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

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 Dipping into various forms—essay, fiction, memoir, travelogue, and historical documents—Stepanova assembles a vast panorama of ideas and personalities and offers an entirely new and bold exploration of cultural and personal memory.

“[In Memory of Memory] is a multifaceted essay on the nature of remembering.” —Frankfurter Allgemeine Zeitung

“Stepanova has given new life to the skaz technique of telling a story through the scrambled speech of an unreliable narrator, using manic wordplay and what one critic called ‘a carnival of images.’” —Los Angeles Review of Books

“Maria Stepanova is one of Russia’s most influential cultural figures.” —The Moscow Times

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

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

From Diogenes to Clarice Lispector, our most beloved writers and poets have been receptive to canine inspiration, and Dog Poems brings together their wisdom, their wit, their insight, their empathy, and—of course—their sense of humor. Mary Oliver’s “Every Dog’s Story” looks at life through a dog’s eyes. Dogs speak archly in Pope’s “On the Collar of a Dog.” They lap up praise in Stevie Smith’s “O Pug!” and Dorothy Parker’s “Verse for a Certain Dog.” And in Elizabeth Bishop’s “Pink Dog” and Lawrence Ferlinghetti’s “Dog,” we contemplate our four-legged friends, and in doing so, our own fragile and compromised humanity. Ezra Pound muses, Pablo Neruda mourns, and Dylan Thomas sings. Gertrude Stein’s famous quip—“I am I because my little dog knows me”—rings true: in understanding their dogs, these writers come a little closer to knowing themselves. And we’re all the better for it.

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

“Dogs never bite me. Just humans.” —MARILYN MONROE

CHRISTOPHER WAIT is director of subrights, permissions, and digital editions for New Directions. He is the editor of Thomas Merton’s Silence, Joy and lives in New York City. LEONORA CRAIG COHEN lives in London and works as an assistant editor at Serpent’s Tail.
A moving, hybrid work about Ellis Island and immigration by the marvelous Georges Perec

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

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

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

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

Beatriz Bracher

Antonio

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

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

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

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

Praise for Beatriz Bracher’s I Didn’t Talk:

"Brilliant, enigmatic, haunting, powerful: Bracher is a force to be reckoned with.” — Publishers Weekly

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

Beatriz Bracher, born in São Paulo in 1961, grew up under the military dictatorship. Her memories intersect with those of the people whose friends and lovers were tortured, exiled, and killed, as well as with those who did the killing. Bracher has won three of Brazil’s most prestigious literary awards: the Clarice Lispector Prize, the Rio Prize, and the São Paulo Prize. A writer and translator based in California, Adam Morris has also translated novels by Hilda Hilst and João Gilberto Noll.
In this quiet and devastating novel about the rise of fascism, Siggi Jepsen, incarcerated as a juvenile delinquent, is assigned to write a routine German lesson on the "The Joys of Duty." Overfamiliar with these joys, Siggi sets down his life since 1943, a decade earlier, when as a boy he watched his father, a constable, doggedly carry out orders from Berlin to stop a well-known Expressionist artist from painting and to seize all his "degenerate" work. Soon Siggi is stealing the paintings to keep them safe from his father. "I was trying to find out," Lenz says, "where the joys of duty could lead a people."

"The German Lesson marks a double triumph: a book of rare depth and brilliance, to begin with, presented in an English version that succeeds against improbable odds in conveying the full power of the original."
—ERNEST PAWEL, NEW YORK TIMES BOOK REVIEW

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

"Mordantly witty, despairing, impassioned, this is one of the most deeply imagined and thought-provoking novels from Germany in years."
—LIBRARY JOURNAL

"Remarkable, earnest, and important." —THE NATION

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

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

The Gentle Barbarian

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

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

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

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

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

“A master.” —THE NEW YORKER

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

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

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

Hurricane Season

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

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

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

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

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

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

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

FERNANDA MELCHOR, born in Veracruz, Mexico, in 1982, has been hailed as “a hell of a force to be reckoned with” (Claire-Louise Bennett) and “bold, precise, breathtaking” (Idra Novey). Her collection This Is Not Miami is also forthcoming from New Directions. SOPHIE HUGHES has translated such Spanish-language writers as Iván Repila, Laia Jufresa, Rodrigo Hasbún, José Revueltas, Giuseppe Caputo, Enrique Vila-Matas, and Alia Trabucco Zerán.
“What Mackey now calls a ‘long song that’s one and more than one’ is a tale of the tribe with a planetary scope, an expansive lyrico-epic worthy of the cultural demands of the late 20th and early 21st centuries.” —Michael Leong, *Boston Review*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Apprenticeship,
or The Book of Pleasures

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

A romantic love story by the great Brazilian writer

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

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

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

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

“A genius on the level of Nabokov.” —JEFF VANDERMEER, SLATE

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

—PARUL SEHGAL, THE NEW YORK TIMES

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