bold and engaging new work takes a wide lens on how power justifies itself at the extremes, where violence and story attempt to quell the complexity of a shared planet. In this brilliant study of the irrational, *Personhood* combines and repositions the real experience of animal lives as the poetic test for how we can move beyond our delusions of some special status. Crossing genres of poetry, essay, drama, and fiction, Field offers us an enthralling, heartbreaking look at the fragility of our natural world and the species that occupy it.

"Field's frequently shifting scenes evoke Alice Notley, Anne Carson, and James Joyce." **-PUBLISHERS WEEKLY**

"Between the inward tension of the point and the outward push of the line, Thalia Field maps a force field of relations, power games, shifting configurations, in a language both cool and intense, and with a surveyor's precision." **-ROSMARIE WALDROP**

"Thalia Field's curiosity and probe are infectious, tantalizing, irrepressible. She is one of our most startling, original younger writers." **-ANNE WALDMAN**

THALIA FIELD is the Adele Kellenberg Seaver Professor of Creative Writing at Brown University. Her most recent novel is *Experimental Animals (A Reality Fiction)* from Solid Objects. Her previous New Directions books are *Point and Line* (2000), *Incarinate: Story Material* (2004), and *Bird Lovers, Backyard* (2010).



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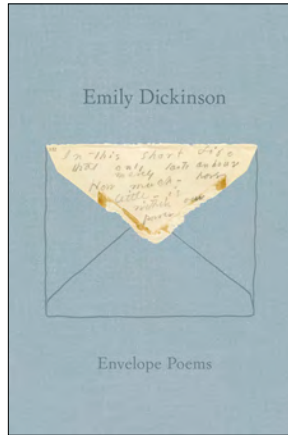
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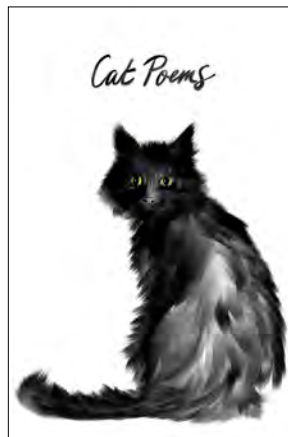
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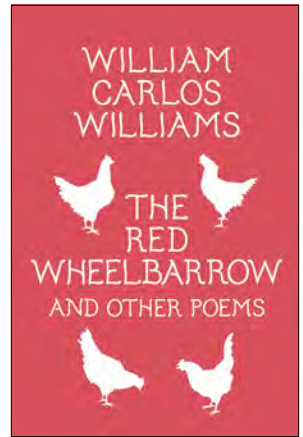
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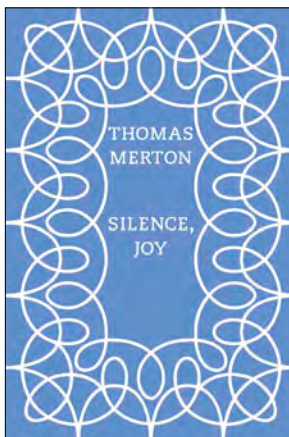
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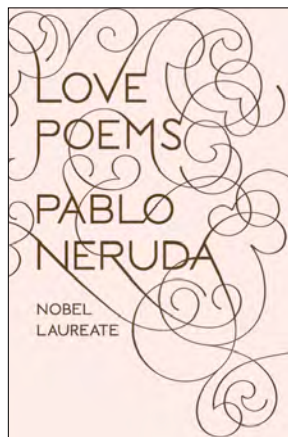
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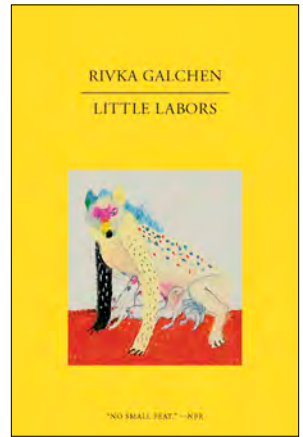
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NID

WINTER 2021

Maria Stepanova

In Memory of Memory

- *Translated from the Russian by Sasha Dugdale*
- *Cover design by Oliver Munday*

An exciting new Russian writer explores terra incognita: the still-living margins of history

With the death of her aunt, the narrator is left to sift through an apartment full of faded photographs, old postcards, letters, diaries, and heaps of souvenirs: a withered repository of a century of life in Russia. Carefully reassembled with calm, steady hands, these shards tell the story of how a seemingly ordinary Jewish family somehow managed to survive the myriad persecutions and repressions of the last century.

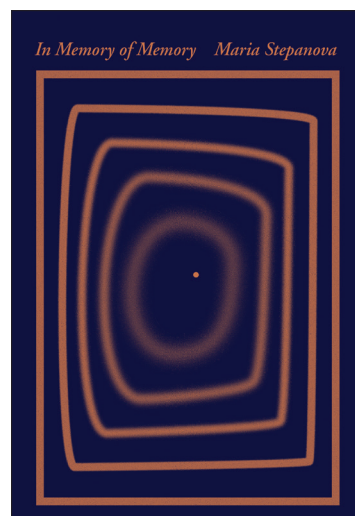
In dialogue with writers like Roland Barthes, W. G. Sebald, Susan Sontag, and Osip Mandelstam, *In Memory of Memory* is imbued with rare intellectual curiosity and a wonderfully soft-spoken, poetic voice. Dipping into various forms—essay, fiction, memoir, travelogue, and historical documents—Stepanova assembles a vast panorama of ideas and personalities and offers an entirely new and bold exploration of cultural and personal memory.

“In Memory of Memory is a multifaceted essay on the nature of remembering.”
–FRANKFURTER ALLGEMEINE ZEITUNG

“Stepanova has given new life to the skaz technique of telling a story through the scrambled speech of an unreliable narrator, using manic wordplay and what one critic called ‘a carnival of images.’”
–LOS ANGELES REVIEW OF BOOKS

“Maria Stepanova is one of Russia’s most influential cultural figures.”
–THE MOSCOW TIMES

MARIA STEPANOVA, born in Moscow in 1972, is a poet, essayist, and journalist, and editor in chief of the online newspaper *Colta*. In 2018, she was awarded the Bolshaya Kniga Award for *In Memory of Memory*. **SASHA DUGDALE** is a British poet, playwright, and translator.



PBK **NDP 1489**

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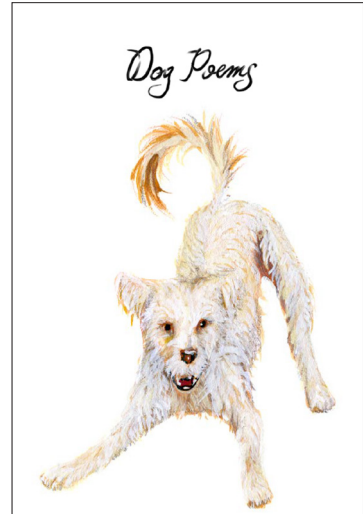
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Dog Poems

- Edited by Christopher Wait and Leonora Craig Cohen
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This handsome gift edition is for dog lovers, poets, and poetry readers: in short, just about everyone



Canis familiaris: man's best friend. Dogs have followed at our heels from our earliest hunts and have remained our faithful companions through thick and thin, triumph and disaster. At every age of history and at every stage of our lives, we look to dogs for friendship, love, labor, understanding, admiration, and compassion. And yet they give us far more than even all that.

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"If you look a dog / in the eye / too intently, / it may recite / an astounding poem / to you." **—JEAN GENET**

"Dogs never bite me. Just humans." **—MARILYN MONROE**

PBK	NDP 1490
POETRY	FEBRUARY
4½ x 7¼"	112pp
ISBN	978-0-8112-3059-9
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CHRISTOPHER WAIT is director of subrights, permissions, and digital editions for New Directions. He is the editor of Thomas Merton's *Silence, Joy* and lives in New York City. **LEONORA CRAIG COHEN** lives in London and works as an assistant editor at Serpent's Tail.

Georges Perec

Ellis Island

- Translated by Harry Mathews
- With a new afterword by Mónica de la Torre
- Illustrated
- Cover design by Oliver Munday

A moving, hybrid work about Ellis Island and immigration by the marvelous Georges Perec

Via prose meditations, lists, and inventories (of countries of origin, of what the immigrants carried), Georges Perec conjures up in *Ellis Island* the sixteen million people who, between 1890 and 1954, arrived as foreigners and stayed on to become Americans. Perec (who by the age of nine was an orphan: his father was killed by a German bullet; his mother perished in Auschwitz) is wide awake to the elements of chance in immigration and survival: “To me Ellis Island is the ultimate place of exile. That is, the place where place is absent, the non-place, the nowhere ... Ellis Island belongs to all those whom intolerance and poverty have driven and still drive from the land where they grew up.” *Ellis Island* is a slender Perec masterpiece, unique among his many singular works.

The acclaimed poet and scholar Mónica de la Torre contributes an afterword that keeps Perec’s writing front and center while situating *Ellis Island* in the context of current fierce battles over immigration.

“The lyric study of *Ellis Island* is a mournful counterfactual about what might have been had his parents—and many others—made it across the ocean. If Perec took pride in not repeating himself, it did not stop him from returning, as if in an elliptical orbit, to the same obsessions: police states, citizens going missing, organized brutality, human fragility.” —**PAUL GRIMSTAD, THE NEW YORKER**

“While exploring the island—its history, its buildings, its leftovers—Perec identifies Ellis Island as a non-place, an isle of tears, and reveals Emma Lazarus’s metaphor of America’s ‘golden door,’ which is emblazoned upon the Statue of Liberty, to be little but a false promise.” —**FRIEZE**

The many beautiful, complex books of the acclaimed French author **GEORGES PEREC** (1936–1982) include *Life: A User’s Manual*, *A Void*, *W: Or the Memory of Childhood*, *Things: A Story of the Sixties*, *A Man Asleep*, and *53 Days*. **MÓNICA DE LA TORRE**’s most recent book is *Repetition Nineteen*; she teaches at Brooklyn College. **HARRY MATHEWS** (1930–2017) wrote poetry, short fiction, essays, translations from French, and seven novels, including *The Solitary Twin* (ND, 2018).



PBK NDP 1491

NONFICTION FEBRUARY

4½ x 7¼" 64pp

ISBN 978-0-8112-2954-8

EBK 978-0-8112-2955-5

48 CQ TERRITORY C

US \$11.95

Beatriz Bracher

Antonio

- Translated from the Portuguese by Adam Morris
- Cover design by Janet Hansen

A brilliant, magisterial novel of family secrets simmering beneath the surface

In Beatriz Bracher's *Antonio*—her third novel and her breakout book in Brazil—Benjamin, on the verge of becoming a father, discovers a tragic family secret involving patrimony and determines to find out how it happened. Those most immediately concerned are all dead, but their three closest confidantes are still alive—his grandmother, Isabel; Haroldo, his grandfather's friend; and Raul, his father's friend—and each will tell him different versions of the facts. It is by collecting these shards of memories that Benjamin will piece together the painful puzzle of his family history. As with a Faulkner novel, putting together these three perspectives leads to contradictions as often as to the truth.

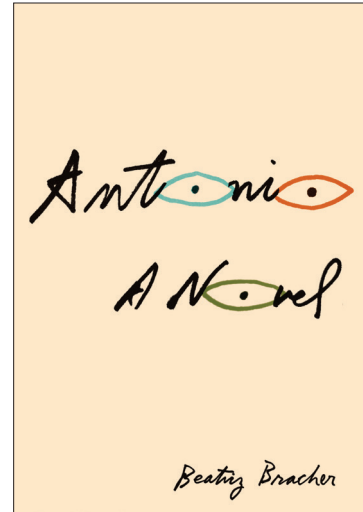
"No one but Beatriz Bracher," the *Jornal do Brasil* observed, "would be able to write a book like *Antonio* in Brazil today, because only she manages to write so intimately and forcefully, so ironically and bitterly, about the bourgeois upper class."

Praise for Beatriz Bracher's *I Didn't Talk*:

"Brilliant, enigmatic, haunting, powerful: Bracher is a force to be reckoned with." —**PUBLISHERS WEEKLY**

"Above all, it's the writing that shines in *I Didn't Talk*. It's a novel that's intelligent but not showy, and Bracher's restraint makes the story all the more potent. And the story is an important one. *I Didn't Talk* isn't just about one emotionally bruised man; it's about the lasting effects of violence, and the way cruelty causes its victims to torture themselves." —**NPR**

BEATRIZ BRACHER, born in São Paulo in 1961, grew up under the military dictatorship. Her memories intersect with those of the people whose friends and lovers were tortured, exiled, and killed, as well as with those who did the killing. Bracher has won three of Brazil's most prestigious literary awards: the Clarice Lispector Prize, the Rio Prize, and the São Paulo Prize. A writer and translator based in California, **ADAM MORRIS** has also translated novels by Hilda Hilst and João Gilberto Noll.



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US \$15.95	

ALSO BY BEATRIZ BRACHER:

I DIDN'T TALK
978-0-8112-2736-0 • \$15.95

Siegfried Lenz

The German Lesson

• Translated from the German by Ernst Kaiser and Eithne Wilkins

An enduring classic, *The German Lesson* is “shattering in its quiet authority” (*The New York Times*)

In this quiet and devastating novel about the rise of fascism, Siggie Jepsen, incarcerated as a juvenile delinquent, is assigned to write a routine German lesson on the “The Joys of Duty.” Overfamiliar with these joys, Siggie sets down his life since 1943, a decade earlier, when as a boy he watched his father, a constable, doggedly carry out orders from Berlin to stop a well-known Expressionist artist from painting and to seize all his “degenerate” work. Soon Siggie is stealing the paintings to keep them safe from his father. “I was trying to find out,” Lenz says, “where the joys of duty could lead a people.”

“*The German Lesson* marks a double triumph: a book of rare depth and brilliance, to begin with, presented in an English version that succeeds against improbable odds in conveying the full power of the original.”

—ERNST PAWEL, *NEW YORK TIMES BOOK REVIEW*

“The book I have been waiting ever since the end of World War II for a German author to write.” —KAY BOYLE

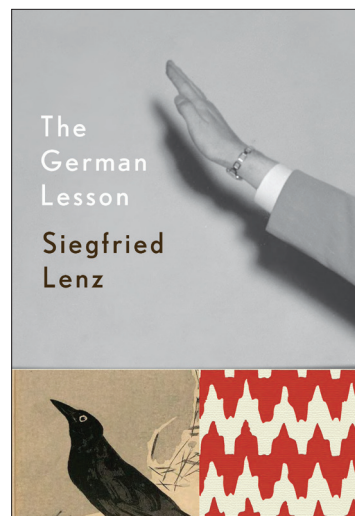
“Mordantly witty, despairing, impassioned, this is one of the most deeply imagined and thought-provoking novels from Germany in years.”

—LIBRARY JOURNAL

“Remarkable, earnest, and important.” —THE NATION

“If ever the Third Reich was pictured in microcosm, with its prejudices against people not rooted in the land, and its tiny spasms of nationalistic fervor that added up to an irrational howl in final sum, then Lenz has done it—has surpassed it.” —CHRISTOPHER LEHMANN-HAUPT, *NEW YORK TIMES*

Born in East Prussia, **STIEGFRIED LENZ** (1917–2014) was one of Germany’s foremost writers. Best known for *The German Lesson*, his stories and novels rank in popularity as well as critical esteem alongside those of Günter Grass and Heinrich Böll. Lenz was awarded the prestigious *Friedenpreis* of the German Book Trade in 1988.



PBK NDP 1493

FICTION MARCH

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Bohumil Hrabal

The Gentle Barbarian

- Illustrated with photographs and artwork
- Translated from the Czech by Paul Wilson
- Cover design by Rodrigo Corral

An unforgettable portrait of a major pioneering artist, by “Czechoslovakia’s greatest writer” (Milan Kundera)

The Gentle Barbarian is Bohumil Hrabal's homage to Vladimír Boudník, one of the greatest Czech artists of the 1950s and 60s, whose life came to a tragic end shortly after the Soviet invasion of 1968. Boudník and Hrabal had a very close, if contentious, friendship. For a brief period, in the early 1950s, they worked together in the Kladno steel works and lived in the same building in Prague.

Written in the early seventies, Hrabal's anecdotal portrait of Boudník includes another controversial member of that early group of the Czech avant-garde: the poet Egon Bondy. While Hrabal and Bondy were evolving their aesthetic of “total realism,” Boudník developed his own artistic approach, “Explosionalism,” in which the boundaries between life and art become blurred, and everyday events take on the appearance and the substance of art.

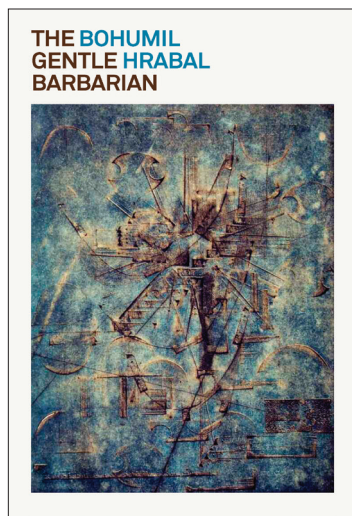
Hrabal's portrait of Boudník captures the strange atmosphere of a time in which the traditional values and structures of everyday life in Czechoslovakia were being radically dismantled by the Communists. But as *The Gentle Barbarian* demonstrates, creative spirits are able to reject, ignore, or burrow beneath the superficial “revolutionary” atmosphere of the time and find humor, inspiration, and a kind of salvation amid that era's generally blasted poverty of intellectual and creative life.

“A master.” —**THE NEW YORKER**

“Hrabal is quite capable of a Chekhovian realism, but always watchful for the splendid and sublime.” —**JAMES WOOD, LONDON REVIEW OF BOOKS**

“Hrabal is a spider of a writer: subtle and sly, patient, with invisible designs. He never proclaims—he never needs to. He envelops.” —**PARUL SEHGAL, NEW YORK TIMES BOOK REVIEW**

BOHUMIL HRABAL (1914–1997) was born in Moravia. He is the author of such classics as *Closely Watched Trains* (made into an Academy Award-winning film by Jiří Menzel), *The Death of Mr. Baltisberger*, *I Served the King of England*, and *Too Loud a Solitude*. **PAUL WILSON** has translated books by Václav Havel, Bohumil Hrabal, Ivan Klíma, and Josef Škvorecký. He lives in Canada.



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Fernanda Melchor

Hurricane Season

- Shortlisted for the 2020 International Booker Prize
- Translated from the Spanish by Sophie Hughes
- Cover design by Jamie Keenan

Now in paperback, Fernanda Melchor's *Hurricane Season* is "a bilious, profane, blood-spattered tempest of rage" (*The Wall Street Journal*), that casts "a powerful spell" (NPR)

The Witch is dead. And the discovery of her corpse has the whole village investigating the murder. As the novel unfolds in a dazzling linguistic torrent, with each unreliable narrator lingering on new details, new acts of depravity or brutality, Melchor extracts some tiny shred of humanity from these characters—sinners most people would write off as irredeemable—forming a lasting portrait of a damned Mexican village.

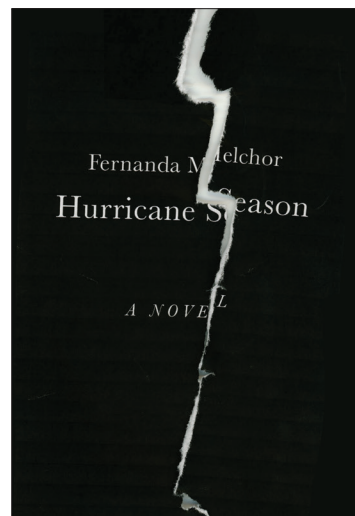
Like Roberto Bolaño's *2666* or Faulkner's novels, *Hurricane Season* takes place in a world saturated with mythology and violence—real violence, the kind that seeps into the soil, poisoning everything around: it's a world that becomes more and more terrifying the deeper you explore it.

"*Hurricane Season* is a Gulf Coast noir from four characters' perspectives, each circling a murder more closely than the last. Melchor has an exceptional gift for ventriloquism, as does her translator, Sophie Hughes, who skillfully meets the challenge posed by a novel so rich in idiosyncratic voices. Melchor evokes the stories of Flannery O'Connor, or, more recently, Marlon James's *A Brief History of Seven Killings*. Impressive!" —**JULIAN LUCAS, THE NEW YORK TIMES**

"Fernanda Melchor has a powerful voice, and by powerful I mean unsparing, devastating, the voice of someone who writes with rage and has the skill to pull it off." —**SAMANTA SCHWEBLIN**

"Brutal, relentless, beautiful, fugal, *Hurricane Season* explores the violent mythologies of one Mexican village and reveals how they touch the global circuitry of capitalist greed. This is an inquiry into the sexual terrorism and terror of broken men. This is a work of both mystery and critique. Most recent fiction seems anemic by comparison." —**BEN LERNER**

FERNANDA MELCHOR, born in Veracruz, Mexico, in 1982, has been hailed as "a hell of a force to be reckoned with" (Claire-Louise Bennett) and "bold, precise, breathtaking" (Idra Novey). Her collection *This Is Not Miami* is also forthcoming from New Directions. **SOPHIE HUGHES** has translated such Spanish-language writers as Iván Repila, Laia Jufresa, Rodrigo Hasbún, José Revueltas, Giuseppe Caputo, Enrique Vila-Matas, and Alia Trabucco Zerán.



PBK	NDP 1495
FICTION	MARCH
5 x 8"	224pp
ISBN	978-0-8112-3073-5
EBK	978-0-8112-2804-6
48 CQ	TERRITORY A
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Nathaniel Mackey

“What Mackey now calls a ‘long song that’s one and more than one’ is a tale of the tribe with a planetary scope, an expansive lyric-epic worthy of the cultural demands of the late 20th and early 21st centuries.” –Michael Leong, *Boston Review*

“Still sourcing and exploring two massive, braided streams of retrospective invention—‘*Mu*’ and *Song of the Andoumboulou*—Mackey’s liturgy falls and sprays and pools in *Double Trio*. Bottomless, modal, modular as McCoy Tyner’s matched, augmented threes, surfaces bloomed with turbulent, recombinant bottom like Bill Dixon’s double-bassed ensembles, *Double Trio* doesn’t culminate: it promises.” **–FRED MOTEN**

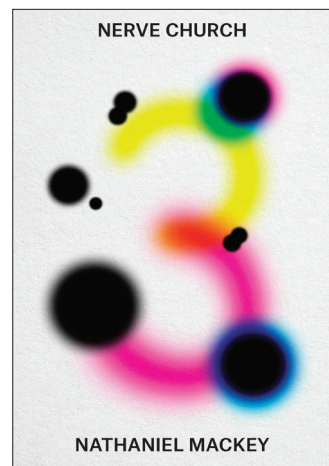
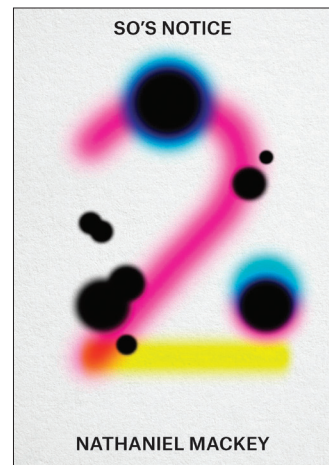
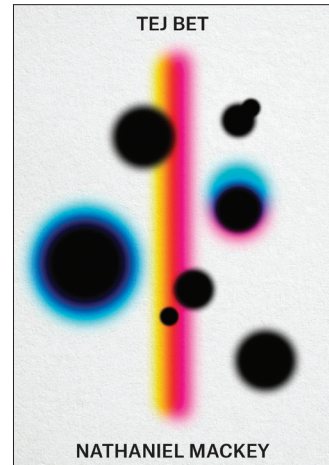
“Mackey is doing what might be the most technically virtuosic rhythm-syntactic work in the English language. No one comes close. I hope these two long poems never end.” **–MIKE LALA, *BROOKLYN RAIL***

“Because of their crablike logic Mackey’s lines feel simultaneously abraded and buffed, their meanings fugitive, tremulous, mercurial. He is a lyric poet whose probing of wounds and the whirl of words reaches into epic dimensions.” **–JOHN PALATTELLA, *THE NATION***

“Nathaniel Mackey is a poet of ongoingness involved in a kind of spiritualist or cosmic pursuit.” **–EDWARD HIRSCH, *THE WASHINGTON POST***

“There is a cliché about music writing, sometimes attributed to Thelonious Monk, among others: ‘Writing about music is like dancing about architecture.’ If so, Nathaniel Mackey is compelled, rather than deterred, by the multiform madness of the enterprise. He is the Balanchine of the architecture dance.” **–DAVID HAJDU, *NEW YORK TIMES BOOK REVIEW***

“Mackey’s own rare combinations create an astonishing and resounding effect: his words go where music goes: a brilliant and major accomplishment!” **–DON SHARE, *THE RUTH LILLY POETRY PRIZE CITATION***



Nathaniel Mackey

Double Trio: Tej Bet, So's Notice, Nerve Church

- Winner of the National Book Award for *Splay Anthem*
- With a note by the author
- Cover design by Rodrigo Corral

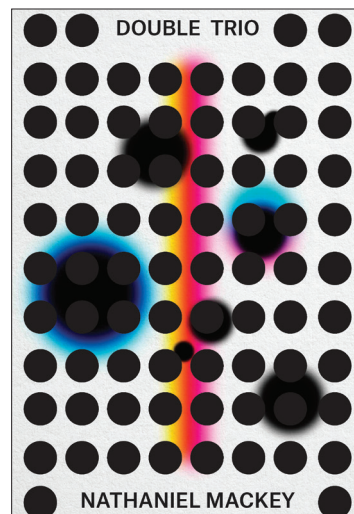
Three new books in a spectacular box carry the tradition of the long poem far into the 21st century with a “low-lit, slow-drag ebullience”

For thirty-five years the poet Nathaniel Mackey has been writing a long poem of fugitive-making like no other: two elegiac, intertwined serial poems—“Song of the Andoumboulou” and “*Mu*”—that follow a mysterious, migrant “we” through the rhythms and currents of the world with lyrical virtuosity and impassioned expectancy. In a note to this astonishing box set of new work, Mackey writes:

“I turned sixty-five within a couple of months of beginning to write *Double Trio* and I was within a couple of months of turning seventy-one when I finished it... It was a period of distress and precarity inside and outside both. During this time, a certain disposition or dispensation came upon me that I would characterize or sum up with the words *all day music*. It was a time in which I wanted never not to be thinking between poetry and music, poetry and the daily or the everyday, the everyday and the alter-everyday. Philosophically and technically, the work meant to be always pertaining to the relation of parts to one another and of parts to an evolving whole.”

Structured in part after the last three movements of John Coltrane's *Meditations*—“Love,” “Consequence,” and “Serenity”—*Double Trio* stretches Mackey's explorations and improvisations of free jazz into unprecedented poetic territory.

NATHANIEL MACKEY was born in Miami, Florida, in 1947. He is the author of several books of poetry, fiction, and criticism and has received many awards for his work, including the National Book Award in poetry for *Splay Anthem*, the Stephen Henderson Award from the African American Literature and Culture Society, and the Bollingen Prize from the Beinecke Library at Yale University. Mackey is the Reynolds Price Professor of English at Duke University and edits the literary journal *Hambone*.



BOX SET

POETRY APRIL

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Nathaniel Tarn

The Hölderliniae

• Cover design by Semadar Megged

The great German Romantic poet Friedrich Hölderlin's spirit infuses this gorgeous poem cycle that sings of the loves and devastations of our times

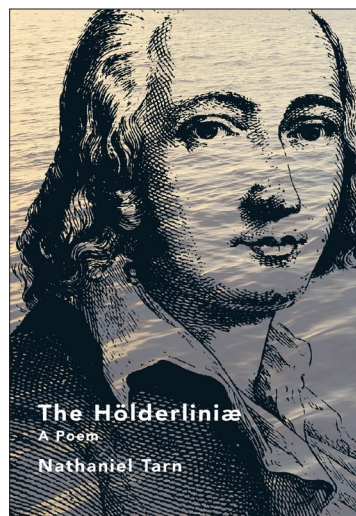
The thirty hymns of *The Hölderliniae* are inspired by the intricacies and transcendent humanity of Beethoven's last quartets. Nathaniel Tarn's new book opens with a biographical note on the "Poet of Poets," Friedrich Hölderlin, setting the scene and introducing the doomed love of the poet's life, Diotima; it ends in the Neckar River, the river of Hölderlin's birth and death. Via affairs of love and polity, Tarn speaks through Hölderlin, and Hölderlin speaks through Tarn. The French Revolution—which Hölderlin supported passionately until the Reign of Terror—illuminates our war-torn, ecologically precarious age, as the failures of our age recall those past tragedies. Line after line carries Hölderlin's hope in an ideal of a poetry that can englobe all the mind's disciplines and make a universe of its own.

"Tarn's books have inspired a wild, almost religious devotion among readers. His work is a tremendous force field in which world and perception collaborate in the construction of innovative formal 'architextures' for a sensual language that has no like. Tarn is one of the most elegant and formidably intelligent minds in contemporary poetry. His books open up a means for us to be delighted again to belong to this world." **—FORREST GANDER**

"Tarn's poetry redefines nature and art for human culture, bringing a genuine psychological and linguistic curiosity about the human mind, about what it means to be human." **—BRENDA HILLMAN, JACKET**

"Tarn finds his inspiration by reaching into distant corners of the world; he approaches the formulae and functionality of poetry from an anthropologist's perspective and transforms both traditions in the process."
—ANDREW ERVIN, SAN FRANCISCO CHRONICLE

The American poet **NATHANIEL TARN** was born in Paris in 1928 and emigrated to the US in 1970, where he has lived ever since, mostly in the New Mexico desert. A leading anthropologist for many years and a pioneering translator of Pablo Neruda and Victor Segalen, Tarn, "one of the most outstanding poets of his generation" (Kenneth Rexroth), has published more than thirty books of poetry, essays, and translations—including most recently, *The Beautiful Contradictions* and *Ins and Outs of the Forest Rivers*, both available from New Directions.



PBK **NDP 1496**

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LYRICS FOR THE BRIDE OF GOD

Clarice Lispector

Apprenticeship, or The Book of Pleasures

- Translated by Stefan Tobler
- Series editor Benjamin Moser
- Cover design by Paul Sahre

A romantic love story by the great Brazilian writer

What to make of a writer who follows the metaphysical heights of her great *The Passion According to GH* with a book that looks suspiciously like a romance novel?

In *Apprenticeship, or The Book of Pleasures*, Clarice Lispector tries to discover how to even try to bridge the gap between people.

A woman struggles to emerge from solitude and sadness into love, including sexual love: her guide on this journey is Ulisses, who (yes) leads her patiently into the fullness of life. *Apprenticeship* was a bestseller and, as her biographer Benjamin Moser writes, "This accessible love story surprised many readers. When it came out, an interviewer said: 'I thought *The Book of Pleasures* was much easier to read than any of your other books. Do you think there's any basis for that?' Clarice answered: 'There is. I humanized myself, the book reflects that.'"

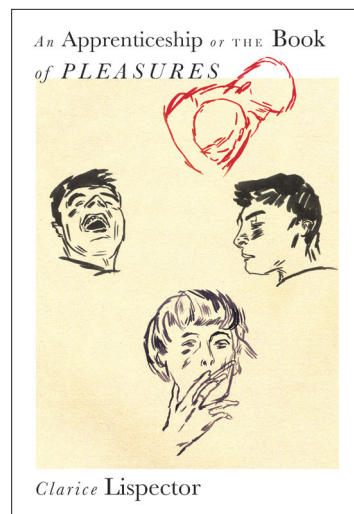
"Lispector had an ability to write as though no one had ever written before. One of the hidden geniuses of the twentieth century, in the same league as Flann O'Brien, Borges, and Pessoa—utterly original and brilliant, haunting and disturbing." **—COLM TÓIBÍN**

"A genius on the level of Nabokov." **—JEFF VANDERMEER, SLATE**

"Sphinx, sorceress, sacred monster. The revival of the hypnotic Clarice Lispector has been one of the true literary events of the 21st century."

—PARUL SEHGAL, THE NEW YORK TIMES

CLARICE LISPECTOR (1920–1977), the greatest Brazilian writer of the twentieth century, has been called "astounding" (Rachel Kushner), "a penetrating genius" (Donna Seaman, *Booklist*) and "one of the twentieth century's most mysterious writers" (Orhan Pamuk). **SHEILA HETI** is the acclaimed author of *Motherhood* and *How Should a Person Be?* **BENJAMIN MOSER** is the author of *Why This World: the Biography of Clarice Lispector*, and *Sontag: Her Life and Work*. He is general editor of the new translations of Clarice Lispector's complete works at New Directions. Born in Belem, Brazil, in 1974, **STEFAN TOBLER** is a translator from Portuguese and German. He won English PEN's Writers in Translation prize. His translation of Raduan Nassar's *A Cup of Rage* was longlisted for the 2016 Booker International Prize.



CLOTH

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