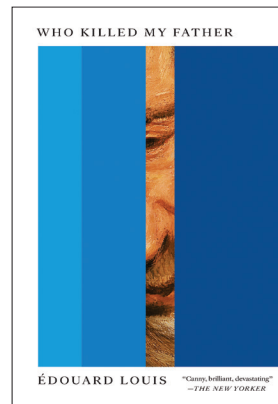
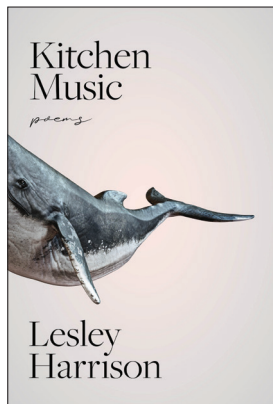
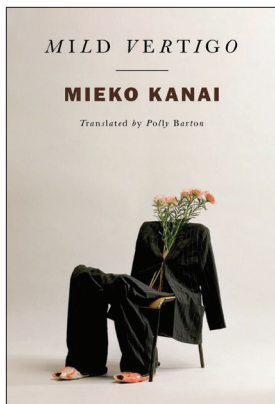


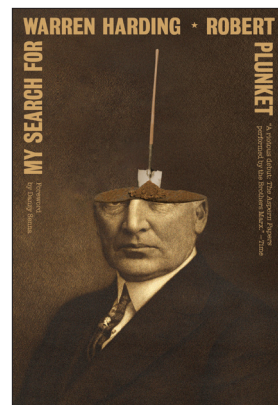
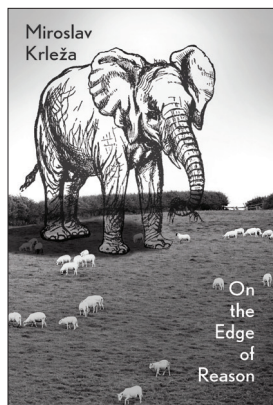
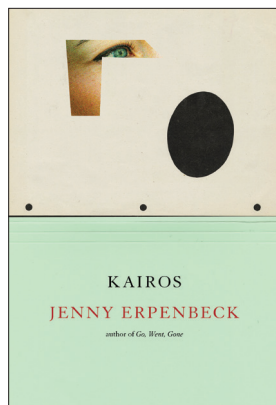
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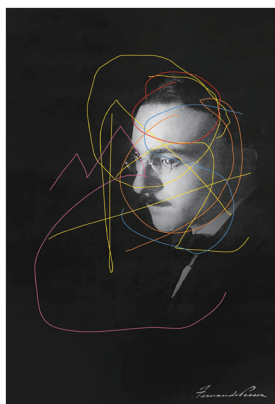
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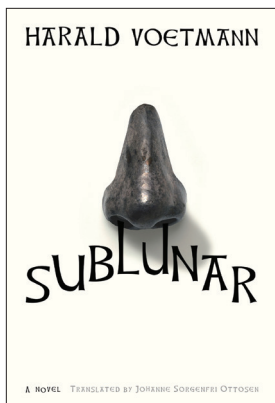
JUNE



JULY



AUGUST



Mieko Kanai

Mild Vertigo

- Introduction by Kate Zambreno
- Translated from the Japanese by Polly Barton
- Cover design by Janet Hansen

In this intoxicating stream-of-consciousness novel, Mieko Kanai tackles the existential traps of motherhood, marriage, and domestic captivity

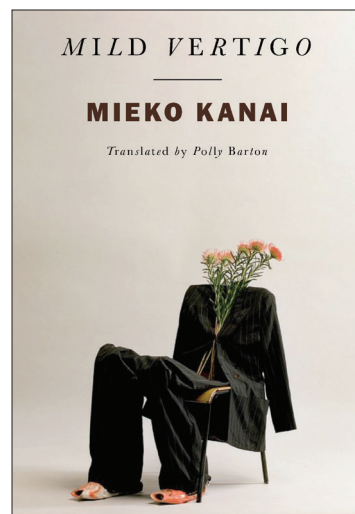
The apparently unremarkable Natsumi lives in a modern Tokyo apartment with her husband and two sons: she does the laundry, goes to the supermarket, visits friends, and gossips with neighbors. Tracing her conversations and interactions with her family and friends as they blend seamlessly into her own infernally buzzing internal monologue, *Mild Vertigo* explores the dizzying reality of being unable to locate oneself in the endless stream of minutiae that forms a lonely life confined to a middle-class home, where both everything and nothing happens.

With shades of Clarice Lispector, Elena Ferrante, and Kobo Abe, this verbally acrobatic novel by the esteemed novelist, essayist, and critic Mieko Kanai—whose work enjoys a cult status in Japan—is a disconcerting and radically imaginative portrait of selfhood in late-stage capitalist society.

“For me, Mieko Kanai’s writing represents one of the high points of Japanese literature. The tiny details giving shape to the everyday, the daily repetitions, the memories that come suddenly flooding back, other people’s voices—all of these described in winding, iridescent prose. Their utter ordinariness, their utter irreplaceability, make for a reading experience brimming with joy from start to finish.” —**HIROKO OYAMADA**

“Mieko Kanai is not interested in describing objects; she wants to accentuate their amorphous nature.” —**SOFIA SAMATAR, THE PARIS REVIEW**

Born in 1947, **MIEKO KANAI** is a novelist, poet, essayist, and critic. She has published around thirty novels and short-story collections, and her critical essays have been featured in Japanese newspapers and magazines for almost fifty years. In the English-speaking world, she is perhaps best known for her story “Rabbits,” a gory retelling of *Alice in Wonderland* where a young girl puts on a suit made of freshly skinned rabbit fur. **POLLY BARTON** is a writer and Japanese translator based in Bristol. Her translations include Aoko Matsuda’s *Where the Wild Ladies Are*, Kikuko Tsumura’s *There’s No Such Thing as an Easy Job*, and Tomoka Shibasaki’s *Spring Garden*. In 2019, she won the Fitzcarraldo Editions Essay Prize for her debut book *Fifty Sounds*. Her second book, *Porn: An Oral History*, is forthcoming. **KATE ZAMBRENO** is the author of eight books, most recently the novel *Drifts* and a study of Hervé Guibert, *To Write As If Already Dead*.



PBK	NDP 1562
FICTION	MAY
5 x 8"	192pp
ISBN	978-0-8112-3228-9
EBK	978-0-8112-3229-6
48 CQ	TERRITORY A
US \$16.95	

Kim Hyesoon

Phantom Pain Wings

- Translated from the Korean by Don Mee Choi
- Cover design by Erik Carter

Winged ventriloquy—a powerful new poetry collection channeling the language of birds by South Korea’s most innovative contemporary writer

This book is about the realization of / I-thought-bird-was-part-of-me-but-I-was-part-of-bird sequence / It's a delayed record of such a sequence.

An iconic figure in the emergence of feminist poetry in South Korea and now internationally renowned, Kim Hyesoon pushes the poetic envelope into the farthest reaches of the lyric universe. In her new collection, Kim depicts the memory of war trauma and the collective grief of parting through what she calls an “I-do-bird-sequence,” where “Bird-human is the ‘I.’” Her remarkable essay “Bird Rider” explains: “I came to write *Phantom Pain Wings* after Daddy passed away. I called out for birds endlessly. I wanted to become a translator of bird language. Bird language that flies to places I’ve never been.” What unfolds is an epic sequence of *bird ventriloquy* exploring the relentless physical and existential struggles against power and gendered violence in “the eternal void of grief” (Victoria Chang, *The New York Times Magazine*). Through intensely rhythmic lines marked by visual puns and words that crash together and then fly away as one, Kim mixes traditional folklore and mythology with contemporary psychodramatic realities as she taps into a cremation ceremony, the legacies of Rimbaud and Yi Sang, a film by Agnès Varda, Francis Bacon’s portrait of Pope Innocent X, cyclones, a princess trapped in a hospital, and more. A simultaneity of voices and identities rises and falls, existing and exiting on their delayed wings of pain.

“Through Don Mee Choi’s extraordinary translations, we hear the clamorous registers of Kim’s art—a transnational collision of shamanism, Modernism, and feminism—yield ‘a low note no one has ever sung before.’” —**CITATION FOR THE GRIFFIN POETRY PRIZE FOR AUTOBIOGRAPHY OF DEATH**

KIM HYESOON is the author of several books of poetry and essays. She has received many awards for her poetry, including the 2019 International Griffin Poetry Prize for *Autobiography of Death* and the prestigious Samsung Ho-Am Prize in 2022. Kim’s poetry has been recently translated into Swedish and Danish. **DON MEE CHOI**’s *DMZ Colony* (Wave Books, 2020) received the National Book Award for Poetry. She is a recipient of fellowships from the MacArthur, Guggenheim, Lannan, and Whiting Foundations, as well as the DAAD Artists-in-Berlin Program.



PBK	NDP 1563
POETRY	MAY
6 x 9"	208pp
ISBN	978-0-8112-3171-8
48 CQ	TERRITORY A
US \$18.95	

ALSO BY KIM HYESOON:

AUTOBIOGRAPHY OF DEATH
978-0-8112-2734-6 • \$16.95

Lesley Harrison

Kitchen Music

- Foreword by Kirsty Gunn
- Cover design by Eileen Bellamy

A cosmology of place written in the songs of whales and birds, folktales, city streets, and the glass-green sea

and the end of the street / is the limit of the world / where the ocean retreats and retreats

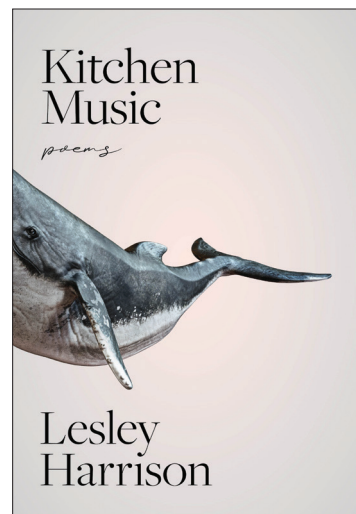
In her first book-length collection of poems to appear in the US, Lesley Harrison looks north to the sea, with the heat of the land at her back, to bring us meditations on whale hunts and lost children, Manhattan *sky towers*, and the sound of the gamelan in the Gulf of Bothnia. A poetry of spareness in multilayered depths, of textural silence and aural place, *Kitchen Music* plunges deep through the strata of language where “weather is body” and an Iceland poppy is “as delicate as birch.” In poems and sequences of poems, Harrison spins folktales into threads of family and gender, engages with the work of the artists Roni Horn and Marina Rees, transcribes John Cage and Johannes Kepler into song and litany, pens a hymnal of bees, and turns to storms, glaciers, and the lapwing life in a field of young barley. As the novelist Kirsty Gunn writes in the foreword, Harrison has “taken up the old white whale of the fixed and masculine narratives and made of its seas and weathers her own *Moby Dick*, a female poetry ‘in praises / repeated, repeating.’”

PRAISE FOR *BLUE PEARL*:

“It is full of whalebones and wind and melting ice, and it left me breathless.”
—NINA POWLES, *POETRY*

“You cannot help thinking that this is what all poetry should do—find the truth in things, not beneath them—and how it should be produced: sensitively and with love.” —ANDREW McCULLOCH, *TIMES LITERARY SUPPLEMENT*

LESLEY HARRISON, born in Ayrshire, Scotland, has published six collections of poetry, including the poetry pamphlet *Blue Pearl* from New Directions. She has lived and worked in Istanbul, West Africa, Mongolia, and Orkney, on Scotland’s northern coastline. Harrison has held writing residencies in Iceland, Greenland, Svalbard, and the Harvard University Center for Hellenic Studies. She lives in the small fishing village of Auchmithie on the Angus coast of Scotland. **KIRSTY GUNN**, born in New Zealand, is the author of several novels and collections of short stories, including the internationally award-winning novel about the Highlands of Scotland and the musical form of piobaireachd *The Big Music*. She is Research Professor at the University of Dundee and Associate Member of Merton College, Oxford.



PBK	NDP 1564
POETRY	MAY
5 x 8"	96pp
ISBN	978-0-8112-3503-7
48 CQ	TERRITORY W
US \$16.95	

ALSO BY LESLEY HARRISON:

BLUE PEARL
978-0-8112-2683-7 • \$10.95

Édouard Louis

Who Killed My Father

- Translated from the French by Lorin Stein
- Cover design by Matt Dorfman

Now in paperback, this bracing book by the young superstar Édouard Louis is both a searing *j'accuse* of the viciously entrenched French class system and a wrenchingly tender love letter to his father

Who Killed My Father rips into France's long neglect of the working class and its overt contempt for the poor, accusing the complacent French politicians of—at the minimum—negligent homicide.

The author goes to visit the ugly gray town of his childhood to see his dying father, barely fifty years old, who can hardly walk or breathe: "You belong to the category of humans whom politics consigns to an early death." It's as simple as that.

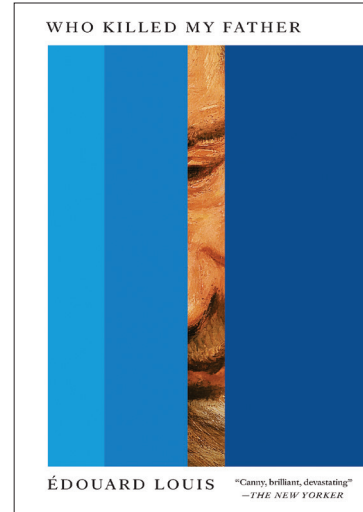
Hand in hand with searing, specific denunciations are tender passages of a love between father and son, damaged early on by shame, poverty, and homophobia. Yet tenderness reconciles them, even as the state is killing off his father. Louis goes after the French system with bare knuckles but turns to his long-alienated father with open arms: this passionate combination makes *Who Killed My Father* a heartbreaking book.

"Canny, brilliant: a devastating emotional force." —**GARTH GREENWELL, THE NEW YORKER**

"The homecoming recounted in this book, linking the intimate with the political, does not blunt Louis's message, but sharpens it to a fine point. Between his virtuously bourgeois-bohème reader and his father, he chooses his father. This is not politics as love, but love as politics. A declaration to his father becomes a manifesto." —**THE BAFFLER**

"A brief, poetic telling of the myriad ways societal contempt, homophobia, and poverty can kill a man. Louis serves as both raconteur and son, expressing deep and considered empathy for a man whose absence looms large." —**NPR**

Born Eddy Bellegueule in Hallencourt, France, in 1992, **ÉDOUARD LOUIS** is the bestselling novelist of *The End of Eddy* and the editor of a scholarly work on the social scientist Pierre Bourdieu.



PBK **NDP 1565**

NONFICTION **MAY**

4½ x 7¼" **96pp**

ISBN **978-0-8112-3504-4**

EBK **978-0-8112-2851-0**

48 CQ **TERRITORY A**

US \$15.95

Ryunosuke Akutagawa

Kappa

- Translated from the Japanese by Allison Markin Powell & Lisa Hofmann-Kuroda
- Cover design by Jamie Keenan

Akutagawa's final work is a short novel with a magic spell all its own—poignant, fantastical, wry, melancholic, and witty

The Kappa is a creature from Japanese folklore known for dragging unwary toddlers to their deaths in rivers: a scaly, child-sized creature, looking something like a frog, but with a sharp, pointed beak and an oval-shaped saucer on top of its head, which hardens with age.

Akutagawa's *Kappa* is narrated by Patient No. 23, a madman in a lunatic asylum: he recounts how, while out hiking in Kamikochi, he spots a Kappa. He decides to chase it and, like Alice pursuing the White Rabbit, he tumbles down a hole, out of the human world and into the realm of the Kappas. There he is well looked after, in fact almost made a pet of: as a human, he is a novelty. He makes friends and spends his time learning about their world, exploring the seemingly ridiculous ways of the Kappa, but noting many—not always flattering—parallels to Japanese mores regarding morality, legal justice, economics, and sex. Alas, when the patient eventually returns to the human world, he becomes disgusted by humanity and, like Gulliver missing the Houyhnhnms, he begins to pine for his old friends the Kappas, rather as if he has been forced to take leave of Toad of Toad Hall...

"One never tires of reading and re-reading his best works... The flow of his language is the best feature of Akutagawa's style. Never stagnant, it moves along like a living thing." —**HARUKI MURAKAMI**

"Enchanting and sometimes terrifying—a certain restrained sorrow, a certain preference for the visual, a certain lightness of touch, seem to me essentially Japanese. Extravagance and horror are in his work, but never in his style, which is always crystal clear. Perhaps he was inspired by Swift's Yahoos [but] halfway through the story, Akutagawa forgets the satiric conventions: it hardly matters to him that the Kappa, who are water imps, turn into humans who talk about Marx, Darwin, or Nietzsche." —**JORGE LUIS BORGES**

RYUNOSUKE AKUTAGAWA (1892–1927) wrote over a hundred short stories and was considered a major author when he committed suicide at the age of thirty-five (just after finishing *Kappa*): one of Japan's most prestigious literary awards is named after him. Two of the stories from his collection *Rashomon* formed the basis of the award-winning film of the same title by Akira Kurosawa. **ALLISON MARKIN POWELL** is a literary translator, editor, and publishing consultant. She maintains the database japaneseliteratureinenglish.com. **LISA HOFMANN-KURODA** is a literary translator. Born in Tokyo, raised in Texas, she currently resides in New York City.



PBK	NDP 1566
FICTION	JUNE
5 x 8"	96pp
ISBN	978-0-8112-3216-6
EBK	978-0-8112-3217-3
48 CQ	TERRITORY W
US \$13.95	

Featuring Jenny Erpenbeck

Jenny Erpenbeck

Go, Went, Gone

- Translated from the German by Susan Bernofsky
- Cover design by Rodrigo Corral

Go, Went, Gone (a 2017 *New York Times* Notable Book, *Foreign Affairs* Best Book, and MLA Lois Roth Award winner) received enormous acclaim when it was published. Richard, a retired classics professor who lives in Berlin, is a widower and carries on a routine existence until he spies African refugees staging a hunger strike in Alexanderplatz. Curiosity turns to compassion and inner transformation, as he visits and interviews them and becomes embroiled in their harrowing fates.

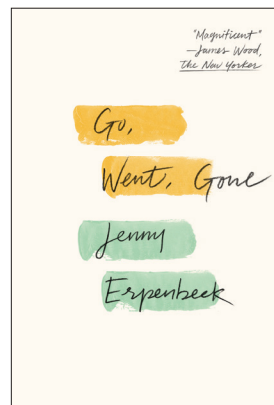
"Beautifully haunting." —**INTERVIEW MAGAZINE**

"The impact is of a master at work—Erpenbeck ought to be considered for a Nobel." —**JOHN DOMINI, THE WASHINGTON POST**

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

"One of the finest, most exciting authors alive." —**MICHAEL FABER**

"Beautiful and ambitious." —**PUBLISHERS WEEKLY**



PBK

FICTION

5 x 8"

296pp

ISBN

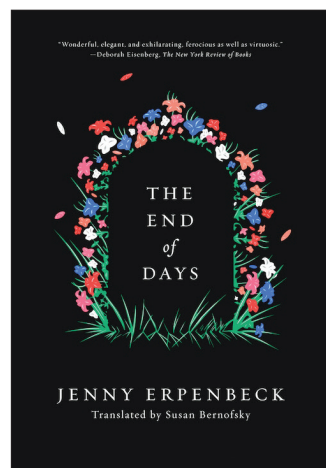
978-0-8112-2594-6

48 CQ

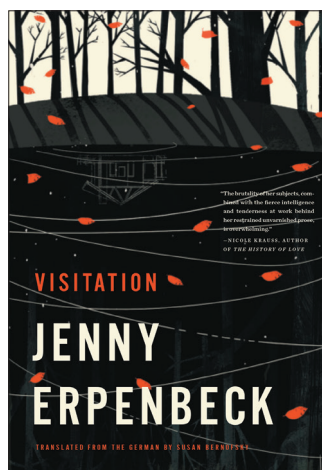
TERRITORY A

US \$16.95

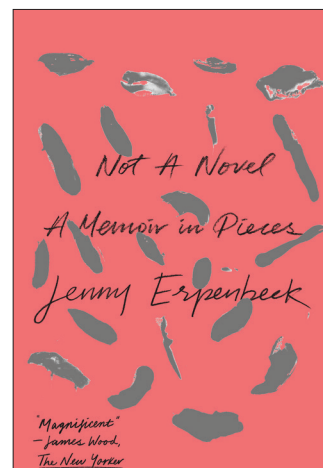
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NOT A NOVEL
978-0-8112-2932-6 • \$16.95

Jenny Erpenbeck

Kairos

- Translated from the German by Michael Hofmann
- Cover design by John Gall

Jenny Erpenbeck's much anticipated new novel *Kairos* is a complicated love story set amidst swirling, cataclysmic events as the GDR collapses and a whole world evaporates

Jenny Erpenbeck (the author of *Go, Went, Gone* and *Visitation*) is an epic storyteller and arguably the most powerful voice in contemporary German literature. Erpenbeck's new novel *Kairos*—an unforgettably compelling masterpiece—tells the story of the romance begun in East Berlin at the end of the 1980s when nineteen-year-old Katharina meets by chance a married writer in his fifties named Hans. Their passionate yet difficult long-running affair takes place against the background of the declining GDR, through the upheavals wrought by its dissolution in 1989 and then what comes after. In her unmistakable style and with enormous sweep, Erpenbeck describes the path of the two lovers, as Katharina grows up and tries to come to terms with a not always ideal romance, even as a whole world with its own ideology disappears. As the *Times Literary Supplement* writes: "The weight of history, the particular experiences of East and West, and the ways in which cultural and subjective memory shape individual identity has always been present in Erpenbeck's work. She knows that no one is all bad, no state all rotten, and she masterfully captures the existential bewilderment of this period between states and ideologies."

In the opinion of her superbly gifted translator Michael Hofmann, *Kairos* is the great post-Unification novel. And, as *The New Republic* has commented on his work as a translator: "Hofmann's translation is invaluable—it achieves what translations are supposedly unable to do: it is at once 'loyal' and 'beautiful.'"

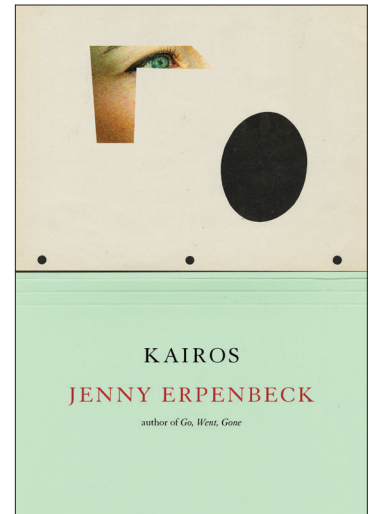
"One of Germany's finest contemporary writers."

—CLAIRE MESSUD, *THE NEW YORK TIMES*

"The brutality of her subjects, combined with the fierce intelligence and tenderness at work behind her restrained, unvarnished prose is overwhelming."

—NICOLE KRAUSS

JENNY ERPENBECK was born in East Berlin in 1967. New Directions publishes her books *The Old Child & Other Stories*, *The End of Days*, *The Book of Words*, and *Visitation*, which NPR called "a story of the century as seen by the objects we've known and lost along the way." The award-winning translator **MICHAEL HOFMANN** has translated works by Gert Hofmann, Franz Kafka, Heinrich von Kleist, and Joseph Roth for New Directions.



CLOTH

FICTION JUNE

5 x 8" 336pp

ISBN 978-0-8112-2934-0

EBK 978-0-8112-2935-7

48 CQ TERRITORY A

US \$29.95

Miroslav Krleža

On the Edge of Reason

- Translated from the Croatian by Zora Depolo
- Afterword by Joshua Cohen
- Cover design by Rodrigo Corral

From the great Croatian writer: a masterly work of literature—hilarious, unforgiving, and utterly reasonable

Until the age of fifty-two, the protagonist of *On the Edge of Reason* suffered a monotonous existence as a highly respected lawyer. He owned a carriage and wore a top hat. He lived the life of “an orderly good-for-nothing among a whole crowd of neat, gray good-for-nothings.” But, one evening, surrounded by ladies and gentlemen at a party, he hears the Director-General tell a lively anecdote of how he shot four men like dogs for trespassing on his property. In response, our hero blurts out an honest thought. From this moment, all hell breaks loose.

Written in 1938, *On the Edge of Reason* reveals the fundamental chasm between conformity and individuality. As folly piles upon folly, hypocrisy upon hypocrisy, reason itself begins to give way, and the edge between reality and unreality disappears.

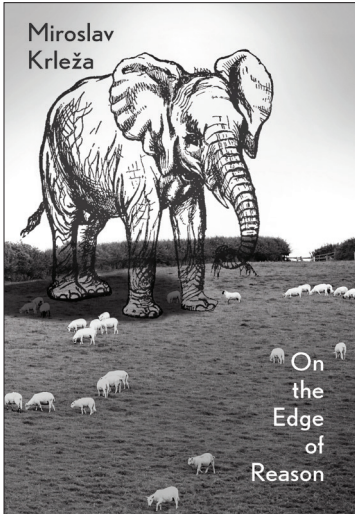
“An attack on conformity.” —**LIBRARY JOURNAL**

“Krlęza is a shrewd observer of man as social animal, and his wry, sardonic style fits cleanly into the Eastern European tradition of bureaucratic satire by the likes of Kafka, Karel Čapek, and Jaroslav Hašek.”

—**PUBLISHERS WEEKLY (STARRED)**

“*On the Edge of Reason* is one of the great European novels of the first half of the twentieth century.” —**SUSAN SONTAG**

During his long and distinguished career, the Croatian writer **MIROSLAV KRLEŽA** (1893–1981) battled against many forms of tyranny. He wrote over forty novels, plays, and volumes of poetry and is widely considered to be the greatest Croatian writer of the twentieth century. **ZORA DEPOLO** also translated Krleža’s *The Return of Philip Latinowicz*. **JOSHUA COHEN** was born in 1980 in Atlantic City. He was awarded the Pulitzer Prize for fiction in 2022 for *The Netanyahus: An Account of a Minor and Ultimately Even Negligible Episode in the History of a Very Famous Family*. He lives in New York City.



PBK	NDP 1567
FICTION	JUNE
5 x 8"	192pp
ISBN	978-0-8112-2204-4
EBK	978-0-8112-2648-6
48 CQ	TERRITORY A
US \$16.95	

Robert Plunket

My Search for Warren Harding

- Foreword by Danzy Senna
- Cover design by Oliver Munday

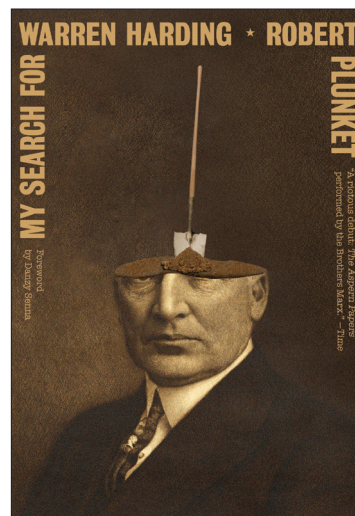
**An exhilarating, brutal, comedic masterpiece—
an American classic that will “leave you so giddy
you’ll go and kick sand in somebody’s face”
(*Houston Post*)**

When *My Search for Warren Harding*, Robert Plunket's glittering story of literary sleuthing and deceit, first appeared in 1983, it garnered immediate and far-reaching acclaim. Frank Conroy at the *Washington Post* exclaimed, “The author pulled me in so deftly, moved me up an escalating scale of sly hyperbole so cunningly, that after a hundred pages, I seemed to have turned over the keys, so to speak, of my nervous system”; Florence King at the *Dallas Times Herald* called it “The most exciting event in American letters for a very long time: a momentous book.” More recently, though long out of print, it was canonized in *The Guardian*'s “1000 Novels Everyone Must Read,” ranked by the *Washington Post* as one of the top five books of “great American comic fiction,” and praised by Michael Leone in the *Los Angeles Review of Books* as “a classic picaresque novel in the tradition of Cervantes.”

Set against the fading light of early-1980s Hollywood, our deeply flawed, bigoted, closeted antihero Elliot Weiner is a historian—Harvard BA, Columbia PhD—with a passion for Morris dancing and Warren Harding, “the shallowest President in history.” After Weiner receives a research grant to write a book on the tumultuous life of Harding, he gets wind of a trunkful of the twenty-ninth president's bawdy billets-doux that is rumored to be fiercely guarded by his ancient mistress Rebekah Kinney on her declining Hollywood Hills estate. Nothing and no one can stand in the way of Weiner getting his paws on the treasure, and along the way, as the words dance across the page, a hysterical, guffaw-inducing punchline around every corner, Weiner reaches new lows of humiliation and self-delusion.

“A riotous debut: *The Aspern Papers* performed by the Brothers Marx.” —**TIME**

ROBERT PLUNKET was born in Greenville, Texas, in 1945 but raised in Havana and Mexico City. After college he moved to New York and embarked on a successful career as a waiter and office temp, then moved to Sarasota, Florida, where he became Mr. Chatterbox, the gossip columnist for *Sarasota Magazine*. Plunket is also the author of the novel *Love Junkie*. He has written for many publications, including *Healthy Aging*, *This Week in Ft. Myers Beach*, and *Sandbars and Sonnets: The Southwest Florida Poetry Review*. He is currently retired and lives in a trailer park in Englewood, Florida, where he enjoys collecting old quilts and raising succulents from scratch. **DANZY SENNA** is the author of five critically acclaimed books of fiction and nonfiction, including *New People*, *Where Did You Sleep Last Night?*, and *Caucasia*.



PBK	NDP 1568
FICTION	JUNE
5 x 8"	272pp
ISBN	978-0-8112-3469-6
EBK	978-0-8112-3470-2
48 CQ	TERRITORY W
US \$18.95	

Fernando Pessoa

The Complete Works of Álvaro de Campos

- Translated from the Portuguese by Margaret Jull Costa and Patricio Ferrari
- Edited, with an introduction, by Jerónimo Pizarro and Antonio Cardiello
- Cover design by Peter Mendelsund

A companion volume to Fernando Pessoa's *Book of Disquiet* and *The Complete Works of Alberto Caeiro*

Álvaro de Campos is one of the most influential heteronyms created by Portugal's great modernist writer Fernando Pessoa. According to Pessoa, Campos was born in Tavira (Algarve) in 1890 and studied mechanical engineering in Glasgow, although he never managed to complete his degree. In his own day, Campos was celebrated—and slandered—for his vociferous poetry imbued with a Whitman-inspired free verse, his praise of the rise of technology, and his polemical views that appeared in manifestos, interviews, and essays. Here in Margaret Jull Costa and Patricio Ferrari's translations are the complete poems of Campos. This edition is based on the Portuguese Tinta-da-china edition and includes an illuminating introduction about Campos by the Portuguese editors Jerónimo Pizarro and Antonio Cardiello, facsimiles of original manuscripts, and a generous selection of Campos's prose texts.

"Arguably, the four greatest poets in the Portuguese language were all Pessoa using different names." —**NPR**

"Pessoa's amazing personality is as beguiling and mysterious as his unique poetic output." —**WILLIAM BOYD**

"As searing as Rilke or Mandelstam." —**THE NEW YORK TIMES**

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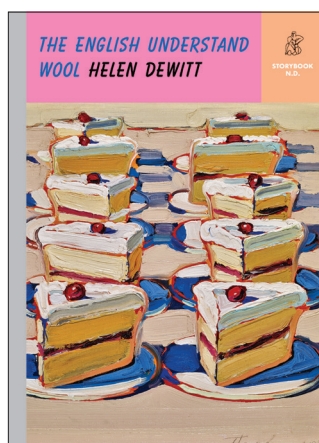
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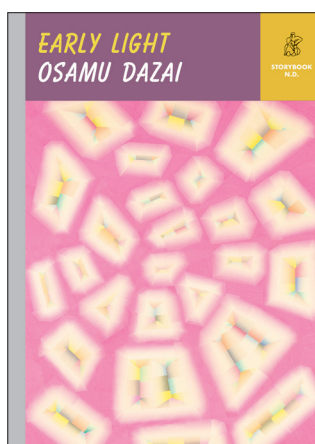
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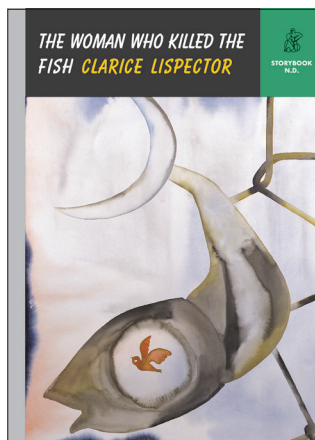
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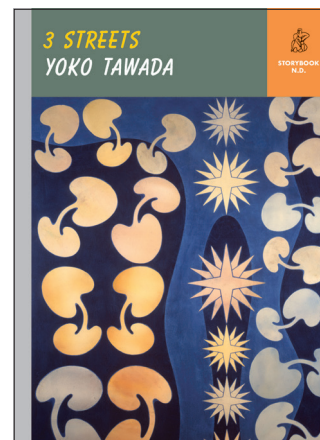
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Rachel Ingalls

In the Act

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From Rachel Ingalls, the author of *Mrs. Caliban*, another delicious, highly improbable, and hilariously believable tale of a wife’s scorched-earth rebellion

In the Act begins: “As long as Helen was attending her adult education classes twice a week, everything worked out fine: Edgar could have a completely quiet house for his work, or his thinking, or whatever it was.”

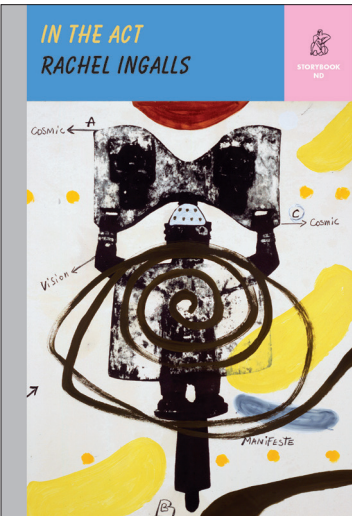
In Rachel Ingalls’s blissfully deranged novella, the “whatever it was” her husband’s been up to in his attic laboratory turns out to be inventing a new form of infidelity. Initially Helen, before she uncovers the truth, only gently tries to assert her right to be in her own home. But one morning, grapefruit is the last straw: “He read through his newspaper conscientiously, withdrawing his attention from it for only a few seconds to tell her that she hadn’t cut all the segments entirely free in his grapefruit—he’d hit exactly four that were still attached. She knew, he said, how that kind of thing annoyed him.”

While Edgar keeps his lab locked, Helen secretly has a key, and what she finds in the attic shocks her into action and propels *In the Act* into heights of madcap black comedy even beyond Ingalls’s usual stratosphere.

“Ingalls writes fables whose unadorned sentences belie their irreducible strangeness. In her grim yet playful fashion, Ingalls is concerned with the rules and conventions by which societies are organized, the violent machinations by which they are maintained. Like a good tragedian, she tends to heap up corpses at the end of her tales, and even in her quieter examinations of familial bonds she leaves readers to wonder, of her spouses and siblings, who might push whom off a cliff.” —**LIDIJA HAAS, *THE NEW YORKER***

“Some writers make me laugh out loud; Rachel Ingalls makes me cackle.”
—**ED PARK, *THE VILLAGE VOICE***

RACHEL INGALLS (1940–2019) is the author of *Mrs. Caliban*, *Binstead’s Safari*, and a dozen other books. Her writing has been hailed as “perfect, original, and arresting” (*Harper’s*), “feminist, fabulist, magical realist” (*Kirkus*), “perfect, bizarre, heartfelt, insane” (*Vogue*), and “outstanding” (*Booklist*). Rivka Galchen called *Mrs. Caliban* “a perfect novel” in *The New Yorker*.



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Natalia Ginzburg

The Road to the City

- Storybook ND
- Art by Cecily Brown
- Translated from the Italian by Gini Alhadeff
- Series design by Peter Mendelsund

A magnificently stark book—within the smallness of one poor, muddled, provincial life, Natalia Ginzburg finds enormous pain and loss

An almost unbearably intimate novella, *The Road to the City* concentrates on a young woman barely awake to life, who fumbles through her days: she is fickle yet kind, greedy yet abashed, stupidly ambitious yet loving too—she is a mass of confusion. She's in a bleak space, lit with the hard clarity of a Pasolini film. Her family is no help: her father is largely absent; her mother is miserable; her sister's unhappily promiscuous; her brothers are in a separate masculine world. Only her cousin Nini seems to see her. She falls into disgrace and then "marries up," but without any joy, blind to what was beautiful right before her own eyes. *The Road to the City* was Ginzburg's very first work, originally published under a pseudonym. "I think it might be her best book," her translator Gini Alhadeff remarked: "And apparently she thought so, too, at the end of her life, when assembling a complete anthology of her work for Mondadori."

"The voice of the Italian novelist and essayist Natalia Ginzburg comes to us with absolute clarity amid the veils of time and language. Ginzburg gives us a new template for the female voice and an idea of what it might sound like. This voice emerges from her preoccupations and themes, whose specificity and universality she considers with a gravitas and authority that seem both familiar and entirely original." —**RACHEL CUSK**

"I'm utterly entranced by Ginzburg's style—her mysterious directness, her salutary ability to lay things bare that never feels contrived or cold, only necessary, honest, clear." —**MAGGIE NELSON**

"Her prose style is deceptively simple and very complex. Its effect on the reader is both calming and thrilling—that's not so easy to do." —**DEBORAH LEVY**

NATALIA GINZBURG (1916–1991), "who authored twelve books and two plays; who, because of anti-Semitic laws, sometimes couldn't publish under her own name; who raised five children and lost her husband to Fascist torture; who was elected to the Italian parliament as an independent in her late sixties—this woman does not take her present conditions as a given. She asks us to fight back against them, to be brave and resolute. She instructs us to ask for better, for ourselves and for our children" (Belle Boggs, *The New Yorker*). The author of *The Sun at Midday* and *Diary of a Djinn*, **GINI ALHADEFF** won the 2018 Florio Prize for her translation of Fleur Jaeggy's *I Am the Brother of XX*.



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Harald Voetmann

Sublunar

- Translated from the Danish by Johanne Sorgenfri
- Cover design by Jamie Keenan

In the sixteenth century, on the island of Hven, the pioneering Danish astronomer, Tycho Brahe, is undertaking an elaborate study of the night sky

A great mind and a formidable personality, Brahe is also the world's most illustrious noseless man of his time. Told by Brahe and his assistants—a filthy cast of characters—*Sublunar* is both novel and almanac. Alongside sexual deviancy, spankings, ruminations on a new nose—flesh, wood, or gold?—Brahe (a choleric and capricious character) and his peculiar helpers (“I would rather watch her globes tonight than icy stars”) take painstaking measurements that will revolutionize astronomy, long before the invention of the telescope. Meanwhile the plague rages in Europe...

The second in Voetmann's triptych of historical novels, *Sublunar* is as visceral, absurd, and tragic as its predecessor, *Awake*, but with a special nocturnal glow and a lunatic-edged gaze trained on the moon and the stars.

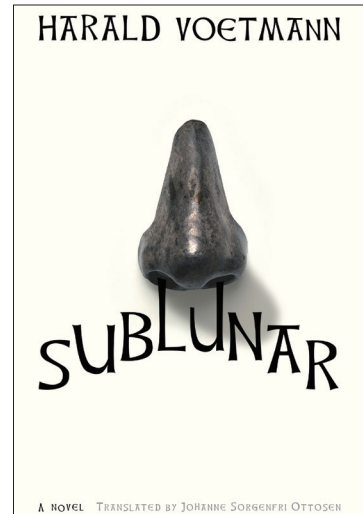
PRaise for Awake:

“Original, piercing, and richly exhilarating. Voetmann's text is a sharp reminder of how powerfully and succinctly well-chosen words can create a world, render experiences, and express thoughts—in short, transport us, to places and in ways we could not have imagined.”

—CLAIRE MESSUD, *HARPER'S*

“Reading Voetmann's books makes me feel so alive. His voice is like no other, his hold on his material masterful.” —OLGA RAVN

Nominated for the Nordic Council Prize, the Danish author **HARALD VOETMANN** (b. 1978) has written novels, short stories, poetry, and a monograph on the Roman poet Sulpicia. He also translates classical Latin literature, notably Petronius and Juvenal. *Sublunar* is the second in his series of three historical novels about mankind's will to conquer nature. New Directions published the first novel, *Awake*, about Pliny the Elder, in 2021; the final installment, following eleventh-century German mystic Othlo of St. Emmeram, will be published in 2023. **JOHANNE SORGENFRI OTTOSEN** is a Danish translator born in 1986. She currently lives in Copenhagen where she also works as an illustrator and literary editor.



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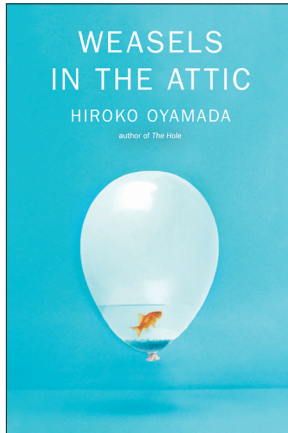
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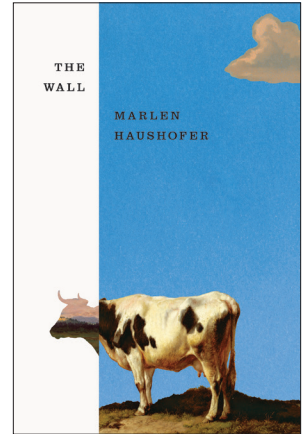
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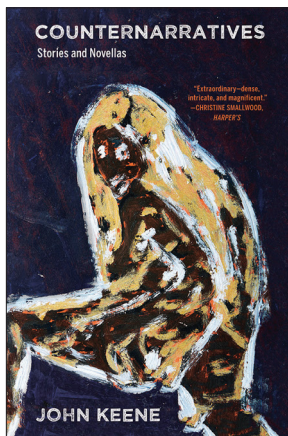
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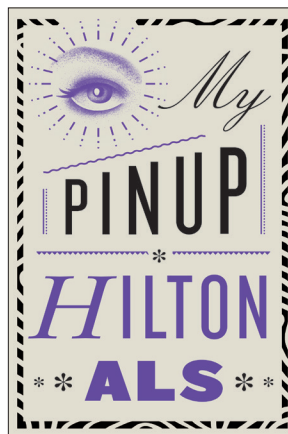
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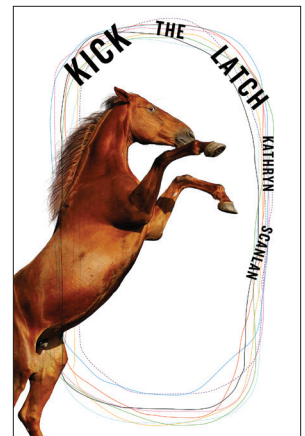
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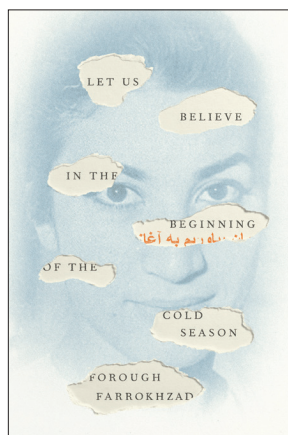
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