László Krasznahorkai

Baron Wenckheim’s Homecoming

• Translated from the Hungarian by Ottilie Mulzet

At last, the capstone to Krasznahorkai’s four-part masterwork

Set in contemporary times, Baron Wenckheim’s Homecoming tells the story of a Prince Myshkin–like figure, Baron Béla Wenckheim, who returns at the end of his life to his provincial Hungarian hometown. Having escaped from his many casino debts in Buenos Aires, where he was living in exile, he longs to be reunited with his high-school sweetheart Marika. Confusions abound, and what follows is an endless storm of gossip, con men, and local politicians, vividly evoking the small town’s alternately drab and absurd existence. All along, the Professor—a world-famous natural scientist who studies mosses and inhabits a bizarre Zen-like shack in a desolate area outside of town—offers long rants and disquisitions on his attempts to immunize himself from thought. Spectacular actions are staged as death and the abyss loom over the unsuspecting townfolk.

“I've said a thousand times that I always wanted to write just one book. Now, with Baron, I can close this story. With this novel I can prove that I really wrote just one book in my life. This is the book—Satantango, Melancholy, War and War, and Baron. This is my one book.”

—LÁSZLÓ KRASZNAHORKAI (THE PARIS REVIEW INTERVIEW)

“The universality of Krasznahorkai’s vision rivals that of Gogol’s Dead Souls and far surpasses all the lesser concerns of contemporary writing.”

—W. G. SEBALD

“The Hungarian master of the apocalypse.” —SUSAN SONTAG

Winner of the 2015 Man Booker International Prize, LÁSZLÓ KRASZNAHORKAI was born in Gyula, Hungary. In the New York Review of Books, Adam Thirlwell proclaimed that “Krasznahorkai has come up with his own original forms—there is nothing else like them in contemporary literature.” OTTILIE MULZET received the Best Translated Book Award in 2014 for her translation of Krasznahorkai’s Seiobo There Below.
Two elderly people, Artur and Isabella, meet and have a passionate sexual encounter on New Year’s Eve. Details of the lives of Artur, a retired Yugoslav army captain, and Isabella, a Holocaust survivor, are listed in police dossiers. As they fight loneliness and aging, they take comfort in small things: for Artur, a collection of 274 hats; for Isabella, a family of garden gnomes who live in her apartment. Later, we meet the ill-fated Pupi, who dreamed of becoming a sculptor but instead became a chemist and then a spy. As Eileen Battersby wrote, “As he stands, in the zoo, gazing at a pair of rhinos, in a city most likely present-day Belgrade, this battered Everyman feels very alone: ‘I would like to tell someone, anyone, I’d like to tell someone: I buried Mother today.’” Pupi sets out to correct his family’s crimes by returning silverware to its original Jewish owner through the help of an unlikely friend, a pawnbroker.

Described by Daša Drndić as “my ugly little book,” Doppelgänger was her personal favorite.

“Fragmented but not disjointed, Beckettian as well as Bernhardian, Doppelgänger is complex, dark and funny: a strange gem.” —CLAIRE MESSUD, THE GUARDIAN

“Her incisive skill and radical style render potentially grim reading compulsive. She was a voice of—and for—our times.” —TIMES LITERARY SUPPLEMENT

“Doppelgänger, a boldly virtuosic novel in two parts, delighting in Beckettian high art, may surprise even her established readers.” —THE FINANCIAL TIMES
Fairy-tale atmospheres and complex narratives are a hallmark of the fiction of Anne Serre, represented here by three radically heterodox novellas. The Fool "may have stepped out of a tarot pack: I came across this little figure rather late in life. Not being familiar with playing cards, still less with the tarot, I was a bit uncomfortable when I first set eyes on him. I believe in magic figures and distrust them—a figure observing you can turn the world upside down." The Narrator concerns a sort of writer-hero: "Outcasts who can’t even tell a story are what you might call dropouts, lunatics, misfits. With them the narrator is in his element, but has one huge advantage: he can tell a story." Little Table, Set Yourself!—a moral tale concerning a family happily polyamorous—is the most overtly a fable of these three works, the most naughty, and the briefest, but thin as a razor is thin. A dream logic rules each of these wildly unpredictable, sensual, and surreal novellas: these may be romps, but they are nevertheless deeply moral and entirely unforgettable ones.

PRAISE FOR THE GOVERNESSES:

“Genuinely original—and, often, very quietly so. Prim and racy, seriously weird and seriously excellent, The Governesses is not a treatise but an aria, and one delivered with perfect pitch.” —PARUL SEHGAL, THE NEW YORK TIMES

“Hypnotic, enchanting.” —PUBLISHERS WEEKLY BEST BOOKS IN FICTION 2018, STARRED REVIEW

“Serre’s language is tight and fabulist, a slim and sensuous fairy tale that reads like something born from an orgy between Charles Perrault, Shirley Jackson, and Angela Carter.” —FULL STOP

The author of fourteen novels and short-story books, ANNE SERRE was born in 1960.

Among MARK HUTCHINSON’s many translations are René Char’s Hypnos: Notes from the French Resistance and The Inventors and Other Poems.
The Kites begins with a young boy, Ludo, coming of age on a small farm in Normandy under the care of his eccentric kite-making Uncle Ambrose. Ludo’s life changes the day he meets Lila, a girl from the aristocratic Polish family that owns the estate next door. In a single glance, Ludo falls in love forever; Lila, on the other hand, disappears back into the woods. And so begins Ludo’s adventure of longing, passion, and steadfast love for the elusive Lila, who begins to reciprocate his feelings just as Europe descends into World War II. After Germany invades Poland, Lila and her family go missing, and Ludo’s devotion to saving her from the Nazis becomes a journey to save his love, his loved ones, his country, and ultimately himself.

Filled with unforgettable characters who, as the war goes on, fling all they have into the fight to keep their hopes—and themselves—alive, The Kites is Romain Gary’s poetic call for resistance in whatever form it takes. A war hero himself, Gary embraced and fought for humanity in all its nuanced complexities, in the belief that a hero might be anyone who has the courage to love and hope.

“A treasure.” —BOMB

“What emerges, overwhelmingly, is the sense that, in Gary’s hands, fiction itself is a form of resistance.” —THE GUARDIAN

“Among Gary’s most accomplished works.” —THE NEW YORKER

“What talent, most certainly, how many ideas and passions too. You seize us and shake us. Ah!” —CHARLES DE GAULLE

ROMAIN GARY (1914–1980) was born Roman Kacew in Vilnius to a family of Lithuanian Jews. He changed his name when he fled occupied France to fight the Nazis as an RAF pilot. Using several different pen names throughout his life, Gary was the only writer to have received the Prix Goncourt twice. Also a diplomat and filmmaker, Gary was married to the American actress Jean Seberg. He died in Paris in 1980 from a self-inflicted gunshot wound.

MIRANDA RICHMOND MOUILLOT is a writer and translator and the author of A Fifty-Year Silence: Love, War, and a Ruined House in France. She won a PEN/Heim Translation Award for The Kites.

• Translated from the French by Miranda Richmond Mouillot

Romain Gary’s bittersweet final masterpiece is “epic and empathetic” (BBC) and “one of his best” (The New York Times)
In an unnamed Japanese city, three seemingly normal and unrelated characters find work at a sprawling industrial factory. They each focus intently on their specific jobs: one studies moss, one shreds paper, and the other proofreads incomprehensible documents. Life in the factory has its own logic and momentum, and, eventually, the factory slowly expands and begins to take over everything, enveloping these poor workers. The very margins of reality seem to be dissolving: all forms of life capriciously evolve, strange creatures begin to appear… After a while—it could be weeks or years—the workers don’t even have the ability to ask themselves: where does the factory end and the rest of the world begin?

Told in three alternating first-person narratives, *The Factory* casts a vivid—if sometimes surreal—portrait of the absurdity and meaninglessness of modern life. With hints of Kafka and unexpected moments of creeping humor, Hiroko Oyamada is one of the boldest writers of her generation.

“A noteworthy young female writer with a distinctive voice.” —LITHUB

“A proletarian novella for today’s world.” —RIEKO MATSUURA

Born in Hiroshima in 1983, **HIROKO OYAMADA** won the Shincho Prize for New Writers for *The Factory*, which was drawn from her experiences working as a temp for an automaker’s subsidiary. Her following novel, *The Hole*, won the Akutagawa Prize and will be published by New Directions in 2020.

**DAVID BOYD** is Assistant Professor of Japanese at the University of North Carolina at Charlotte.
Helen DeWitt

Some Trick

• Finalist for the PEN/Robert W. Bingham Prize for Debut Short Story Collection

Hailed a “Best Book of the Year” by NPR, Publishers Weekly, Vulture, and the New York Public Library, Some Trick is now in paperback

For sheer unpredictable brilliance, Gogol may come to mind, but no author alive today takes a reader as far as Helen DeWitt into the funniest, most far-reaching dimensions of possibility. Her jumping-off points might be statistics, romance, the art world’s piranha tank, games of chance and games of skill, the travails of publishing, or success. “Look,” a character begins to explain, laying out some gambit reasonably enough, even in the face of situations spinning out to their utmost logical extremes, where things prove “more complicated than they had first appeared” and “at 3 a.m. the circumstances seem to attenuate.” In various ways, each tale carries DeWitt’s signature poker-face lament regarding the near-impossibility of the life of the mind when one is made to pay to have the time for it, in a world so sadly “taken up with all sorts of paraphernalia superfluous, not to say impedimental, to ratiocination.”

“DeWitt’s style is brilliantly heartless, and cork-dry.”
—JAMES WOOD, THE NEW YORKER

“Brilliant and inimitable Helen DeWitt: patron saint of anyone in the world who has to deal with the crap of those in power who do a terrible job with their power, and who make those who are under their power utterly miserable.”
—SHEILA HETI, ELECTRIC LITERATURE

“I like dry humor with a stick of dynamite strapped to it. Some Trick by Helen DeWitt is probably the most recent example.”
—SLOANE CROSLEY, NEW YORK TIMES BOOK REVIEW

“A gem.”—PUBLISHERS WEEKLY, STARRED REVIEW

The author of The Last Samurai—“the best book of the century” (Vulture)—and Lightning Rods, HELEN DEWITT knows, in descending order of proficiency, Latin, ancient Greek, French, German, Spanish, Italian, Portuguese, Dutch, Danish, Norwegian, Swedish, Arabic, Hebrew, and Japanese: ‘The self is a set of linguistic patterns,’ she said. ‘Reading and speaking in another language is like stepping into an alternate history of yourself where all the bad connotations are gone’ (New York Magazine).”
Tell Them of Battles, Kings, and Elephants

Mathias Énard

• Translated from the French by Charlotte Mandell

Michelangelo's adventures in Constantinople, from the “mesmerizing” (New Yorker) and “masterful” (Washington Post) author of Compass

In 1506, Michelangelo—a young but already renowned sculptor—is invited by the sultan of Constantinople to design a bridge over the Golden Horn. The sultan has offered, alongside an enormous payment, the promise of immortality, since Leonardo da Vinci’s design has been rejected: “You will surpass him in glory if you accept, for you will succeed where he has failed, and you will give the world a monument without equal.”

Michelangelo, after some hesitation, flees Rome and an irritated Pope Julius II—which commission he leaves unfinished—and arrives in Constantinople for this truly epic project. Once there, he explores the beauty and wonder of the Ottoman Empire, sketching and describing his impressions along the way, as he struggles to create what could be his greatest architectural masterwork.

Tell Them of Battles, Kings, and Elephants—constructed from real historical fragments—is a thrilling page-turner about why stories are told, why bridges are built, and how seemingly unmatched fragments, seen from the opposite sides of civilization, can mirror one another.

“Énard weaves an imaginative and suspenseful tale of civilizations and personalities clashing, of love, of being an artist in a violent era.”
—JUAN VIDAL, NPR

“Tell Them of Battles, Kings, and Elephants (deftly translated, like Énard’s three previous English releases, by Charlotte Mandell) is a tale of bastard genius that might have been, and a cautionary fable about the consequences of parochial timidity.” —JULIAN LUCAS, THE NEW YORKER

“There is a lush materiality to Énard’s prose, thick and smooth, so that following the artist’s expeditions through Ottoman opium dens feels nearly as immersive as being in them.” —THE NEW YORK TIMES

Mathias Énard is the author of Compass (winner of the Prix Goncourt, the Leipzig Prize, and the Premio von Rezzori, and shortlisted for the 2017 Man Booker International Prize), Zone, and Street of Thieves.

Charlotte Mandell has translated works by a number of important French authors, including Proust, Flaubert, Genet, Maupassant, and Blanchot.
Fleur Jaeggy

**Sweet Days of Discipline**

- Translated from the Italian by Tim Parks

On the heels of *I Am the Brother of XX* and *These Possible Lives*, here is Jaeggy’s fabulously witchy first book in English, with a new cover by Oliver Munday

A novel about obsessive love and madness set in postwar Switzerland, Fleur Jaeggy’s eerily beautiful novel begins innocently enough: “At fourteen I was a boarder in a school in the Appenzell.” But there is nothing innocent here. With the offhanded remorselessness of a young Eve, the narrator describes her potentially lethal designs to win the affections of Fréderique, the apparently perfect new girl. In Tim Parks’s consummate translation (with its “spare, haunting quality of a prose poem” *TLS*), *Sweet Days of Discipline* is a peerless, terrifying, and gorgeous work.

“Dipped in the blue ink of adolescence, Fleur Jaeggy’s pen is an engraver’s needle depicting roots, twigs, and branches of the tree of madness: Extraordinary prose. Reading time is approximately four hours. Remembering time, as for its author: the rest of one’s life.” —JOSEPH BRODSKY

“Jaeggy’s astute compression of narrative detail is at once serene and startling. Beneath a placid, opalescent surface lurks a threat of violence that may or may not be realized, but which contributes to the profound impression that people and their lives are unpredictable, coursing with icy, barren wildness.” —EMILY LABARGE, *LOS ANGELES REVIEW OF BOOKS*

“Jaeggy seems to have crushed a glass in her palm and tweezed out a few shards for the page. Her prose is indeed extraordinary—it is also frightening.” —THE RUMPUS

“Reading Jaeggy is not unlike diving naked and headlong into a bramble of black rosebushes, so intrigued you are by their beauty: it’s a swift, prickly undertaking, and you emerge the other end bloodied all over.” —DANIEL JOHNSON, *THE PARIS REVIEW*

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FLEUR JAEGGY—“a wonderful, brilliant, savage writer” (Susan Sontag)—was born in 1940 in Zurich and lives in Milan. Her work has been acclaimed as “small-scale, intense, and impeccably focused,” (*The New Yorker*) and “addictive” (*Kirkus*).
Black Mountain Poems

*Edited and with an introduction by Jonathan C. Creasy*

An essential selection of the poetry of one of the most important twentieth-century creative movements

Black Mountain College had an explosive influence on American poetry, music, art, craft, dance, and thought; it’s hard to imagine any other institution that was so interdisciplinary, rebellious, utopian, and experimental. Founded with the mission of creating rounded, complete people by balancing the arts and manual labor within a democratic, nonhierarchical structure, Black Mountain was a crucible of revolutionary literature. Although this artistic haven only existed from 1933 to 1956, Black Mountain helped create and foster some of the most radical and significant midcentury American poets.

The editor of this anthology, Jonathan C. Creasy, begins with the well-known Black Mountain Poets—Olson, Creeley, Duncan, Levertov, and Williams—but expands the selection to include the artist Josef Albers and the musician John Cage, as well as the often overlooked women associated with the college, M. C. Richards and Hilda Morley.

"Black Mountain grasped the dream of art as a lived condition rather than a hoarded possession." —HOLLAND COTTER, THE NEW YORK TIMES

"It seems as though half the midcentury American avant-garde came through Black Mountain." —LOUIS MENARD, THE NEW YORKER

"Art is spirit and spirit is eternal." —JOSEF ALBERS

JONATHAN C. CREASY is an author, musician, editor, publisher, and educator based in Dublin, Ireland.
Bohumil Hrabal

The Gentle Barbarian

*Translated from the Czech by Paul Wilson*

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 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 that he called “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 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_
In the autumn of 1965, flush with the unexpected success of his first published books, the Czech author Bohumil Hrabal bought a weekend cottage in Kersko, about an hour’s drive east of Prague. From then until his death in 1997, he divided his time between Prague and Kersko, where he wrote and tended to a community of cats. Over the years, his relationship to them grew deeper and more complex, becoming a measure of the pressures, both private and public, that impinged on his life as a writer.

*All My Cats*, written in 1983 after a serious car accident, is best seen as a confessional memoir, the chronicle of a cat-lover who becomes overwhelmed by his cats and his life and is driven to the brink of madness by the dilemmas his indulgent love for the animals has created. In the end, *All My Cats* becomes a book about Hrabal’s relationship to nature, about the unlikely sources of redemption that come to him unbidden, like a gift from the cosmos—and about love.

“The essence of Hrabal’s fiction is to draw beauty from what isn’t, to find hope where we’re not likely to look—to show that we are all of us ‘magnificent.’”

—MEGHAN FORBES, LOS ANGELES REVIEW OF BOOKS

“Hrabal, to my mind, is one of the greatest European prose writers.”

—PHILIP ROTH
Samuel Greenberg

Poems from the Greenberg Manuscript

• Edited, with an essay, by James Laughlin
• New, expanded edition edited by Garrett Caples

“Who was Samuel Greenberg?” editor Garrett Caples asks: “The short answer is ‘the dead, unknown poet Hart Crane plagiarized.’” In the winter of 1923, Crane was given some of Greenberg’s notebooks and called him “a Rimbaud in embryo.” Crane included many of Greenberg’s lines, uncredited and slightly changed, in his own poetry. Poems from the Greenberg Manuscript was edited by James Laughlin, who first published it in 1939. As well as Laughlin’s original essay, Caples includes a new selection of poems from Greenberg’s notebooks, along with some of his prose. Now the work of this mysterious, impoverished, proto-surrealist American poet, who never published a word in his life, is available to a new generation of readers.

“A strange but remarkable talent.” —James Laughlin

SAMUEL BERNARD GREENBERG (1893–1917) was born in the Jewish ghetto in Vienna and settled with his family in Manhattan’s Lower East Side at age seven. He contracted tuberculosis and died at twenty-three. GARRETT CAPLES is the author of several books and edits the Spotlight Poetry Series at City Lights Books.

Chantal Maillard

Killing Plato

• Translated from the Spanish by Yvette Siegert

The two sequences of this book form a braided ars poetica: “Killing Plato” and “Writing.” The first is a numbered sequence of twenty-eight poems organized around an accident: a pedestrian has been hit by a truck and is dying in the middle of the road. Various characters appear—the philosopher Michel Serres, Robert Musil, a woman smoothing out her stocking, the truck driver, a boy on a balcony, the Spanish poet Jesús Aguado. At the bottom of the page another tale unfolds: a woman bumps into an old friend, a male poet who has written a book called Killing Plato about “a woman who has been knocked over by the force of a sound.” “Writing,” the second part, unfolds as a lyrical meditation on mortality and literary production.

CHANTAL MAILLARD is a poet, translator, and essayist, and has won both the Premio Nacional de Poesía (for Killing Plato) and the Premio Nacional de la Crítica. The poet YVETTE SIEGERT has also translated Juan Villoro and Alejandra Pizarnik, and won the 2017 Best Translated Book Award.
Sebastián de Covarrubias Horozco

Treasure of the Castilian or Spanish Language
• Selected and translated from the Spanish by Janet Hendrickson

Sebastián de Covarrubias’s famous Treasure of the Castilian or Spanish Language was first published in 1611, only two years before the author’s death. A contemporary of Cervantes, learned in Hebrew and Arabic languages, Covarrubias wrote his encyclopedic dictionary to explore the heterogeneous origins of words and their hidden connections to the moral, transcendental, and everyday meanings of the world. Here, the translator Janet Hendrickson has dived deep into this influential, pre-Enlightenment text to cull a coherent, poetic selection of Covarrubias’s pioneering work.

“MOSTACHO (Moustache): The beard of the upper lip.” —Sebastián de Covarrubias

SEBASTIÁN DE COVARRUBIAS HOROZCO (1539–1613) was a lexicographer and chaplain to Phillip II of Spain. His luminous Treasure is the first monolingual dictionary of the Spanish language. JANET HENDRICKSON is the translator of The Future Is Not Ours, an anthology of Latin American writers born since 1970.

Oswald von Wolkenstein

Songs from a Single Eye
• Translated from the High Middle German by Richard Sieburth
• Foreword by Siegfried Walter de Rachewiltz

The one-eyed singer, songwriter, and knight errant Oswald von Wolkenstein (surname literally “Cloud-Stone”) was among the last of the great troubadours. A contemporary of Villon, versed in Petrarch, and a Knight of the Holy Sepulchre, Wolkenstein was lost to history until scholarship in the 1970s recognized him as the German language’s first genuinely autobiographical lyric voice. In the hands of the magician-translator Richard Sieburth, working in the spirited tradition of Ezra Pound and Paul Blackburn, Wolkenstein’s verse rises from the page like a medieval Bob Dylan. Facsimiles of Wolkenstein’s musical compositions are included.

One of the most important composer-versifiers of the German Renaissance, OSWALD VON WOLKENSTEIN (1376/7–1445) served for many years as a diplomat and military commander to Emperor Sigismund. Award-winning translator, scholar, and essayist RICHARD SIEBURTH has translated books by Henri Michaux, Friedrich Hölderlin, Louise Labé, Gérard de Nerval, and Nostradamus. SIEGFRIED WALTER DE RACHEWILTZ is an acclaimed museum director, teacher, ethnologist, and the grandson of Ezra Pound.
László Krasznahorkai

The Last Wolf & Herman

• Translated from the Hungarian by George Szirtes and John Batki

Now in paperback, two novellas from the Hungarian master László Krasznahorkai—“one of the most mysterious artists now at work” (Colm Tóibín)

_The Last Wolf_ (translated by George Szirtes) is Krasznahorkai in a maddening nutshell—it features a classic obsessed narrator, a man hired (by mistake) to write the true tale of the last wolf in Spain. This miserable experience (being mistaken for another person, dragged about a cold foreign place, and appalled by a species’s end) is narrated—all in a single sentence—as a sad looping tale, a howl more or less, in a dreary Berlin bar to a patently bored bartender.

_Herman_ (translated by John Batki), “a peerless virtuoso of trapping who guards the splendid mysteries of an ancient craft gradually sinking into permanent oblivion,” is asked to clear a forest’s last “noxious beasts.” He begins with great zeal, although in time he “suspects that maybe he was ‘on the wrong scent.’” Herman switches sides, deciding to track entirely new game …

“Gateway drug to Krasznahorkai’s work: as the very best fiction always does, they bring another world—an alien world, let’s say–into our own.”
—CHRISTINE SMALLWOOD, _HARPER’S_

“Together, ‘The Last Wolf’ and ‘Herman’ raise a set of spiritual questions that affirms their author as one of the most important—and eccentric—writers working today.”
—HARI KUNZRU, _THE SPECTATOR_

“Krasznahorkai, poet of the Apocalypse, stands alone relentlessly, if gleefully, offering wonders.”
—THE ECONOMIST

LÁSZLÓ KRASZNAHORKAI, described by James Wood in _The New Yorker_ as an “obsessive, visionary,” was born in Gyula, Hungary. He is the winner of the 2015 Man Booker International Prize and was short-listed again in 2018.

GEORGE SZIRTES (b. 1948) is an award-winning poet and translator who settled in England after his family fled the Hungarian Uprising of 1956.

A kilimologist, writer, translator, and visual artist, JOHN BATKI was born in Hungary and has lived in the United States since age fourteen.
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