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SPRING | SUMMER 2020

Moyra Davey

Index Cards: Essays

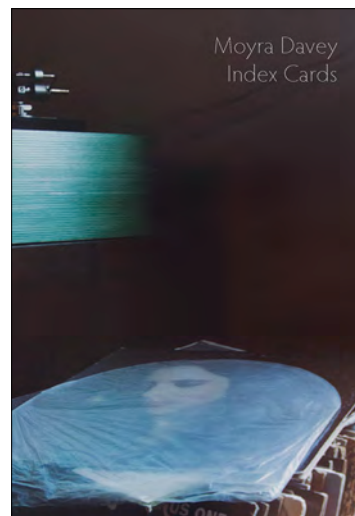
An essential selection of Moyra Davey's sly, surprising, and brilliant essays

In these essays, the acclaimed artist, photographer, writer, and filmmaker Moyra Davey often begins with a daily encounter—with a photograph, a memory, or a passage from a book—and links that subject to others, drawing fascinating and unlikely connections, until you can almost feel the texture of her thinking. While thinking and writing, she weaves together disparate writers and artists—Mary Wollstonecraft, Jean Genet, Virginia Woolf, Janet Malcolm, Chantal Akerman, and Roland Barthes, among many others—in a way that is both elliptical and direct, clearheaded and personal, prismatic and self-examining, layering narratives to reveal the thorny but nourishing relationship between art and life.

“Davey has constructed a practice conscious of its own past and reliant on radical self-doubt. Her photographs, films, and essays cross-reference and depend on one another as she makes a subject of her own process and its intentions, fears, and failures.” **—PARIS REVIEW**

“Her work is steeped in literature and theory without being deformed by contemporary iterations of such. I have a deep admiration of her as an artist, thinker, writer, and person.” **—MAGGIE NELSON, ARTFORUM**

MOYRA DAVEY was born in Toronto in 1958. She has had solo exhibitions at Fogg Art Museum, Cambridge, Massachusetts (2008); Kunsthalle Basel, Switzerland (2010); Tate Liverpool (2013); Institute of Contemporary Art, University of Pennsylvania, Philadelphia (2014); and Museum Moderner Kunst Stiftung Ludwig Wien, Vienna (2014), among other venues. Davey lives and works in New York.



PBK	NDP 1478
ESSAYS	MAY
5 x 8"	192pp
ISBN	978-0-8112-2951-7
EBK	978-0-8112-2952-4
48 CQ	TERRITORY A
US \$17.95	

Susan Howe

Spontaneous Particulars: Telepathy of Archives

• *Illustrated*

Originally a cloth coedition with the Christine Burgin Gallery, this rapturous hymn to discoveries and archives is now a paperback

Great American writers—William Carlos Williams, Jonathan Edwards, Emily Dickinson, Noah Webster, Hart Crane, Wallace Stevens, Henry James—in the physicality of their archival manuscripts (reproduced here in beautiful facsimiles)—are the presiding spirits of *Spontaneous Particulars: Telepathy of Archives*. Also woven into Susan Howe's long essay are beautiful photographs of embroideries and textiles from anonymous craftspeople. The archived materials create links, discoveries, chance encounters, the visual and acoustic shocks of rooting around amid physical archives. These are the telepathies the bibliomaniacal poet relishes. Rummaging in the archives she finds "a deposit of a future yet to come, gathered and guarded ... a literal and mythical sense of life hereafter—you permit yourself liberties—in the first place—happiness." Digital scholarship may offer much for scholars, but Susan Howe loves the materiality of research in real archives, and *Spontaneous Particulars* "is a collaged swan song to the old ways."

"Memorably fierce: with her long career in view today, her comment on Dickinson, in 1985, applies to Howe herself: 'A great poet, carrying the antique imagination of her fathers, requires of each reader to leap from a place of certain signification, to a new situation, undiscovered and sovereign. She carries intelligence of the past into future of our thought by reverence and revolt.'"

—LANGDON HAMMER, *THE NEW YORK REVIEW OF BOOKS*

"Susan Howe has often referred to herself as a 'library cormorant' but her extraordinary telepathy of archives is the very opposite of passive absorption: each page constructs its own ghostly skein to be woven into what becomes an increasingly mysterious figure in the carpet. What begins as an archival study becomes nothing less than mesmerism." **—MARJORIE PERLOFF**

SUSAN HOWE has won the Bollingen Prize, the Frost Medal, and the Griffin Award. She is the author of such seminal works as *Debths*, *That This*, *The Midnight*, *My Emily Dickinson*, *The Quarry*, and *The Birthmark*.



PBK **NDP 1479**

NONFICTION **MAY**

5 x 8" **80pp**

ISBN **978-0-8112-2977-7**

48 CQ **TERRITORY W**

US \$14.95

ALSO BY SUSAN HOWE:

DEBTHS
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MY EMILY DICKINSON
978-0-8112-1683-8 • \$15.95

THAT THIS
978-0-8112-1918-1 • \$16.95

Concordance

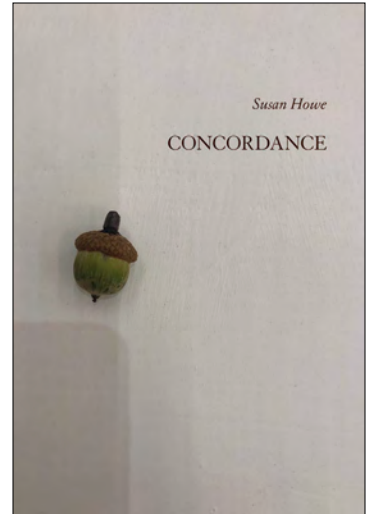
A new poetry book by Susan Howe is always an event

“Only artworks are capable of transmitting chthonic echo-signals,” Susan Howe has said. In *Concordance*, she has created a fresh body of work transmitting vital signals from a variety of archives. “Since,” a semiautobiographical prose poem, opens the collection: concerned with first and last things, meditating on the particular and peculiar affinities between law and poetry, it ranges from the Permian time of Pangaea through Rembrandt and Dickinson to the dire present. “Concordance,” a collage poem originally published as a Grenfell Press limited edition, springs from slivers of poetry and marginalia, cut from old concordances and facsimile editions of Milton, Swift, Herbert, Browning, Dickinson, Coleridge, and Yeats, as well as from various field guides to birds, rocks, and trees: the collages’ “rotating prisms” form the heart of the book. The final poem, “Space Permitting,” is collaged from drafts and notes Thoreau sent to Emerson and Margaret Fuller’s friends and family in Concord while on a mission to recover Fuller’s remains from a shipwreck on Fire Island. The fierce ethic of salvage in these three very different pieces expresses the vitalism in words, sounds, and syllables—the telepathic spirit of all things singing into air.

“In the collage poems language is both word and image. Source texts are cut up and repurposed, overlaid, truncated—they scatter across the page and spill into the gutter, run to the outside margins. Small blocks of quotations are buttressed and broidered by other quotations, slender and enigmatic, running in the opposite direction; some are illegible, serving as shapes, gnomic geometries born of inscrutable utterances, to embody, in graphic or poetic form, a reconstituted approach to reading and writing, one that reaches beyond the page, through difficulty, silence, and stutters, to another kind of knowledge.”

—EMILY LABARGE, *BOOKFORUM*

“Among the worthiest heirs to the high-modernist line in American poetry. Howe’s own ‘American aesthetic of uncertainty’ shuttles among forms, genres, and states of matter. What connects it all are Howe’s powers of insight and the implied relations between her sparkling trouvailles.” —DAN CHIASSON, *THE NEW YORKER*



PBK	NDP 1480
POETRY	MAY
6 x 9"	112pp
ISBN	978-0-8112-2959-3
48 CQ	TERRITORY W
US \$16.95	

Elizabeth T. Gray, Jr.

Salient

• Afterword by Nathaniel Tarn

A riveting lyrical constellation centered on the Battle of Passchendaele in Flanders Fields and Tibetan protective magic

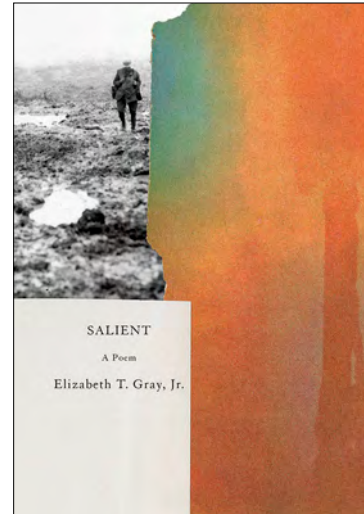
In the foreword to her book-length poem *Salient*, Elizabeth Gray writes, “This work began by juxtaposing two obsessions of mine that took root in the late 1960s: the Battle of Passchendaele, fought by the British Army in Flanders in late 1917, and the *chöd* ritual, the core ‘severance’ practice of a lineage founded by Machik Lapdrön, the great twelfth-century female Tibetan Buddhist saint.” Over the course of several decades, Gray tracked the contours and traces of the Ypres Salient, walking the haunted battlefield ground of the contemporary landscape with campaign maps in hand, reading “not only history, poetry, and fiction, but also unit diaries; contemporary reports and individual accounts; survey information and maps of all kinds; treatises on aerial photography and artillery tactics; and manuals on field engineering and tactical planning.” Out of this material, through a process of collage, convergence, and ritual *chöd* visualization, Gray has composed a spare, fascinating, lyrical engagement with the Missing, in shell hole and curved trench, by way of amulets and obstacles. What is salient rises from the secret signs in song, like a blessing, protected from harm.

“A remarkable work of poetry. Everything invoked is crystal-clear while yet retaining its crystal mystery. There is a magical accession to the delineation of links and relationships developing in the poem, even the physical connections (real or imaginary) when moving from soldier to soldier, woman to soldier, poet to soldier, woman/poet to lover.” **–NATHANIEL TARN**

“Her journey has allowed for the imagery and wisdom of ancient texts and stories to come alive.” **–DANA JOHNSON, *THE RUMPUS***

“Extraordinary: Gray concludes this striking work by praying that the goddesses will do what humans never could: just stay.” **–HEATHER McHUGH**

ELIZABETH T. GRAY, JR., born in Boston, Massachusetts, is the author of the poetry collection *Series | India*. Her celebrated translations from classical and contemporary Persian include *Wine and Prayer: Eighty Ghazals from the Diván of Hafiz*, *The Green Sea of Heaven: Fifty Ghazals from the Diwan of Hafiz*, and *Iran: Poems of Dissent*.



PBK **NDP 1481**

POETRY **MAY**

6 x 9" **112pp**

ISBN **978-0-8112-2924-1**

EBK **978-0-8112-2925-8**

48 CQ **TERRITORY W**

US \$16.95

Adania Shibli

Minor Detail

• Translated from the Arabic by Elisabeth Jaquette

A searing, beautiful novel meditating on war, violence, memory, and the sufferings of the Palestinian people

Minor Detail begins during the summer of 1949, one year after the war that the Palestinians mourn as the *Nakba*—the catastrophe that led to the displacement and exile of some 700,000 people—and the Israelis celebrate as the War of Independence. Israeli soldiers murder an encampment of Bedouin in the Negev desert, and among their victims they capture a Palestinian teenager and they rape her, kill her, and bury her in the sand.

Many years later, in the near-present day, a young woman in Ramallah tries to uncover some of the details surrounding this particular rape and murder, and becomes fascinated to the point of obsession, not only because of the nature of the crime, but because it was committed exactly twenty-five years to the day before she was born. Adania Shibli masterfully overlays these two translucent narratives of exactly the same length to evoke a present forever haunted by the past.

“Exquisitely powerful: though focused on the finest details—flakes of rust against skin, the softness of grass—Shibli takes readers to the center of a family and a culture, using the same careful, dispassionate observation to report everyday events like the father’s shaving as she does to depict the death of a sibling in area violence. Like a great volume of poetry, Shibli’s prose has rhythm and unexpected momentum, and cries for rereading.” —**PUBLISHERS WEEKLY**

“The most talked-about writer on the West Bank.” —**AHDAF SOUEIF**

ADANIA SHIBLI was born in Palestine in 1974, holds a PhD from the University of East London, and has published three novels in Arabic. She splits her time between Berlin and Jerusalem.

ELISABETH JAQUETTE is a translator from the Arabic and the Executive Director of the American Literary Translators Association (ALTA).



PBK W/ FLAPS **NDP 1482**

FICTION **MAY**

4½ x 7¼" **144pp**

ISBN **978-0-8112-2907-4**

EBK **978-0-8112-2908-1**

48 CQ **TERRITORY C**

US \$15.95

Fernando Pessoa

The Complete Works of Alberto Caeiro

- Translated by Margaret Jull Costa and Patricio Ferrari
- Edited and with an introduction by Jerónimo Pizarro and Patricio Ferrari

A bilingual companion to *The Book of Disquiet*, by Fernando Pessoa

Here, in Margaret Jull Costa and Patricio Ferrari's splendid new translations, are the complete poems of Alberto Caeiro, the imaginary master of the "heteronym" coterie created by the Portuguese modernist Fernando Pessoa. Pessoa conceived Caeiro around 1914 and may have named him loosely after his friend, the poet Mário de Sá-Carneiro. What followed was a collection of some of Fernando Pessoa's greatest poems, grouped under the titles *The Keeper of Sheep*, *The Shepherd in Love*, and *Uncollected Poems*. This imaginary author was a shepherd who spent most of his life in the countryside, had almost no education, and was ignorant of most literature; yet he (Pessoa) wrote some of the most beautiful and profound poems in Portuguese literature. This edition of *The Complete Works of Alberto Caeiro* is based on the magnificent Portuguese Tinta-da-china critical edition, published in Lisbon in 2016, and contains an illuminating introduction by the editors, Jerónimo Pizarro and Patricio Ferrari, some facsimiles of the original Portuguese texts, and prose excerpts about Caeiro and his work written by Fernando Pessoa as well as his heteronyms Álvaro de Campos and Ricardo Reis, and other fictitious authors such as Antonio Mora and I. I. Crosse.

"Pessoa invented numerous alter egos. Arguably, the four greatest poets in the Portuguese language were all Pessoa using different names." **-NPR**

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

FERNANDO PESSOA (1888–1935), the Portuguese poet, literary critic, and essayist, is one of the most significant literary figures of the twentieth century. He wrote not only under his own name but under over a hundred others (including Alexander Search, Alberto Caeiro, Álvaro de Campos, Ricardo Reis, and Bernardo Soares).

MARGARET JULL COSTA has won countless prizes for her translations from Portuguese and Spanish.

PATRICIO FERRARI is a professor at Rutgers University and has translated and edited works by Fernando Pessoa and Alejandra Pizarnik.

JERÓNIMO PIZARRO is a professor at the Universidad de los Andes and editor-in-chief of *Pessoa Plural—A Journal of Fernando Pessoa Studies*.



PBK NDP 1485

POETRY JULY

5 x 8" 288pp

ISBN 978-0-8112-2780-3

EBK 978-0-8112-2781-0

48 CQ TERRITORY

US \$18.95

ALSO BY FERNANDO PESSOA:

THE BOOK OF DISQUIET
978-0-8112-2693-6 • \$24.95

Judith Schalansky

An Inventory of Losses

- *Translated from the German by Jackie Smith*
- *Illustrated*

A dazzling book about memory and extinction from the author of *Atlas of Remote Islands*

Each disparate object described in this book—a Caspar David Friedrich painting, a species of tiger, a villa in Rome, a Greek love poem, an island in the Pacific—shares a common fate: it no longer exists, except as the dead end of a paper trail. Recalling the works of W. G. Sebald, Bruce Chatwin, and Rebecca Solnit, *An Inventory of Losses* is a beautiful evocation of twelve specific treasures that have been lost to the world forever, and that, taken as a whole, open mesmerizing new vistas of how to think about extinction and loss.

With meticulous research and a vivid awareness of why we should care about these losses, Judith Schalansky, the acclaimed author of *Atlas of Remote Islands*, lets these objects speak for themselves: she ventriloquizes the tone of other sources, burrows into the language of contemporaneous accounts, and deeply interrogates the very notion of memory.

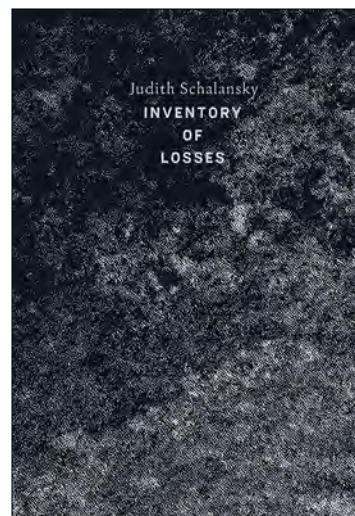
“The most wondrous book of the year: by taking what has vanished and turning it into a great piece of literature, the author has performed a magical act.”
—**DIE ZEIT**

“Utterly fascinating.” —**ROSMARIE WALDROP**

“Exquisite. Like the hero of Joris-Karl Huysmans’s novel *À Rebours*, who sets off for London from Paris but realizes he need go no further than the Gare du Nord, Schalansky decides to make a virtue of absence.”
—**ROBERT MACFARLANE**

“A celebration of what can still be accomplished with imagination, paper, and ink.” —**ANTHONY DOERR**

JUDITH SCHALANSKY, born in Greifswald in 1980, lives in Berlin and works as a writer, book designer, and editor (of the prestigious natural history list at Matthes und Seitz). Her books, including the international bestseller *Atlas of Remote Islands* and the novel *The Giraffe’s Neck*, have been translated into more than twenty languages.



CLOTH

FICTION

AUGUST

5 x 8"

224pp

ISBN

978-0-8112-2963-0

EBK

978-0-8112-2994-4

48 CQ

TERRITORY A

US \$22.95

Alexander Lernet-Holenia

Count Luna

• *Translated from the German by Jane B. Greene*

At once a chase novel, black comedy, and softly keening death song, *Count Luna* starts off at a gallop and accelerates into warp speed

At the start of WWII, Alexander Jessiersky, an Austrian aristocrat, heads a great Viennese shipping company. He detests the Nazis, and when his board of directors asks him to go along with confiscating a neighbor's large parcel of land for their thriving wartime business, Jessiersky refuses. Yet, without his knowledge, the board succeeds in sending the owner of the land, a certain Count Luna, to a Nazi concentration camp on a trumped-up charge.

Years later the war is over, but after a series of mysterious events, Jessiersky, deeply paranoid, becomes convinced that Count Luna has survived and seeks vengeance; driven to kill the source of his dread, he decides to hunt down Luna—and his years-long chase after the spectral count finally takes him deep into the catacombs of Rome ...

The nightmare logic of *Count Luna* comes from deep within Jessiersky's festering fears and serves up his brooding, insanity-spiced disquisitions—on what the Etruscans knew, on cemeteries as originally “sleeping places”—before coming at last to death itself: “Well, well, well, thought Jessiersky, swallowing hard. So you do die after all. You refuse to believe that someday you will die but then you die. And you don't even notice it. And yet the fact that you don't is the best thing about dying ...”

“In *Count Luna*, an industrialist inadvertently responsible for sending a man to a concentration camp feels certain that the fellow survived the war and is mounting a shadowy campaign of revenge. Like Kafka, whom he otherwise does not resemble, Lernet-Holenia weaves his most intimate hopes and dreams into the texture of what happens next with exquisitely imagined detail.”

—**THE CHICAGO TRIBUNE**

“Daunting panache, fast-moving, cleverly convoluted, terrific.”

—**EILEEN BATTERSBY, IRISH TIMES**

The greatest novelist of the netherworlds, of darkness stretching on beyond death, **ALEXANDER LERNET-HOLENIA** (1895–1977) was born into the aristocracy of the Austro-Hungarian Empire. His many poems, plays, and novels are among the greatest works of modern German literature, and *Count Luna* is his masterpiece.



PBK **NDP 1483**

FICTION **AUGUST**

5 x 8" **192pp**

ISBN **978-0-8112-2961-6**

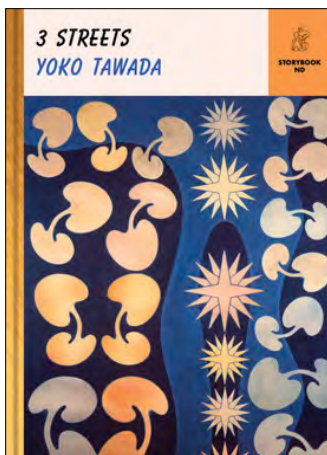
EBK **978-0-8112-2962-3**

24 CQ **TERRITORY A**

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Storybook ND

Created and curated by the writer and translator Gini Alhadeff, Storybook ND—our new series of slim hardcover fiction books—aims to deliver the pleasure one felt as a child reading a marvelous book from cover to cover in an afternoon. The series, beautifully designed by Peter Mendelsund, will feature original works by beloved New Directions authors, and will also introduce new writers to the list. As Alhadeff notes, “There’s nothing sweeter than to fall, for a few hours, between the covers of a perfect little book! And the image on the front, by a contemporary artist such as Francesco Clemente or Kiki Smith, will draw you in. Longer stories or shorter novels with a beautiful face: that’s Storybook ND.”



Yoko Tawada

Three Streets

• Translated from the Japanese by Margaret Mitsutani

Yoko Tawada—winner of last year’s National Book Award—presents three terrific new ghost stories, each named after a street in Berlin

The always astonishing Yoko Tawada here takes a walk on the supernatural side of the street. In “Kollwitzstrasse,” as the narrator muses on former East Berlin’s new bourgeois health food stores, so popular with the wealthy young people, a ghost boy begs her to buy him the old-fashioned sweets he craves. She worries that sugar’s still sugar—but why lecture him, since he’s already dead? Then white feathers fall from her head and she seems to be turning into a crane ... Pure white kittens and a great Russian poet haunt “Majakowskiring”: the narrator who reveres Mayakovsky’s work is delighted to meet his ghost. And finally, in “Pushkin Allee,” a huge Soviet-era memorial of soldiers comes to life—and, “for a scene of carnage everything was awfully well-ordered.” Each of these stories glows, and opens up into new dimensions the work of this magisterial writer.

“Magnificently strange. Tawada is reminiscent of Nikolai Gogol, for whom the natural situation for a ghost story was a minor government employee saving up to buy a fancy coat, the natural destiny of a nose to haunt its owner as an overbearing nobleman.” **—RIVKA GALCHEN, NEW YORK TIMES MAGAZINE**

“Tawada’s strange, exquisite book toys with ideas of language, identity, and what it means to own someone else’s story or one’s own.”
—THE NEW YORKER

“Tawada’s stories agitate the mind like songs half-remembered or treasure boxes whose keys are locked within.” **—THE NEW YORK TIMES**

YOKO TAWADA writes in both Japanese and German and has received the Akutagawa, Lessing, Noma, Adelbert von Chamisso and Tanizaki prizes. Last year her novel *The Emissary* won the National Book Award.



CLOTH

FICTION **SPRING 2021**

6 ¾ x 9 ¼" **64pp**

ISBN **978-0-8112-2930-2**

EBK **978-0-8112-2931-9**

48 CQ **TERRITORY W**

US \$14.95

ALSO BY YOKO TAWADA:

THE EMISSARY
978-0-8112-2762-9 • \$14.95

MEMOIRS OF A POLAR BEAR
978-0-8112-2578-6 • \$16.95

Clarice Lispector

The Woman Who Killed the Fish

• Translated from the Portuguese by Benjamin Moser

Four beguiling tales for children—a surprising new facet of Clarice Lispector’s genius

“That woman who killed the fish unfortunately is me,” begins the title story, but “if it were my fault, I’d own up to you, since I don’t lie to boys and girls. I only lie sometimes to a certain type of grownup because there’s no other way.” Enumerating all the animals she’s loved—cats, dogs, lizards, chickens, monkeys—Clarice finally asks: “Do you forgive me?”

“The Mystery of the Thinking Rabbit” is a detective story which explains that bunnies think with their noses: for a single idea a bunny might “scrunch up his nose fifteen thousand times” (he may not be too bright, but “he’s not foolish at all when it comes to making babies”). The third tale, “Almost True,” is a shaggy dog yarn narrated by a pooch who is very worried about a wicked witch: “I am a dog named Ulisses and my owner is Clarice.” The wonderful last story, “Laura’s Intimate Life” stars “the nicest hen I’ve ever seen.” Laura is “quite dumb,” but she has her “little thoughts and feelings. Not a lot, but she’s definitely got them. Just knowing she’s not completely dumb makes her feel all chatty and giddy. She thinks that she thinks.” A one-eyed visitor from Jupiter arrives and vows Laura will never be eaten: she’s been worrying, because “humans are a weird sort of person” who can love hens and eat them, too. Such throwaway wisdom abounds: “Don’t even getting me started.” These delightful, high-hearted stories, written for her own boys, have charm to burn—and are a treat for every Lispector reader.

“Better than Borges.” **–ELIZABETH BISHOP**

“Utterly original and brilliant, haunting and disturbing.” **–COLM TÓIBÍN**

“Lispector should be on the shelf with Kafka and Joyce.”
–LOS ANGELES 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).



CLOTH

FICTION **SPRING 2021**

6 ¾ x 9 ¼" **64pp**

ISBN **978-0-8112-2960-9**

EBK **978-0-8112-2994-4**

48 CQ **TERRITORY W**

US \$14.95

ALSO BY CLARICE LISPECTOR:

THE HOUR OF THE STAR
978-0-8112-1949-5 • \$12.95

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

César Aira

The Famous Magician

• Translated from the Spanish by Chris Andrews

A writer is offered a devil's bargain: will he give up reading books in exchange for total world domination?

A certain writer ("past sixty, enjoying 'a certain renown'") strolls through the old book market in a Buenos Aires park: "My Sunday walk through the market, repeated over so many years, was part of my general fantasizing about books." Unfortunately, he is suffering from writer's block. However, that proves to be the least of our hero's problems. In the market, he fails to avoid the insufferable boor Ovando—"a complete loser" but a "man supremely full of himself: Conceit was never less justified." And yet, is Ovando a master magician? Can he turn sugar cubes into pure gold? And can our protagonist decline the offer Ovando proposes granting him absolute power if the writer never in his life reads another book? And is his publisher *also* a great magician? *And* the writer's wife?

Only César Aira could have cooked up this witch's potion (and only he would plop in phantom Mont Blanc pens as well as fearsome crocodiles from the banks of the Nile)—a brew bubbling over with the question: where does literature end and magic begin?

"César Aira is writing a gigantic, headlong, acrobatic fresco of modern life entirely made up of novelettes, novellas, novelitas. In other words, he is a great literary trickster, and also one of the most charming." —**ADAM THIRLWELL**

"Aira's works are like slim cabinets of wonder, full of unlikely juxtapositions. His unpredictability is masterful." —**RIVKA GALCHEN, HARPERS**

"Aira's cubist eye sees from every angle." —**PATTI SMITH, NEW YORK TIMES BOOK REVIEW**

Nominated for a Neustadt award and the Man Booker International Prize, **CÉSAR AIRA** was born in Coronel Pringles, Argentina, in 1949. He has published at least one hundred books and recently created a limited edition, "Valise," for the Museum of Modern Art, NYC.



CLOTH

FICTION **SPRING 2021**

6 ¾ x 9 ¼" **48pp**

ISBN **978-0-8112-2889-3**

EBK **978-0-8112-2890-9**

48 CQ **TERRITORY W**

US \$14.95

ALSO BY CÉSAR AIRA:

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A LANDSCAPE PAINTER*
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GHOSTS
978-0-8112-1742-2 • \$13.95

THE MUSICAL BRAIN
978-0-8112-2029-3 • \$29.95

László Krasznahorkai

Spadework for a Palace

• Translated from the Hungarian by John Batki

A joyful ode—in a single soaring, crazy sentence—to the interconnectedness of great (and mad) minds

Spadework for a Palace bears the subtitle “Entering the Madness of Others” and offers an epigraph: “Reality is no obstacle.” *Indeed*. This high-octane obsessive rant vaults over all obstacles, fueled by the *idées fixe* of a “gray little librarian” with fallen arches whose name—*mr herman melvill*—is merely one of the coincidences binding him to his lodestar Herman Melville (“I too resided on East 26th Street . . . I, too, had worked for a while at the Customs Office”), which itself is just one aspect of his also being “*constantly* conscious of his connectedness” to Lebbeus Woods, to the rock that is Manhattan, to the “drunkard Lowry” and his *Lunar Caustic*, to Bartok. And with this consciousness of connection he is not only gaining true knowledge of Melville but also tracing the paths to “a Serene Paradise of Knowledge.” Driven to save that Palace (a higher library he also serves), he loses his job and his wife leaves him, but “*people must be told the truth*”: THERE IS NO DUALISM IN EXISTENCE. And his dream will be “realized, for I am not giving up: I am merely a day-laborer, a spade-worker on this dream, a herman melvill, a librarian from the lending desk, currently an inmate at Bellevue, but at the same time—may I say this?—actually a Keeper of the Palace.”

“One of the most important—and eccentric—writers working today.”
—HARI KUNZRU, *THE SPECTATOR*

“A celebration of tiny moments of odd, inexplicable joy.” —NPR

“Krasznahorkai establishes his own rules and rides a wave of exhilarating energy. Apocalyptic, visionary, and mad, it flies off the page and stays lodged intractably wherever it lands.” —*PUBLISHERS WEEKLY (STARRED)*

“Wild and wonderful!” —ADAM THIRLWELL, *THE GUARDIAN*

The winner of the Man Booker International Prize for lifetime achievement, **LÁSZLÓ KRASZNAHORKAI** was born in Gyula, Hungary.



CLOTH

FICTION

SPRING 2021

6 ¾ x 9 ¼"

64pp

ISBN

978-0-8112-2840-4

EBK

978-0-8112-2841-1

48 CQ

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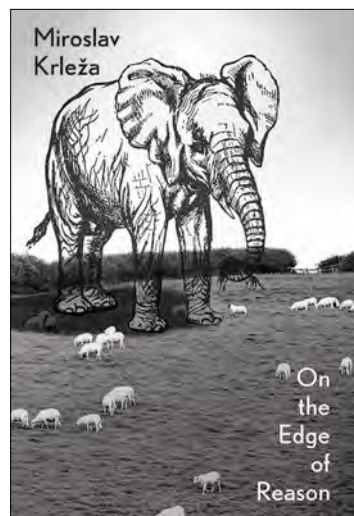
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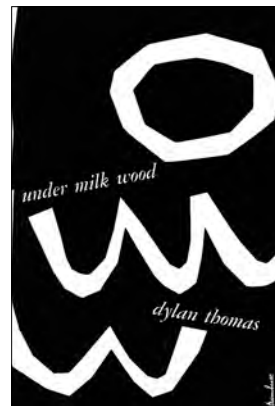
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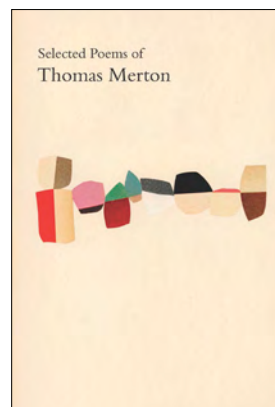
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