JANUARY

ALL THE CONSPIRATORS
A NOVEL
CHRISTOPHER ISHERWOOD

FEBRUARY

MARCH

Is that Kafka?
99 Finds Reiner Stach

Voyage Around My Room
Rafael Chirbes

On the Edge

-On the Edge is a monumental fresco of a brutal contemporary Spain in free fall

On the Edge opens with the discovery of a rotting corpse in the marshes on the outskirts of Olba, Spain—a town wracked by despair after the burst of the economic bubble, and a microcosm of a world of defeat, debt, and corruption. Stuck in this town is Esteban—his small factory bankrupt, his investments stolen by a “friend,” and his unloved father, a mute invalid, entirely his personal burden. Much of the novel unfolds in Esteban’s raw and tormented monologues. But other voices resound from the wreckage—soloists stepping forth from the choir—and their words, sharp as knives, crowd their terse, hypnotic monologues of ruin, prostitution, and loss.

Chirbes alternates this choir of voices with a majestic third-person narration, injecting a profound and moving lyricism and offering the hope that a new vitality can emerge from the putrid swamps. On the Edge, even as it excoriates, pulsates with robust life, and its rhythmic, torrential style marks the novel as an indelible masterpiece.

“This is the great novel of the crisis. The corrosive voice of Rafael Chirbes paints a portrait of a universe of unemployment and disappointment—the long hangover that follows the party of corruption.” –EL PAÍS

“Rafael Chirbes is one of the greatest European authors of our time.” –LE MONDE

“Literature, as Adorno once said, is a clock that keeps ticking. But it is also the best tool for understanding the world when reality is torn to shreds. Both rules are strictly complied with by great authors. And Rafael Chirbes is one of them.” –EL MUNDO

The author of nine novels and the winner of the National Prize for Literature and the Critics Prize for On the Edge, RAFAEL CHIRBES (born in Valencia in 1949) is “the best writer of the twenty-first century in Spain” (ABC).

MARGARET JULL COSTA, the award-winning translator from Spanish and Portuguese, was made an Officer of the Order of the British Empire in 2014.
Christopher Isherwood was only twenty-one when he began his first novel, *All the Conspirators*. In his introduction to the American edition, Isherwood explains: "All the Conspirators records a minor engagement in what Shelley calls 'the great war between the old and young.' And what a war it was!"

*All the Conspirators* (like the classic *Berlin Stories*) grows out of a particular historical situation—the transformation of English life after WWI—but it is also the story of a young artist defying his mother’s expectation that he will pursue a conventional middle-class profession. Isherwood’s portrayal of this passionate struggle is psychologically astute and subtly chilling.

“A novel of adolescence, of family life among the New Poor, of atrocities witnessed at tea in the drawing room. A profound but not impartial book.”

—CYRIL CONNOLLY

“In Isherwood’s work, a magic potion of history and invention, the voice is clear, and no matter how many times we hear it, it always seems to be speaking for the first time.” —THE NEW YORK TIMES BOOK REVIEW

“The best prose writer in English.” —GORE VIDAL

**CHRISTOPHER ISHERWOOD** (1904–1986), arguably the first openly gay Anglo-American writer to be read by a mainstream audience, was one of the most distinguished authors of the twentieth century. His friends included W. H. Auden, E. M. Forster, Stephen Spender, Tennessee Williams, Truman Capote, and Somerset Maugham.
JOSEPH ROTH (1894–1939) was the great elegist of the cosmopolitan culture that flourished in the dying days of the Austro-Hungarian Empire. He published several books and articles before his untimely death at the age of 44. Roth’s writing has been admired by J. M. Coetzee, Jeffrey Eugenides, Elie Wiesel, and Nadine Gordimer, among many others.

RICHARD PANCHYK has published twenty-three books, including translations of three Joseph Roth novels: The Antichrist, The Hundred Days, and Perleexter.
Stevie Smith

All the Poems

• A new, definitive edition of Stevie Smith's body of work
• Edited and annotated by the Stevie Smith scholar Will May

The essential edition of one of modern poetry's most distinctive voices

All things pass / Love and mankind is grass.

Stevie Smith is among the most popular British poets of the twentieth century. Her poem “Not Waving but Drowning” has been widely anthologized, and her life was celebrated in the classic 1978 movie Stevie. This new and updated edition of Stevie Smith’s collected poems includes hundreds of works from her thirty-five-year career. The Smith scholar Will May collects poems and illustrations from published volumes, provides fascinating details about their provenance, and describes the various versions Smith presented. Satirical, mischievous, teasing, disarming, Smith’s poems take readers from comedy to tragedy and back again, while her line drawings are by turns unsettling and beguiling.

“A rare bird, a Maltese falcon. A more individual talent than Stevie Smith’s you don’t get.” —CLIVE JAMES, THE NEW YORKER

“There is variety and inventiveness, much humor and understanding and a constant poignancy. Her gift was to create a peculiar emotional weather between the words, a sense of pity for what is infringed and unfulfilled. Death, waste, loneliness, cruelty, the maimed, the stupid, the innocent, the trusting—her concerns were central ones, her compassion genuine and her vision almost tragic.” —SEAMUS HEANEY

“I am a desperate Stevie Smith addict.” —SYLVIA PLATH

“My senses sharpen at the words of Stevie Smith.” —MORRISSEY

STEVIE SMITH (1902–1971) was the author of three novels and nine poetry volumes and lived almost her whole life in northern London. She was officially recognized with the Cholmondeley Award for Poetry in 1966 and the Queen’s Gold Medal for Poetry in 1969.

WILL MAY is the author of Stevie Smith and Authorship (Oxford University Press, 2010).
The End of Days, a brilliant novel of contingency and fate, by the acclaimed German writer Jenny Erpenbeck, consists essentially of five “books,” each leading to a different death of the same unnamed woman protagonist. How could it all have gone differently? the narrator asks in the intermezzi. The first chapter begins with the death of a baby in the early twentieth-century Hapsburg Empire. In the next chapter, the same girl grows up in Vienna, but her strange relationship with a boy leads to death. In the next scenario, she survives adolescence and moves to Russia with her husband. Both are dedicated Communists, yet our heroine ends up in a labor camp. But her fate does not end there…

A novel of incredible breadth yet amazing concision, The End of Days offers a unique overview of twentieth-century German and German-Jewish history by “one of the finest, most exciting authors alive” (Michael Faber).

“The brutality of her subjects, combined with the fierce intelligence and tenderness at work behind her restrained, unvarnished prose, is overwhelming.”
–NICOLE KRAUSS

“Dreamlike, almost incantatory prose.”
–VOGUE

“Beautiful and ambitious. Erpenbeck’s graceful prose suits the understated tone of this Hans Fallada Prize winner.”
–PUBLISHERS WEEKLY (starred review)

“Wonderful, elegant and exhilarating, ferocious as well as virtuosic: The End of Days is her most direct address to history.”
–DEBORAH EISENBERG, THE NEW YORK REVIEW OF BOOKS

JENNY ERPENBECK was born in East Berlin in 1967. New Directions publishes her books The Old Child & Other Stories, The Book of Words, and Visitation, which NPR called “a story of the century as seen by the objects we’ve known and lost along the way.”

The translator of Yoko Tawada, Franz Kafka, and Robert Walser, among others, SUSAN BERNOFSKY is currently working on a biography of Walser.
Dozens of illustrations, photographs, and curiosities in the interior

Hardcover with printed case and die-cut jacket
Is that Kafka?
99 Finds

Reiner Stach

In the course of compiling his highly acclaimed three-volume biography of Kafka, while foraying to libraries and archives from Prague to Israel, Reiner Stach made one astounding discovery after another: unexpected photographs, inconsistencies in handwritten texts, excerpts from letters, and testimonies from Kafka’s contemporaries that shed surprising light on his personality and his writing. *Is that Kafka?* presents the crystal granules of the real Kafka: he couldn’t lie, but he tried to cheat on his high-school exams; bitten by the fitness fad, he avidly followed the regime of a Danish exercise guru; he drew beautifully; he loved beer; he read biographies voraciously; he made the most beautiful presents, especially for children; odd things made him cry or made him furious; he adored slapstick. Every discovery by Stach turns on its head the stereotypical version of the tortured neurotic—and as each one chips away at the monolithic dark Kafka, the keynote, of all things, becomes laughter.

For *Is that Kafka?* Stach has assembled 99 of his most exciting discoveries, culling the choicest, most entertaining bits, and adding his knowledgeable commentaries. Illustrated with dozens of previously unknown images, this volume is a singular literary pleasure.

“A Kafka bag full of surprises.” —DER TAGESSPIEGEL

“This collection, original and entertaining, is a masterful, exciting mix of diligent research and sophisticated literary gossip.” —NEUES DEUTSCHLAND

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In 2010 KURT BEALS was a finalist for the Best Translated Book Award for Anja Utler’s *engulf–enkindle*, and in 2012 he won the first ever German Book Office Translation Prize. His translation of Regina Ullmann’s *The Country Road* was published by New Directions in 2015.
In 1790, while serving in the Piedmontese army, the French aristocrat Xavier de Maistre (1763–1852) was punished for dueling and placed under house arrest for forty-two days. The result was a discursive, mischievous memoir, *Voyage Around My Room*, and its sequel, *Nocturnal Expedition Around My Room*. Admired by Nietzsche and Machado de Assis, Ossian and Susan Sontag, this classic book proves that sitting on the living-room sofa can be as fascinating as crossing the Alps or paddling up the Amazon.

In addition to the *Voyage* and *Expedition*, this edition also includes the dialogue "The Leper of the City of Aosta," a preface by Xavier's better-known older brother (the royalist philosopher Joseph de Maistre), and an introduction by Richard Howard.

"De Maistre pioneered a mode of travel that was to make his name: room travel. Dressed in pink-and-blue pajamas, satisfied within the confines of his own bedroom, Xavier de Maistre was gently nudging us to try, before taking off for distant hemispheres, to notice what we have already seen."

—ALAIN DE BOTTON

"The late eighteenth century is when modernity (more exactly, the modernities) began. Sterne, Diderot, Rousseau—among the effortlessly brilliant writers of that incandescent era, there still remains Xavier de Maistre to discover or rediscover. His masterpiece, *Voyage Around My Room*, is one of the most original and mettlesome autobiographical narratives ever written."

—SUSAN SONTAG

"Funny and deceptively profound." —THE GUARDIAN

**XAVIER DE MAISTRE** (1763–1852) was a French military man and writer. He began serving in the army at a young age, and lived primarily in Italy, but eventually moved to St. Petersburg, where he died.

An award-winning translator and poet, **STEPHEN SARTARELLI** lives in France.

**RICHARD HOWARD** is a distinguished American poet, literary critic, essayist, teacher, and translator.
“Now I am a mother and a married woman, but not long ago I led a life of crime”: so Bianca begins her tale of growing up the hard way in Rome. Orphaned overnight as a teenager—“our parents died in a car crash on their first vacation without us”—she drops out of school, gets a crappy job, and drifts into bad company. Her younger brother brings home two petty criminals who need a place to stay. As the four of them share the family apartment and plot a strange crime, Bianca learns how low she can fall.

Electric, tense with foreboding, and written in jagged, propulsive chapters, *A Little Lumpen Novelita* delivers a surprising, fractured fable of seizing control of one’s fate.

“A Little Lumpen Novelita, while short, is among Bolaño’s most intoxicating works. Obsessive and ambiguous, its open-ended nature is reflective not only of the protagonist but of the author himself. And it further cements him as a master of the form, of any form.” —JUAN VIDAL, NPR

“As for Bolaño, what can one say? One of our greatest writers, a straight colossus.” —JUNOT DÍAZ

“One of the best books of the year—*A Little Lumpen Novelita* feels as substantial as a book three times as long…. This is a glittering gem, as maddening and haunting as you’d expect from Bolaño.”

—GABE HABASH, PUBLISHERS WEEKLY (starred review)

“A Little Lumpen Novelita may be Bolaño’s best trick, and greatest gift, ever.”

—GAWKER

**ROBERTO BOLAÑO** (1953–2003) was born in Santiago, Chile, and later lived in Mexico, Paris, and Spain. He has been acclaimed as “the real thing and the rarest” (Susan Sontag), “a spellbinder” (Newsweek), “an exemplary literary rebel” (New York Review of Books) and “never less than mesmerizing” (Los Angeles Times). New Directions publishes sixteen of his books.

The translator **NATASHA WIMMER** won the PEN Translation Prize, as well as the NBCC, for her translation of Bolaño’s *2666*. 
HENRI MICHAUX (1899–1984), born in Belgium, studied mysticism as a young man and traveled throughout South America and Asia before settling in Paris. He wrote more than twenty volumes of poetry and prose and showed paintings he created under the influence of mescaline. In 1965 he was awarded the French National Prize for Letters but refused the award, saying that it threatened his independence.

Founder of the Left Bank bookstore Shakespeare and Co., SYLVIA BEACH was a luminary in the Parisian literary scene and the first publisher of Ulysses by James Joyce.
During the violence and chaos of the Lebanese Civil War, a car pulls up to a roadblock on a narrow side street in Beirut. After a brief and confused exchange, several rounds of bullets are fired into the car, killing everyone inside except for a small boy of four or five. The boy is taken to the hospital, adopted by one of the assassins, and raised in a new family.

“My father used to kidnap and kill people …” begins this haunting tale of a child who was raised by the murderer of his real family. The narrator of Confessions doesn’t shy away from the horrible truth of his murderous father—instead he confronts his troubled upbringing and seeks to understand the distortions and complexities of his memories, his war-torn country, and the quiet war that rages inside of him.

Praise for Rabee Jaber:

“Jaber shares a delight in stories that defy conventional ideas about identity and the relations between East and West.”
—THE NEW YORK REVIEW OF BOOKS

“This elegy for a lost Beirut, past and future, this novel was carrying me to a place I had never been before.”
—ALAN CHEUSE, NPR

“At forty-two, the winner of the ‘Arabic Booker’ is its youngest recipient, and the judges praised the novel ‘for its powerful portrayal of the fragility of the human condition in highly sensitive prose.’”
—THE GUARDIAN

The author of eighteen novels, the Lebanese writer RABEE JABER was born in Beirut in 1972. He is the editor of Alaaq, the weekly cultural supplement of Al-Hayat, the daily pan-Arab newspaper.

KAREEM JAMES ABU-ZEID is an award-winning translator of poets and novelists from across the Arab world, including Najwan Darwish, Tarek Eltayeb, and Dunya Mikhail.
José Maria Eça de Queirós, the first great modern Portuguese novelist, wrote *The Yellow Sofa* with (in his own words) “no digressions, no rhetoric,” creating a book where “everything is interesting and dramatic and quickly narrated.” The story, a terse and seamless spoof of Victorian bourgeois morals, concerns a successful businessman who returns home to find his wife “on the yellow damask sofa, leaning in abandon on the shoulder of a man.” The man is none other than his best friend and business partner. While struggling with the need to defend his honor, he fights a stronger inner desire for domestic tranquility and forgiveness.

*The Yellow Sofa* firmly establishes Eça de Queirós in the literary pantheon that includes Dickens, Flaubert, Balzac, and Tolstoy.

“His excellent prose glides through real experience and private dream in a manner that is leading on toward the achievements of Proust.”
—V. S. PRITCHETT

“Eça de Queirós is far greater than my own dear master, Flaubert.”
—ÉMILE ZOLA

“A wonderful, gently mocking exemplar of bourgeois morality.”
—PUBLISHERS WEEKLY

“Portugal’s greatest novelist.” —JOSÉ SARAMAGO
Delmore Schwartz

Once and For All: The Best of Delmore Schwartz

Edited by Craig Morgan Teicher
Introduction by John Ashbery
First major collection of Delmore Schwartz’s essays, fiction, and poetry
The publication of this book restores a missing chapter in the history of twentieth-century American literature

With his New Directions debut in 1938, the twenty-five-year-old Delmore Schwartz was hailed as a genius and among the most promising writers of his generation. Yet he died in relative obscurity in 1966, wracked by mental illness and substance abuse. Sadly, his literary legacy has been overshadowed by the story of his tragic life.

Among poets, Schwartz was a prototype for the confessional movement made famous by his slightly younger friends Robert Lowell and John Berryman. While his stories and novellas about Jewish American experience laid the groundwork for novels by Saul Bellow (whose Humboldt’s Gift is based on Schwartz’s life) and Philip Roth.

Much of Schwartz’s writing has been out of print for decades. This volume aims to restore Schwartz to his proper place in the canon of American literature and give new readers access to the breadth of his achievement. Included are selections from the in-print stories and poems, as well as excerpts from his long unavailable epic poem Genesis, a never-completed book-length work on T. S. Eliot, and unpublished poems from his archives.

“What complicates and enriches Schwartz’s comedy is, I think, a reaching out toward nobility, a shy aspiring spirituality, a moment or two of achieved purity of feeling.” - IRVING HOWE

“I wanted to write. One line as good as yours. My mountain. My inspiration.” - LOU REED

DELMORE SCHWARTZ was born in Brooklyn in 1913 and is one of America’s greatest poets and short-story writers. He contributed “In Dreams Begin Responsibilities” to the first issue of Partisan Review in 1937 and received the Bollingen Prize in 1959. After a difficult period, he died of a heart attack in 1966.

CRAIG MORGAN TEICHER is a poet and critic. His most recent book of poems is To Keep Love Blurry (BOA, 2012). He lives with his wife and children in New York City.

JOHN ASHBERY has won nearly every major American award for poetry, including the Pulitzer Prize, the National Book Award, and a MacArthur “Genius Grant.” His latest collection is Breezeway (Ecco, 2015).
JOHN HAWKES (1925–1998) was a postmodern novelist born in Stamford, Connecticut, and educated at Harvard University. He was noted for his unconventional style and views on the creation of literature and was admired by Flannery O’Connor, Robert Penn Warren, Saul Bellow, Anthony Burgess, Jeffrey Eugenides, and Donald Barthelme.
Rosmarie Waldrop

Gap Gardening: Selected Poems

- First overview of a great poet’s whole career
- A landmark volume

An essential edition of a major avant-garde poet: “Waldrop compels us to seek out new superlatives” (Ben Lerner, Jacket)

Rosmarie Waldrop says Gap Gardening “spans forty years of exploring the language I breathe and move in and that continues to condition me even while I try to contribute to it. It tracks my turn from verse to prose poems, to focusing on the sentence and its boundaries, my increasing reliance on collage and source texts as a way of engaging with other voices, of being in dialogue.”

Gap Gardening also traces Waldrop’s growing sense of writing as an exploration of what happens in between. Between words, sentences, people, cultures. Between fragment and flow, thinking and feeling, mind and body. For the first time, we have a complete and clear view of the work of a great and inquiring, brave and indispensable poet.

“A wonderful mix of philosophical conversation, erotic questions and astrophysical speculation—defiantly brilliant speculations.”

—PUBLISHERS WEEKLY

“This influential avant-garde doyenne … handily manages the paradox of the lucid enigma…. She maintains a distinctly American voice—quick-witted, conversational, and visually concrete: a poetry that pleases no less than it puzzles.”

—VOICE LITERARY SUPPLEMENT

“One of the leading voices in contemporary American poetry. Waldrop’s nimble poetics of ‘gap gardening’ provides the emotional and ethical center.”

—BOSTON REVIEW

The author and translator of dozens of books of poetry, ROSMARIE WALDROP is the copublisher of Burning Deck Press and “should be recognized as a national treasure” (Providence Journal). She lives in Providence, Rhode Island.
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NEW DIRECTIONS

-16-
MARCH

A LITTLE LUMPISH NOVELITA
ROBERTO BULANYI

A BARBARIAN IN ASIA
HENRI MICHAUX

APRIL

CONFESSIONS
RABEE JABER

The Yellow Sofa
Eça de Queirós

Once and for All
The Best of Delmore Schwartz

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