Rachel Ingalls

Binstead’s Safari

Another glorious tale of female empowerment from the author of Mrs. Caliban

After getting a haircut in London and a few new outfits (“she bought two pairs of shoes and began to enjoy herself”), Millie, the neglected American wife of an academic pill, is transformed—and, upon arrival in Africa, falls into the perfect affair. Binstead’s Safari unfolds the fractured fairy tale of the rebirth of a drab, insecure woman as a fiercely alive, fearless beauty. “Life was too short to waste time trying to find excuses for not doing the things you really wanted to do,” Millie realizes, helping herself to love and joy. The husband is astonished—everyone adores the new Millie. She can’t put a foot wrong, and as they move deeper into Africa in search of lion myths for his book, “excitement and pleasure carried her upwards as on a tide.” Mysteries abound, but in the hands of Rachel Ingalls, the ultimate master of the curveball, Millie’s resurrection seems perfectly natural: caterpillar to butterfly.

“Only now had she found her life”—and also her destiny, which may, this being Ingalls, take the form of a Lion God.

RAVES FOR MRS. CALIBAN:

“Perfect, original and arresting. Ingalls’s narrative is a miracle of economy and grace: tender, exquisite, and tragic.”
–CHRISTINE SMALLWOOD, HARPER’S

“A slim, surrealist masterpiece.”
–JUSTIN TAYLOR, LOS ANGELES TIMES

“By marrying domestic realism with the literature of the bizarre, Ingalls brings tenderness to the monstrous and renders the recognizable utterly weird. Unabashedly campy and deadly serious, she dares the reader to admit that these aims are not at all at odds.” –LITERARY HUB

RACHEL INGALLS, the author of numerous novellas and short stories, is an American-born writer who has lived in the UK since 1965.
Robert Lax

33 Poems

Edited by Thomas Kellein

A selection of the greatest poems from one of poetry’s most beloved mystics

The American poet Robert Lax belongs to the generation of Thomas Merton, Beat poetry, Abstract Expressionism, and the compositions of John Cage. Yet he stands out as this era’s most intriguing minimalist poet, gaining his reputation through a constant questioning of the universe and our ideas about it. His poetry varies from fables and parables to clear-cut columns of words, from his account of a day at the circus as a vision of creation to his own insistent and mystical search for truth.

33 Poems presents the quintessential gathering of Lax’s work, including Sea & Sky and The Circus of the Sun, “perhaps the greatest English-language poem of this century” (The New York Times).

“To the best of my knowledge, a saint is simply all the things that he is. If you placed him among the Old Testament figures above the south portal of Chartres, he wouldn’t look odd. His poems are sleight-of-hand demonstrations. I don’t know any religious writing that moves me as much or is as persuasive as the prose communication with the unseen, unknown, unanswering but felt fountain-source of his belief.” —WILLIAM MAXWELL

“He’s good, isn’t he!” —SAMUEL BECKETT

“One of the great original voices of our times—a pilgrim in search of beautiful innocence.” —JACK KEROUAC

Robert Lax (1915–2000) was born in Olean, New York. At Columbia University he studied with Mark Van Doren and there began friendships with his classmates Thomas Merton and the painter Ad Reinhardt. He then worked as a university lecturer, film critic, script writer, and editor at the New Yorker. In 1962 he moved to the Greek islands, where he spent most of the last four decades of his life.
Birthday

Soon enough you realize that you are no longer twenty years old, because right away you are no longer young … and by the way, while you were thinking about other things, the world was also changing. And then, just as suddenly, you are fifty years old. Aira had anticipated his fiftieth—a time when he would not so much recall years past as look forward to what lies ahead—and yet that birthday came and went without much ado. It was only months later, while having a somewhat banal conversation with his wife about the phases of the moon, that he realized how little he really knows about his life. This book consists of a series of short chapters in which Aira searches for and meditates on the events that were significant to him during his first fifty years. Between anecdotes, and memories, the author ponders the origins of his personal truths, and wonders about literature meant as much for the writer as for the reader, about ignorance, knowledge, and death. Finally, Birthday is a little sad, in a serene, crystal-clear kind of way, which makes it even more irresistible.

“For those of his fans who cannot read his work in Spanish, the arrival of each new title is bittersweet. We want more, and we want it yesterday.”

—PATRICK FLANERY, THE SPECTATOR

“Among the international brotherhood of readers, César Aira is not just one of today’s most remarkable Argentinian writers, he is also one of the most original, most shocking, most intelligent and amusing storytellers in Spanish today.”

—IÑACIO ECHEVARRÍA, EL PAÍS

Nominated for a Neustadt Prize and the Man Booker International Prize, CÉSAR AIRA was born in Coronel Pringles, Argentina, in 1949. He has published at least ninety books and was most recently the creator of a limited edition, “Valise,” for MoMA, NYC.

The poet CHRIS ANDREWS teaches at the Western Sydney University, Australia, where he is a member of the Writing and Society Research Center. He has translated books by Roberto Bolaño and César Aira for New Directions.
Ana Luísa Amaral

What’s in a Name

With the elliptical looping of a butterfly alighting on one’s sleeve, the poems of Ana Luísa Amaral arrive as small hypnotic miracles. Spare and beautiful in a way reminiscent both of Szymborska and of Emily Dickinson (it comes as no surprise that Amaral is the leading Portuguese translator of Dickinson), these poems—in Margaret Jull Costa’s gorgeous English versions—seamlessly interweave the everyday with the dreamlike and ask “What’s in a name?”

“How solid is a name if answered to,” Amaral answers, but “like the Rose—no, like its perfume: ungovernable. Free.” There is much freedom within Amaral’s poetry, room for mysteries to multiply, and yet her beautiful lines are as clear as water:

And that time of smiles

Which does, incidentally,
really exist, I swear, as does the fire
And the invisible sea, which with nothing will agree

“Inspired: while Costa is particularly adept at bringing into English these moments sought by Amaral of beauty and significance amid the superficially prosaic, she is equally at home with recreating the texture and density of Amaral’s restrained and aphoristic Portuguese, saturating each word and truncated line with meaning. Amaral’s poetry possesses an intimacy that grants it a sense of timelessness. Yet it speaks to the moment we find ourselves in today.” —TRANSLATION AND LITERATURE

“Brilliant: her words celebrate the hidden potentiality inside every woman—and the spontaneity of life itself, even in the contemplation of sudden death.” —ASYMPTOTE

ANA LUIÑSA AMARAL was born in Lisbon in 1956, and her writing has been translated into a dozen languages and has won many major awards.

The peerless translator MARGARET JULL COSTA has won countless prizes for her translations from the Portuguese and Spanish.
In this masterful final work, Daša Drndić's combative, probing voice reaches new heights. In her relentless search for truth she delves into the darkest corners of our lives. And as she chastises, she atones. Andreas Ban failed in his suicide attempt. Even as his body falters and his lungs constrict, he taps on the glass of history—an impenetrable case filled with silent figures—and tries to summon those imprisoned within. Mercilessly, fearlessly, he continues to dissect society and his environment, shunning all favors as he goes after evil and the hidden secrets of others. History remembers the names of perpetrators, not of the victims. Ban travels from Rijeka and Rovinj to Istria, from Belgrade to Toronto, from Parisian avenues to Italian castles. Ghosts follow him wherever he goes: chess grandmasters who disappeared during WWII; the lost inhabitants of Latvia; war criminals who found work in the CIA and died peacefully in their beds. Ban’s family is with him too: those he has lost and those with one foot in the grave. As if left with only a few pieces in a chess game, Andreas Ban plays a stunning last match against Death.

“The formidable Daša Drndić has created something like a modern-day Homeric narrative of wars that are anything but glorious. In Celia Hawkesworth, she has a translator of genius who shares her vision. It is difficult to suggest a contemporary English-language novel with which to compare it, or one that might even approach its eloquence and daring.”

—EILEEN BATTERSBY, LOS ANGELES REVIEW OF BOOKS

“A pensive, provocative novel of history, memory, and our endlessly blood-soaked times by one of the foremost writers to have emerged from the former Yugoslavia.”

—KIRKUS (STARRED)
Rivka Galchen

Little Labors

In paperback at last: Rivka Galchen’s beloved baby bible—slyly hilarious, surprising, and absolutely essential reading for anyone who has ever had, held, or been a baby

In late August a baby was born, or, as it seemed to me, a puma moved into my apartment, a near-mute force…. I had imagined that I was going to meet, at birth, a very sophisticated form of plant life, a form that I would daily deliver to an offsite greenhouse; I would look forward to getting to know the life-form properly later, when she had moved into a sentient kingdom, maybe around age three.

In this enchanted literary miscellany, Rivka Galchen delivers many sparkling observations. That literature has more dogs than babies, and also more abortions. That the tally of children for many notable women writers—Hilary Mantel, Janet Frame, Willa Cather, Jane Bowles, Patricia Highsmith, Elizabeth Bishop, Hannah Arendt, Iris Murdoch, Djuna Barnes, Virginia Woolf, Mavis Gallant—is zero. That the Tale of Genji has no plot, but plenty on the ambiguity of paternity. That orange is the new baby pink. That in Sei Shonagon’s Pillow Book there is no way of knowing that the empress Teishi is pregnant and ill. That a baby is an ideal vector for a revenge plot. That a baby is a goldmine.

“A highly original book of essays and observations. Many mothers (and other sleepless readers) will pick up this book and feel that they have found an unexpectedly intimate friend.” —THE NEW YORK TIMES BOOK REVIEW

“Not your mother’s motherhood lit. Brief, gemlike reflections on adjusting to life under the rule of a baby daughter (called ‘the puma’) are interwoven with literary and historical references. It’s a book that will ring both familiar and strange.” —NPR (BEST BOOKS OF THE YEAR)

RIVKA GALCHEN’s 2008 first novel, Atmospheric Disturbances, and her 2014 story collection, American Innovations, were both New York Times Best Books of the Year. She has received many awards, as well as an MD from the Mount Sinai School of Medicine. Galchen lives in New York City.
Born Eddy Bellegueule in Hallencourt, France, in 1992, ÉDOUARD LOUIS is a novelist and the editor of a scholarly work on the social scientist Pierre Bourdieu.

Highly acclaimed for The End of Eddy, Édouard Louis in 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—at the minimum—of negligent homicide.

“Racism,” he quotes Ruth Gilmore, “is the exposure of certain groups to premature death.” And Louis goes to visit the ugly gray town of his childhood to see his dying father—barely fifty years old, he 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.

But hand in hand with searing, specific denunciations are tender passages of a love story between a father and son badly damaged by shame, poverty and homophobia, but still so alive. Tenderness reconciles them just as the state kills off his father. Louis goes after the French system with bare knuckles but then 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

“After Karl Ove Knausgaard and Elena Ferrante … it’s difficult to find a literary sensation that has transfixed so many readers.”—FINANCIAL TIMES

“A poignant ode.”—TÉLÉRAMA

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

River of Fire

• Transcreated by the author from her Urdu original

“Magisterial” (Pankaj Mishra, The New York Review of Books) and “to Urdu fiction what One Hundred Years of Solitude is to Hispanic literature” (TLS)

The most important novel of twentieth-century Urdu fiction, Qurratulain Hyder’s River of Fire encompasses the fates of four recurring characters over two and a half millennia. These characters become crisscrossed and strangely inseparable over different eras, forming and reforming their relationships in romance and war, in possession and dispossession. River of Fire interweaves parables, legends, dreams, diaries, and letters, forming a rich tapestry of history and human emotions and redefining Indian identity. But above all, it's a unique pleasure to read Hyder’s singular prose style: “Lyrically witty, occasionally idiosyncratic, it is always alluring and allusive: Flora Annie Steel and E. M. Forster encounter classical Urdu poets; T. S. Eliot and Virginia Woolf meet Faiz Ahmed Faiz” (The Times Literary Supplement).

“Qurratulain Hyder is a wonderful writer. She pairs enormous erudition with a careful eye to detail. Hers is one of the most important Indian voices of the twentieth century.”
–AMITAV GHOSH

“A sprawling, postmodern epic, a radical history of the subcontinent which draws on two millennia of history in a vivid demonstration that Euro-American civilization doesn’t have a monopoly on progress or cosmopolitanism, a towering fictional achievement which summons up a country in flux and casts a steely eye over the myths of colonialism. Hyder successfully weaves this fictional universe together with a cast of characters that’s not only diverse but also most intriguing.” –THE GUARDIAN

Qurratulain Hyder (1926–2007) is widely regarded as the grande dame of Urdu literature. To her fans and admirers she is popularly known as “Ainee Apa.” The Prime Minister of India said at her funeral, “With her unfortunate passing, the country has lost a towering literary figure.”
Jean Frémon

Now, Now, Louison

• Translated from the French by Cole Swensen

“There is something uncanny at play in this small book, something I don’t fully grasp, but I suspect that elusive, haunted excess may be exactly why I love it” (Siri Hustvedt)

The extraordinary artist, the spider woman, the intellectual, the rebel, the sly enchantress, and the “good girl” sing together in this exuberant, lithe text beautifully translated by Cole Swensen.

This brilliant portrait of the renowned artist Louise Bourgeois (1911–2010) shows a woman who was devoted to her art and whose life was also that of her century. The art world’s grande dame and its shameless old lady, spinning personal history into works of profound strangeness, speaks with her characteristic insolence and wit, through a most discreet, masterful writer. From her childhood in France to her exile and adult life in America, to her death, this phosphorescent novella describes Bourgeois’s inner life as only one artist regarding another can.

Included as an afterword is Frémon’s essay about his own “portrait writing” and how he came to know and work with Louise Bourgeois.

“Jean Frémon is a wholly singular artist, a writer who lives in the radiant zone where poetry, philosophy, and storytelling meet.” –PAUL AUSTER

“The life of Louise Bourgeois is rendered in ellipses, quick brush strokes, and a mix of associations of ideas and of sensations waltzing with chronology. A highly original, sensitive text.” –LIBÉRATION

Jean Frémon is a renowned French gallerist and writer and has written art-historical works on artists including Robert Ryman, Antoni Tàpies, and Robert Walser. He worked with Louise Bourgeois on her first European exhibition in 1985 at the Galerie Lelong, and on the last exhibition she organized herself, at the Maison de Balzac.

A Guggenheim fellow and professor at Brown University, COLE SWENSEN is the author of more than ten poetry collections and many translations of works from the French.
Adonis

Songs of Mihyar the Damascene

• Translated from the Arabic by Kareem James Abu-Zeid and Ivan Eubanks
• Introduction by Robyn Creswell

A brilliant new translation of the landmark poetry collection by “the most eloquent spokesman and explorer of Arabic modernity” (Edward Said)

Written while Adonis was on a scholarship in Paris from 1960 to 1961, Songs of Mihyar the Damascene is widely considered to be the apex of the modernist poetry movement in the Arab world. Drawing not only on Western influences, such as T. S. Eliot and Nietzsche, but on his own culture’s deep poetry traditions, Adonis single-handedly accomplished a masterful and radical transformation of the rigid formal structures and themes of Arabic poetry.

The name “Mihyar” has no inherent meaning in Arabic, though its root letters mean “to destroy, topple, demolish.” Mihyar is Adonis’s poetic alter ego, his Zarathustra figure (in his own words), who has come to smash through any monolithic vision of Arab culture—including certain orthodox Islamic views—in favor of a more diverse and open-ended outlook. Songs of Mihyar is a masterpiece of world literature that rewrites—through Mediterranean myths and renegade Arabic mystics—what it means to be an Arab in the modern world.

“Adonis’s language casts a liturgical spell.”

—ROBYN CRESWELL, THE NEW YORKER

“Poetry for Adonis is not merely a genre or an art form but a way of thinking, something almost like mystical revelation.”

—CHARLES MCGRATH, THE NEW YORK TIMES

A perennial candidate for the Nobel Prize in Literature, ADONIS, born Ali Ahmed Said Esber in the Syrian village Al-Qassabin in 1930, is one of the most influential modern Arab poets and cultural critics. He has received numerous honors, including the Ordre des Arts et des Lettres, the Goethe Prize, and the PEN/Nabokov Award.

KAREEM JAMES ABU-ZEID is the award-winning translator of Rabee Jaber’s Confessions and The Mehlis Report, and Dunya Mikhail’s The Iraqi Nights.

The literary translator IVAN EUBANKS is the editor of the Pushkin Review and has a PhD in Slavic Languages from Princeton University.
Clarice Lispector

The Besieged City

- Translated from the Portuguese by Johnny Lorenz
- Edited by Benjamin Moser

At last in English, and sure to be a revelation to her fans, Clarice Lispector’s third book is unlike any of her other novels—it even has a happy ending

Clarice Lispector wrote The Besieged City in Switzerland (“a cemetery of sensations”), where her diplomat husband was posted, in 1948. “What saved me from the monotony of Bern,” Clarice stated, “was living in the Middle Ages and writing The Besieged City … my gratitude to that book is enormous: the effort of writing it saved my life.”

Perhaps written in flight from the “shipwreck of introspection,” it is a book unlike any other in the Lispector canon, a novel about simply seeing the external world. Its heroine Lucrécia is utterly mute and unreflective. She may have no inner life.

Moreover, the plot itself is utterly unlike any other Lispector narrative: small town gal marries rich man, sees the world, and lives happily ever after.

That said, there are miraculous horses, linguistic ecstasies, catty remarks, minor characters’ visions, music from unknown sources. But centrally, there is Lucrécia, the heroine free of the burden of thought, who “leaned over without any individuality, trying merely to look at things directly.” And yet her “mere” looking leads, as Lispector’s biographer Benjamin Moser notes, “paradoxically but inevitably, to Clarice’s own metaphysical concerns. As it turns out, not being profound is simply another way of being profound.”

“Lispector should be on the shelf with Kafka and Joyce.”
—LOS ANGELES TIMES

“Better than Borges.” —ELIZABETH BISHOP

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

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 “a truly remarkable writer” (Jonathan Franzen). “Her images dazzle even when her meaning is most obscure,” noted the Times Literary Supplement, “and when she is writing of what she despises, she is lucidity itself.”

JOHNNY LORENZ has also translated Clarice Lispector’s A Breath of Life for New Directions.
Yukio Mishima

Star

Translated from the Japanese by Sam Bett

For the first time in English, a glittering novella about stardom from “one of the greatest avant-garde Japanese writers of the twentieth century” (Judith Thurman, The New Yorker)

All eyes are upon Rikio. And he likes it, mostly. His fans cheer from a roped-off section, screaming and yelling to attract his attention—they would kill for a moment alone with him. Finally the director sets up the shot, the camera begins to roll, someone yells “action”; Rikio, for a moment, transforms into another being, a hardened young yakuza, but as soon as the shot is finished, he slumps back into his own anxieties and obsessions.

Being a star, constantly performing, being watched and scrutinized as if under a microscope, is often a drag. But so is life. Written shortly after Yukio Mishima himself had acted in the film “Afraid to Die,” this novella is a rich and unflinching psychological portrait of a celebrity coming apart at the seams. With exquisite, vivid prose, Star begs the question: is there any escape from how we are seen by others?

“Mishima was one of literature’s great romantics.”
—JAY MCINERNEY, THE NEW YORK TIMES

“Mishima is like Stendhal in his precise psychological analyses, like Dostoevsky in his explorations of darkly destructive personalities.”
—THE CHRISTIAN SCIENCE MONITOR

“There may be no writer more autobiographical than Yukio Mishima. He resembles Céline and Genet, writers who were not political writers but who were working out the crisis of being alive, the crisis of experience itself. That’s precisely the way it is transcendent—it goes beyond the visible world into a world in which being alive makes sense.”
—PHILIP GLASS

YUKIO MISHIMA (1925–1970) completed his first novel the year he entered the University of Tokyo and his last novel the day of his death. He is the author of numerous novels, stories, plays, and essays. Gore Vidal once said of him: “I only regret we never met, for friends found him a good companion, a fine drinking partner, and fun to cruise with.” Mishima committed suicide by ceremonial seppuku after a failed coup d’état intended to restore pre-WWII power to the emperor of Japan.

SAM BETT won the Grand Prize in the JLPP International Translation Competition. With David Boyd, he is cotranslating the novels of Mieko Kawakami.
The Fox and Dr. Shimamura

Christine Wunnicke

A delicious mix of East and West, of wonder and irony, The Fox and Dr. Shimamura is a most curious novel

The Fox and Dr. Shimamura toothsomey encompasses Japan and Europe, memory and actuality, fox-possession myths and psychiatric mythmaking. The novel begins near the story’s end, in Dr. Shimamura’s retirement. A feverish invalid, he’s watched over by four women: his wife, his mother, his mother-in-law, and a nurse (originally one of his psychiatric patients). His mother is busily writing and rewriting his biography, Between Genius and Madness.

As an outstanding young Japanese medical student at the end of the nineteenth century, Dr. Shimamura is sent—to his dismay—to the provinces: he is asked to cure scores of young women of an epidemic of fox possession. He considers the assignment a joke, believing it’s all a hoax, until he sees a fox moving under the skin of a beauty. He comes to believe not just in fox possession, but also that he in fact “cured” the young woman with a kiss, by breathing in the fox demon (the root of his lifelong fever).

Next he travels to Europe and works with such luminaries as Charcot, Breuer and (briefly) Freud himself (whose methods he concludes are incompatible with Japanese politeness). The ironic parallels between Charcot’s hack theories of female “hysteria” and Japanese ancient folklore—when it comes to beautiful writhing young women—are handled with a lightly sardonic touch by Christine Wunnicke, whose flavor-packed language is a delight.

“Delightfully crazy—very nicely told: Wunnicke succeeds in drawing us into the logic of this mad world, where the fox moving under a girl’s skin is as vivid (and believable?) as Charcot’s demonstration of the arc of la grande hystérie.”
—ROSMARIE WALDROP

“A wonderful and most of all wonderfully told story.” —DIE ZEIT

“What a beautiful book!” —FRANKFURTER ALLGEMEINE ZEITUNG

Christine Wunnicke lives in Munich, Germany. She has published four award-winning novels, a biography, and several translations.

Philip Boehm is an American playwright and theater director and the translator of numerous books, including Ingeborg Bachmann’s Malina (forthcoming from New Directions).
Mac is currently unemployed and lives on his wife's earnings from her furniture restoration business. An avid reader, he decides at the age of sixty to keep a diary. Mac's wife, Carmen, a dyslexic born of dyslexic parents, thinks he is simply wasting his time and risking sliding further into depression—but Mac persists, and is determined that this diary will not turn into a novel. However, one day, he has a chance encounter with a near neighbor, a highly successful author who once wrote a collection of enigmatic, willfully obscure stories. Mac decides that, while he will not write his own stories, he will read, revise, and improve his neighbor's, which are mostly narrated by a ventriloquist who has lost the ability to speak in different voices. As Mac embarks on this task, he finds that the stories have a strange way of imitating life. Or is life imitating the stories? As the novel progresses, Mac becomes stranger and more adrift from reality, and both he and we become ever more immersed in literature: a literature haunted by death, but alive with the sheer pleasure of writing.

"Vila-Matas seems determined to test our faith, crafting tales of surrealist noir in which virtually anything can happen except happiness."

—THE NEW YORKER

"The tremendously touching characters in Enrique Vila-Matas's novels—who stumble from one place to the next, not really sure where they are going, but always on a quest—are so deeply comical on the one hand, and so deeply poignant on the other, that you just have to give yourself up to it because you're in the hands of a master."

—PAUL AUSTER

ENRIQUE VILA-MATAS was born in Barcelona. He has received countless prizes and written numerous award-winning novels, including Bartleby & Co., Montano's Malady, Never Any End to Paris, and Dublinesque.

MARGARET JULL COSTA is a three-time winner of the Oxford-Weidenfeld Translation Prize. For New Directions, she has translated works by Rafael Chirbes, Javier Marías, Fernando Pessoa, Eça de Queirós, and Enrique Vila-Matas.

SOPHIE HUGHES has translated numerous Spanish-language authors, including José Revueltas and Fernanda Melchor (both forthcoming from New Directions).
Recent Highlights

THE WORLD GOES ON
László Krasznahorkai
978-0-8112-2419-2

ENVELOPE POEMS
Emily Dickinson
978-0-8112-2582-3

FRENCH LOVE POEMS
978-0-8112-2559-5

THE BOOK OF DISQUIET
Fernando Pessoa
978-0-8112-2693-6

THE COMPLETE STORIES
Clarice Lispector
978-0-8112-1963-1

GO, WENT, GONE
Jenny Erpenbeck
978-0-8112-2594-6

THE WORLD GOES ON
László Krasznahorkai
978-0-8112-2419-2

ENVELOPE POEMS
Emily Dickinson
978-0-8112-2582-3

FRENCH LOVE POEMS
978-0-8112-2559-5

THE BOOK OF DISQUIET
Fernando Pessoa
978-0-8112-2693-6

THE COMPLETE STORIES
Clarice Lispector
978-0-8112-1963-1

GO, WENT, GONE
Jenny Erpenbeck
978-0-8112-2594-6

MEMOIRS OF A POLAR BEAR
Yoko Tawada
978-0-8112-2578-6

LOVE POEMS
Pablo Neruda
978-0-8112-1729-3

SOME TRICK
Helen DeWitt
978-0-8112-2782-7
Foreign Rights Information

Adonis, SONGS OF MIHYAR THE DAMASCENE • British and translation rights: The Wylie Agency, 250 W. 57th Street, New York, NY 10107 • Territory: A

César Aira, BIRTHDAY • British and translation rights: Literarische Agentur Michael Gaeb, Chodowieckistr. 26, D-10405 Berlin, Germany • Territory: A

Ana Luiza Amaral, WHAT'S IN A NAME • British rights: New Directions • Translation rights: Author, c/o New Directions • Territory: A

Daša Drndić, EGG • British and translation rights: Quercus Editions Ltd., Carmelle House, 50 Victoria Embankment, London EC4Y 0DZ, England • Territory: Y

Jean Frémond, NOW, NOW, LOUISON • British rights: Les Fugitives, 91 Cholmeley Gardens, London NW6 1UN, England • Translation rights: P.O.L., 33 rue Saint-André-des-Arts, 75006 Paris • Territory: Y

Rivka Galchen, LITTLE LABORS • British and translation rights: The Clegg Agency, 156 Fifth Avenue, Suite 1210, New York, NY 10010 • Territory: A

Quurratulain Hyder, RIVER OF FIRE • British and translation rights: Women Unlimited, Sarvapriya Vihar, First Floor, 7/10, New Delhi, 110016, India • Territory: Y

Rachel Ingalls, BINSTEAD’S SAFARI • British and translation rights: Georges Borchardt, Inc., 136 E. 57th Street, New York, NY 10022 • Territory: A

Robert Lux, 33 POEMS • British rights: New Directions • Translation rights: Author’s Estate, c/o New Directions • Territory: W

Clarice Lispector, THE BESIEGED CITY • British and translation rights: Agencia Literaria Carmen Balcels, 580 Diagonal, 08021 Barcelona, Spain • Territory: A

Edouard Louis, WHO KILLED MY FATHER • British rights: Harvill Secker, 20 Vauxhall Bridge Road, London SW1V 2SA, England • Translation rights: The Wylie Agency, 250 W. 57th Street, New York, NY 10107 • Territory: Y

Yukio Mishima, STAR • British and translation rights: The Wylie Agency, 250 W. 57th Street, New York, NY 10107 • Territory: A

Enrique Vila-Matas, MAC’S PROBLEM • British rights: Harvill Secker, 20 Vauxhall Bridge Road, London SW1V 2SA, England • Translation rights: MB Agencia Literaria SL, Ronda Saint Pere 62, 08010 Barcelona, Spain • Territory: A

Christine Wunnicke, THE FOX AND DR. SHIMAMURA • British rights: New Directions • Translation rights: Berenberg Verlag, Sophienstrasse 28/29, 10178 • Territory: A

WORKS CONTROLLED BY NEW DIRECTIONS ARE HANDLED IN THE FOLLOWING COUNTRIES AS INDICATED:

Brazil: Agencia Riff, Av. Colageros 8, 1007 20030-070, Centro Rio de Janeiro, RJ 414, sl, 1108, 22410 Ipanema, Rio de Janeiro RJ—Attention: Ms. Lucia Riff


Germany: Agence Hoffman, Landshuter Allee 48, 80637 Munich—Attention: Ms. Luisa Straub

Israel: Hams/Elon Agency, POB 85256, Jerusalem 91083, Israel—Attention: Ms. Deborah Harris

Italy: Italian Literary Agency, Via De Amicis, 53 20123 Milano—Attention: Ms. Beatrice Beraldo

Japan: Orion Literary Agency, 1-58 Kanda-Jimbacho, Chiyoda-ku, Tokyo 101—Attention: Mr. Tatemi Sakai

Spain: Agencia Literaria Carmen Balcels, Diagonal 580, 08021 Barcelona—Attention: Ms. Anna Boffil

INTERNATIONAL SALES REPRESENTATIVES

UNITED KINGDOM, EIRE, EUROPE, THE MIDDLE EAST, AFRICA: W. W. Norton & Company, Ltd., 15 Carlisle Street, London W1D 3BS, United Kingdom, Tel (44) 20 7323 1579, Fax (44) 20 7436 4553, e-mail: office@wwnorton.co.uk • CANADA: Penguin Random House Canada, 320 Front Street West, Suite 1400, Toronto, Ontario M5V 3B6, Tel (416) 523-9292, Fax (416) 563-9924, e-mail: customerservicescanada@penguinrandomhouse.com • AUSTRALIA & NEW ZEALAND: John Wiley & Sons Australia, Ltd., 42 McDougall Street, Milton, Queensland 4064, Tel (61) 7 3859 9755, Fax (61) 7 3859 9715, e-mail: aus-custservice@wiley.com • JAPAN: Rockbook – Gilles Faufeau, Exprime 5F 10-10 Ichibancho, Chiyoda-ku, 102-0082 Tokyo, Japan, Tel: (81) 90 9700 2481, Tel: (81) 90 3962 4650, e-mail: aysko@rockbook.net, e-mail: grafeau@rockbook.net • TAIWAN & KOREA: B. K. Norton Ltd., 5F, 60 Roosevelt Road, Sec. 4, Taipei 100, Taiwan, Tel (886) 2 6632 0988, Fax (886) 2 2368 8929, e-mail: lillian@bookman.com.tw • HONG KONG & MACAU: Transglobal Publishers Service Ltd., 27/F Unit E Shield Industrial Centre, 8/42 Chai Wan Kok Street, Tsuen Wan, N.T., Hong Kong, Tel (852) 2413 5322, Fax (852) 2413 7049, e-mail: Anthony.Choy@transglobalpsl.com • PEOPLE’S REPUBLIC OF CHINA: Everest International Publishing Services, Wei Zhao, Director, 2-1-503 UHN Int., 2 XI Ba He Dong Li, Beijing 100028, Tel (86) 10 5130 1051, Fax (86) 10 5130 1052, Mobile (86) 13 6830 18054, e-mail: webbooks@aol.com • SINGAPORE, MALAYSIA, BRUNEI: Pansing Distribution Pte Ltd, 1 New Industrial Road, Times Centre, Singapore 538196, Tel (65) 6319 9393 Fax (65) 6459 4930, e-mail: info@pansing.com • THAILAND, CAMBODIA, LAOS, VIETNAM, MYANMAR: Hardy Bigfoss Publications Ltd., 293 Maenam Kwai Road, Tambol Tha Makham, Amphur Muang, Kanchanaburi 71000, Thailand, Tel (66) 3451 1676, Fax (66) 3451 1746, e-mail: keith@hardybigfoss.com • MEXICO, SOUTH & CENTRAL AMERICA, THE CARIBBEAN: US PubRep, Inc., 5000 Jasmine Drive, Rockville, MD 20853 USA, Tel (301) 838 9276, Fax (301) 838 9278, e-mail: craigfalk@aya.yale.edu

SALES TERRITORIES

W: World; A: World, including Canada, but excluding the remainder of the British Commonwealth; B: World, except the British Commonwealth and Canada; C: World, including Canada, but excluding the British Commonwealth and European Union; D: World, excluding Canada, the British Commonwealth and the European Union; I: World, excluding India, Pakistan, and territories; X: United States and dependencies only; Y: Canada, United States and dependencies only

MORE INFORMATION

Declan Spring, Foreign Rights Director. E-mail: dspring@ndbooks.com • Tel: 212-255-0230

This catalog describes books to be published from February 2019 to April 2019. Prices are subject to change.

CONTACT INFORMATION

New Directions
80 Eighth Avenue, 19th Floor
New York, NY 10011
(212) 255–0230
Visit us online: ndbooks.com

To request advance or review copies of any of our titles, please e-mail us at publicity@ndbooks.com. Along with your request, please include your affiliation and provide links to previous reviews (if available). We will try to respond to these requests as quickly as possible and will let you know if we have any questions.

Desk copy requests should be sent to desckopies@ndbooks.com and must be sent from an official university e-mail account. Please include, in the body of the e-mail, the name of the professor, course description, and expected enrollment, as well as the title, author, and ISBN of the book you would like, along with a mailing address. (Please note that desk copies cannot be mailed to home addresses.) Kindly allow up to three weeks for these requests to be processed.

NEW DIRECTIONS