

NEW YORK REVIEW BOOKS

— SPRING/SUMMER 2021 —



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THE NEW YORK REVIEW
CHILDREN'S COLLECTION

NYRB/POETS



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New York Review Books titles are sold and distributed to the trade, libraries, and schools by Penguin Random House in the US, Canada, and everywhere in the world, with the exception of the UK and Ireland where the books are represented by PGUK.

PUBLICITY INQUIRIES

US, Canada, and International, outside of UK/Ireland

New York Review Books:
Nicholas During • nduring@nybooks.com

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UK/Ireland
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The catalog cover image is from the cover of Gallery of Clouds by Rachel Eisendrath, page 5; Photograph by © Robert R. Lowe, III / Appitecture.net



BINA A NOVEL IN WARNINGS ANAKANA SCHOFIELD

“Bina is fiction of the rarest and darkest kind, a work whose pleasures must be taken measure for measure with its pains. Few writers operate the scales of justice with more precision, and...[the] novel’s themes—male violence, the nature of moral courage, the contemporary problems of truth and individuality, the status of the female voice—could hardly be more timely or germane.”

—Rachel Cusk

“Insightful. Inventive. Hilarious. Genius.” —Eimear McBride

Bina is a woman who’s had enough and isn’t afraid to say so. “I’m here to warn you, not reassure you,” she announces at the book’s outset. In a series of taut, urgent missives she attempts to set the record of her life straight, and in doing so, to be useful to others. Yet being useful is what landed her in jail. Empathy is her Achilles’ heel. Her troubles seem to stem from an injured stranger named Eddie, and they multiply when her charity extends from delivering meals to the elderly to working with the dying. No good deed of hers goes unpunished and the costs of her capacity for care are legion, as one by one she is denied her livelihood, her health, and her freedom, but her voice continues resolutely, an act of friendship in itself. *Bina* is an unsettling, thought-provoking novel of formal inventiveness and moral and emotional complexity by a bold and talented writer.

Anakana Schofield is an award-winning Irish-Canadian writer of fiction, essays, and literary criticism. Her previous novels are *Malarky* (2012) and *Martin John* (2015). The UK edition of *Bina* was shortlisted for the Goldsmiths Prize 2020. Schofield lives in Vancouver, British Columbia.

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New York Review Books • Fiction • Paperback • 336 pages • 5 ½ x 8 ¼

978-1-68137-549-6 • \$17.95 us / No Canadian or UK Rights

Available as an eBook: 978-1-68137-550-2

On sale: February 2, 2021



LIVE; LIVE; LIVE

JONATHAN BUCKLEY

“Buckley’s fiction is subtle and fastidiously low-key. . . every apparently loose thread, when tugged, reveals itself to be woven into the themes [and] gets better the more you allow it to settle in your mind.” —Michael Faber, *The Guardian*

“Protean and wistful, *Live; live; live* dwells in the malleability of memory, tenderly pressing us to be astonished at the fragile and intricate stories that hold us together. Jonathan Buckley reaches with lyric elegance into the ancient archives of human experience to invite us to contemplate the foundational questions: What is hope? Where do we find harmony? What about one another do we hold sacred? With the help of Lucas Judd, Buckley’s fallible and peculiar oracle, this dreamlike novel moves us to consider the multitude ineffable shapes of love and mercy.” —Anna Badkhen

Jonathan Buckley’s latest novel, *Live; live; live*, is a subtly suspenseful and slow-burning story about the occult as a source of psychological and existential truth. Lucas Judd is a man with a gift: He hears the dead speaking. Joshua lives next door, just a boy when he first meets his mysterious, kind neighbor. But as he grows up, his instructive friendship with Lucas is gradually altered by desire: Joshua’s attraction to, then obsession with Erin, the much younger woman with whom Lucas lives. The nature of her relationship to Lucas is unclear and unclassifiable: Is it erotic, platonic, pedagogical? And is Lucas a sham or a kind of shaman? Is Joshua really a reliable witness? At the heart of this powerful and resonant novel are timely questions about narrative truth and timeless questions about life, death, and belief. There are no certainties in *Live; live; live*, only mutability, permeability, and the beautifully observed cadence of change.

Jonathan Buckley’s previous novel, *The Great Concert of the Night*, was published by New York Review Books in 2020. He was the 2015 winner of the BBC National Short Story Award. He lives in Hove, England.

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New York Review Books • Fiction • Paperback • 272 pages • 5 ¾ x 8 ½
978-1-68137-547-2 • \$15.95 us / \$21.95 CAN / No UK Rights
Available as an eBook: 978-1-68137-548-9

On sale: February 2, 2021



GALLERY OF CLOUDS

RACHEL EISENDRATH

“I’ll be sharing *Gallery of Clouds* with lucky friends starting now and for the rest of my life.” —Alice Quinn

Largely unknown to readers today, Sir Philip Sidney’s sixteenth-century pastoral romance *Arcadia* was long considered one of the finest works of prose fiction in the English language. Shakespeare borrowed an episode from it for *King Lear*; Virginia Woolf saw it as “some luminous globe” wherein “all the seeds of English fiction lie latent.” In *Gallery of Clouds*, the Renaissance scholar Rachel Eisendrath has written an extraordinary homage to *Arcadia* in the form of a book-length essay divided into passing clouds: “The clouds in my *Arcadia*, the one I found and the one I made, hold light and color. They take on the forms of other things: a cat, the sea, my grandmother, the gesture of a teacher I loved, a friend, a girlfriend, a ship at proud sail, my mother.”

Gallery of Clouds opens in New York City with a vision of meeting Virginia Woolf in the afterlife. Eisendrath holds out her manuscript, an infinite moment passes, and Woolf takes it and begins to read. From here, in this act of magical reading, the book scrolls out in a series of reflective pieces connected through an association of metaphors and ideas. A rupture of time in a Pisanello painting links to Montaigne’s practice of revision in his essays; a brief history of prose style segues through the Chicago public library system’s first African-American head branch librarian. Eisendrath’s wondrously woven hybrid work extols the materiality of reading with wild leaps and delight.

Rachel Eisendrath is a critic and scholar specializing in English Renaissance poetry. Her first book, *Poetry in a World of Things: Aesthetics and Empiricism in Renaissance Ekphrasis*, was the co-winner of the Elizabeth Dietz Award for the best publication in early modern English literary studies. She is the Tow Associate Professor of English and chair of the Medieval and Renaissance Studies Program at Barnard College in New York City.

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New York Review Books • Memoir / Literary Criticism • Hardcover • 160 pages • 5 x 7
978-1-68137-543-4 • Illustrated • \$22.95 us / \$29.95 CAN
Available as an eBook: 978-1-68137-544-1

On sale: April 13, 2021



FINDING THE RAGA AN IMPROVISATION ON INDIAN MUSIC

AMIT CHAUDHURI

“Amit Chaudhuri excels in writing about music and its pleasure.” —*The Guardian*

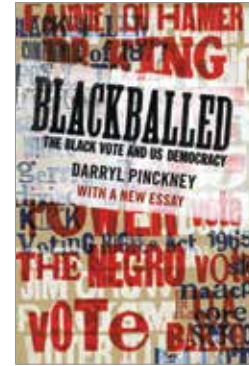
Finding the Raga is more than a book that tries to make sense of Indian classical music and of how Indian music challenges Western notions of what music might be. It is a work of self-inquiry, as might be expected from Amit Chaudhuri, a musician who is also a novelist; a novelist who is also a critic and essayist; a trained and recorded performer in the Indian classical vocal tradition who was also, once, a guitarist and songwriter in the American folk-music style and is now a composer and recorded performer of experimental music. Each one of these undertakings and selves signifies turns at different points in his life, and each turn and change of direction brings a fresh perspective on music, writing, and what it means to take on and do these things. No category—Indian, Western—is a given in this book. Partly a record of one of the most important turns in the author’s life, toward North Indian music, and of its long aftermath, *Finding the Raga* is also part autobiography set in 1970s Bombay, part essay, and part detailed analysis of how we might grasp the conceptual underpinnings as well as the experience of music. It explores the different ways in which music relates to the world—whether it’s through representation or evocation, as in Western music, or through the raga being sung at different times of day and in different seasons, as in Indian music—and also tries to understand what the act of listening involves for individuals and cultures.

Amit Chaudhuri is a novelist, essayist, poet, and musician. A Fellow of the Royal Society of Literature, he lives in Calcutta and the United Kingdom, where he is a professor of contemporary literature at the University of East Anglia. His most recent novel, *Friend of My Youth*, was published by New York Review Books in 2019.

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New York Review Books • Memoir / Music / Philosophy • 264 pages • Paperback • 5 ¾ x 8 ½
978-1-68137-478-9 • \$17.95 us / \$23.95 CAN / No UK Rights
Available as an eBook: 978-1-68137-479-6

On sale: March 30, 2021



BLACKBALLED THE BLACK VOTE AND US DEMOCRACY

With a new essay

DARRYL PINCKNEY

Blackballed is Darryl Pinckney’s meditation on a century and a half of participation by blacks in US electoral politics. In this combination of memoir, historical narrative, and contemporary political and social analysis, he investigates the struggle for black voting rights from Reconstruction through the civil rights movement to Barack Obama’s two presidential campaigns. Drawing on the work of scholars, the memoirs of civil rights workers, and the speeches and writings of black leaders like Martin Luther King Jr. and Stokely Carmichael, Andrew Young and John Lewis, Pinckney traces the disagreements among blacks about the best strategies for achieving equality in American society as well as the ways in which they gradually came to create the Democratic voting bloc that contributed to the election of the first black president.

Interspersed throughout the narrative are Pinckney’s own memories of growing up during the civil rights era and the reactions of his parents to the changes taking place in American society. He concludes with an examination of ongoing efforts by Republicans to suppress the black vote, with particular attention to the Supreme Court’s recent decision striking down part of the Voting Rights Act of 1965.

Also included here is Pinckney’s essay “What Black Means Now,” on the history of the black middle class, stereotypes about blacks and crime, and contemporary debates about “post-blackness,” as well as a new essay, “Buck Moon in Harlem,” which reflects on Juneteenth and the ongoing fight for racial justice, and offers a glimpse of New York City amid the Covid-19 pandemic and the protests following the killing of George Floyd.

A longtime contributor to *The New York Review of Books*, **Darryl Pinckney** is the author of the novels *High Cotton* and *Black Deutschland* and of several works of nonfiction, most recently *Busted in New York and Other Essays*.

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New York Review Books • Politics / Essays • 144 pages • Paperback • 5 ½ x 8 ¼
978-1-68137-559-5 • \$14.95 us / \$19.95 CAN
Available as an eBook: 978-1-68137-560-1

Published October 20, 2020



A FUTURE FOR ISRAEL BEYOND THE TWO-STATE SOLUTION

OMRI BOEHM

A Future for Israel is a wake-up call to liberal Zionists. In the last two decades, Israeli politics has been changing rapidly, but Zionist thinking on the left is lagging dangerously behind. Given the demise of a viable two-state solution, the struggle for a worthwhile political future in Israel depends not on establishing borders but on securing human and citizen rights. Denying this is by now akin to denying global warming, and will lead to a catastrophe. Seventy years after Israel's establishment, Palestinians are again verging on becoming the majority within Israel's borders and Israeli leaders across the political spectrum can be heard speaking of ethnic cleansing. Ignoring reality will invite scenarios worse than apartheid.

A Future for Israel reclaims the vital center from Zionist chauvinism on the right and anti-Zionism on the left by articulating an alternative to two-state politics from within a liberal Zionist perspective. Omri Boehm argues that Israeli patriots must now challenge Zionist taboos as we have come to know them and dare to imagine the country's transformation from a Jewish state into a federal, binational republic.

Omri Boehm is a professor of philosophy at the New School for Social Research. He is the author of *The Binding of Isaac: A Religious Model of Disobedience* and *Kant's Critique of Spinoza*. His writings on Israeli politics and culture have appeared in *Haaretz*, *Die Zeit*, *The New York Times*, and elsewhere.



GOLD

RUMI

A new translation from the Persian and edited by Haleh Liza Gafari

An NYRB Classics Original

The thirteenth-century Persian sage Rumi was chiefly known as a preacher and a man of serious and sober views. But at the age of forty, his encounter with the poet Shams of Tabriz left him utterly transformed. Rumi became a poet himself, a poet in single-minded pursuit of ecstatic illumination and liberation whose work is meant to induce a similar revelation in his audience, bringing its members to a condition of serenity, compassion, and oneness with the divine. His poetry is a masterpiece of world literature to which readers in many languages continue to return for inspiration and succor as well as aesthetic delight. This new translation preserves the radical intelligence and the ecstatic drama of poems that are as full of individual character as they are of visionary wisdom.

Marilyn Hacker, one of America's finest contemporary poets, praises Haleh Liza Gafari's new translations of Rumi as "the work of someone who is at once an acute and enamored reader of the original Farsi text, a dedicated miner of context and backstory, and, best of all, a marvelous poet in English."

Jalal ad-Din Muhammad Rumi (1207–1273) was a thirteenth-century Sufi mystic born in the Balkh, in present-day Afghanistan. Considered the greatest poet of the Persian language, he also occasionally wrote in Turkish, Greek, and Arabic. His major works include the *Masnavi*, a six-volume collection of mystical teachings written in rhyming couplets, and the *Diwan-e Shams-e Tabrizi*, a collection of lyric poetry dedicated to his spiritual mentor. **Haleh Liza Gafari** is a poet, translator, vocalist, and educator. Her poetry has been published by Columbia University Press, Rattapallax Press, Beyond Borders, and *Howl*. In addition to the poems of Rumi, Gafari has translated the work of Hafez and contemporary Iranian poets. She has also released music as Haale and as The Mast. She lives in Brooklyn, New York.

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New York Review Books • Politics • 136 pages • Paperback • 5 ¾ x 8 ½

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On Sale: April 27, 2021

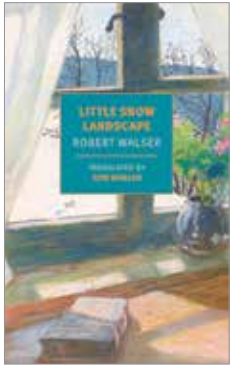
nyrb CLASSICS

NYRB Classics • Poetry • 96 pages • Paperback • 5 x 8

978-1-68137-533-5 • \$14.95 us / \$19.95 CAN

Available as an eBook: 978-1-68137-534-2

On sale: April 13, 2021



LITTLE SNOW LANDSCAPE

ROBERT WALSER

A new translation from the German by
Tom Whalen

An NYRB Classics Original

Little Snow Landscape opens in 1905 with an encomium to Robert Walser's homeland and concludes in 1933 with a meditation on his childhood in Biel, the town of his birth, published in the last of his four years in the cantonal mental hospital in Waldau outside Bern. Between these two poles, the book maps Walser's outer and inner wanderings in various narrative modes. Here you find him writing in the persona of a girl composing an essay on the seasons, of Don Juan at the moment he senses he's outplayed his role, and of Turkey's last sultan shortly after he's deposed. In other stories, a man falls in love with the heroine of the penny dreadful he's reading (and she with him?), and the lady of a house catches her servant spread out on the divan casually reading a classic. Three longer autobiographical stories—"Wenzel," "Würzburg," and "Louise"—brace the whole. In addition to a representative offering of Walser's short prose, of which he was one of literature's most original, multifarious, and lucid practitioners, *Little Snow Landscape* forms a kind of novel, however apparently plotless, from the vast unfinishable one he was constantly writing.

Robert Walser (1878–1956) was born into a German-speaking family in Biel, Switzerland. He left school at fourteen and led a wandering, precarious existence while writing the poems, novels, and vast numbers of "prose pieces" that became his hallmark. In 1933 he was confined to a sanatorium, which marked the end of his writing career. Among Walser's works available in English are *Jakob von Gunten*, *Berlin Stories*, *A Schoolboy's Diary*, and *Girlfriends, Ghosts, and Other Stories* (all available as NYRB Classics). **Tom Whalen** is a novelist, short-story writer, poet, critic, and the co-editor of the Robert Walser issue of the *Review of Contemporary Fiction*. He lives in Mandeville, Louisiana.



LAST TIMES

VICTOR SERGE

Translated from the French by
Ralph Manheim

Edited and with an introduction by
Richard Greeman

An NYRB Classics Original

Last Times, Victor Serge's epic novel of the fall of France, is based—like much of his fiction—on firsthand experience. The author was an eyewitness to the last days of Paris in June 1940 and joined the chaotic mass exodus south to the unoccupied zone on foot with nothing but his manuscripts. He found himself trapped in Marseille under the Vichy government, a persecuted, stateless Russian, and participated in the early French Resistance before escaping on the last ship to the Americas in 1941.

Exiled in Mexico City, Serge poured his recent experience into a fast-moving, gripping novel aimed at an American audience. The book begins in a near-deserted Paris abandoned by the government, the suburbs already noisy with gunfire. Serge's anti-fascist protagonists join the flood of refugees fleeing south on foot, in cars loaded with household goods, on bikes, pushing carts and prams under the strafing Stukas, and finally make their way to wartime Marseille. *Last Times* offers a vivid eyewitness account of the city's criminal underground and no less criminal Vichy authorities, of collaborators and of the growing resistance, of crowds of desperate refugees competing for the last visa and the last berth on the last—hoped-for—ship to the New World.

Victor Serge (1890–1947) was a revolutionary Marxist and a writer of fiction, non-fiction, and poetry. Among his works available in English are the novels *The Case of Comrade Tulayev*, *Unforgiving Years*, *Conquered City*, and *Midnight in the Century*; an autobiography, *Memoirs of a Revolutionary*; and a collection of journal entries, *Notebooks: 1936–1947* (all available as NYRB Classics). **Ralph Manheim** (1907–1992) was the translator of more than one hundred books. After Manheim's death, the PEN Medal for Translation, which he won in 1988, was renamed in his memory. **Richard Greeman** has translated and written the introductions for five of Victor Serge's novels. He splits his time between Montpellier, France, and New York City.

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NYRB Classics • Fiction / Short Stories • 208 pages • Paperback • 5 x 8

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On sale: February 16, 2021

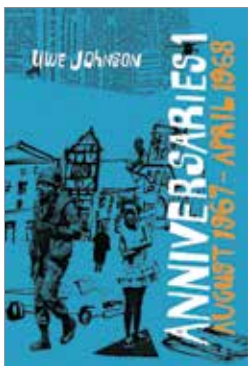
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On sale: April 6, 2021



ANNIVERSARIES, VOLUME 1 FROM A YEAR IN THE LIFE OF GESINE CRESSPAHL, AUGUST 1967–APRIL 1968

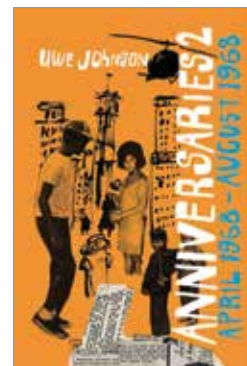
UWE JOHNSON

Translated from the German by
Damion Searls

Published to great acclaim as a two-part boxed set in 2019, *Anniversaries* will now be available as two individual volumes. It is August 1967, and Gesine Cresspahl, born in Germany the year that Hitler came to power, a survivor of war, of Soviet occupation, and of East German Communism, has been living with her ten-year-old daughter, Marie, in New York City for six years. Mother and daughter find themselves caught up in the countless stories of the world around them: stories of work and school and their neighborhood, with its shifting and varied cast of characters, as well as the stories that Gesine reads in *The New York Times* every day—about Che Guevara, racial violence, the war in Vietnam, and the US elections to come. Now, with Marie growing up, Gesine has decided to tell her daughter the story of her own childhood in a small north German town in the 1930s and '40s. Amid memories of Germany's criminal and disastrous past and the daily barrage of news from a world in disarray, Gesine, conscientious, self-scrutinizing, with a sharp sense of humor, struggles to describe what she has learned over the years and what she hopes to pass on to Marie. Marie, articulate, quizzical, with a perspective that is very much her own, has plenty of questions, too.

Uwe Johnson's intimate portrait of a mother and daughter is also a panorama of past and present history and the world at large. Comparable in richness of invention and depth of feeling to Joyce's *Ulysses* and Proust's *In Search of Lost Time*, *Anniversaries* is one of the world's great novels.

Uwe Johnson (1934–1984) grew up in the small town of Anklam, Germany. He lived in New York City from 1966 until 1968 with his wife and daughter. It was during that time that he began work on *Anniversaries*. He died in Sheerness-on-Sea, UK, shortly after *Anniversaries* was published, at age forty-nine.



ANNIVERSARIES, VOLUME 2 FROM A YEAR IN THE LIFE OF GESINE CRESSPAHL, APRIL 1968–AUGUST 1968

UWE JOHNSON

Translated from the German by
Damion Searls

"[*Anniversaries*] requires a hard chair, a fresh pen and your full attention—for attention is its great subject. . . . Searls's superb translation inscribes Johnson's restlessness and probing into word choice and the structures of the sentences themselves, which quiver with the anxiety to get things right, to see the world as it is." —Parul Sehgal, *The New York Times*

Anniversaries, Volume 2 begins on April 20, 1968. Before long Marie will be devastated by the assassination of Robert F. Kennedy, even as the news of the Prague Spring has awakened Gesine's long-dashed hopes that socialism could be a humanism. Meanwhile, her boss at the bank has his own ideas about Czechoslovakia, and Gesine faces the prospect of having to move there for work.

Continuing the story of her past from *Anniversaries, Volume 1*, Gesine describes the Soviet occupation of her hometown, Jerichow, where her father was installed as mayor and ended up in a brutal prison camp. Gesine herself charts a rebellious course through school, ever more bitterly conscious of the moral ugliness of life behind the Iron Curtain. As the year of the novel comes to its end, past and present converge and the novel circles back to its beginnings: Gesine tells Marie about her father, Jakob, dead before she was born, about leaving East Germany, and, as history threatens to take them away from New York, about the beginning of their life together in the city that they have both come to love.

Damion Searls is the author of *The Philosophy of Translation*. He has translated some forty books, including, for NYRB Classics, works by Patrick Modiano, Alfred Döblin, Nescio, and Robert Walser.

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NYRB Classics • Fiction • Paperback • 912 pages • 5 ¾ x 8 ½

978-1-68137-555-7 • \$27.95 us / \$36.95 CAN

Available as an eBook: 978-1-68137-556-4

On sale: June 8, 2021

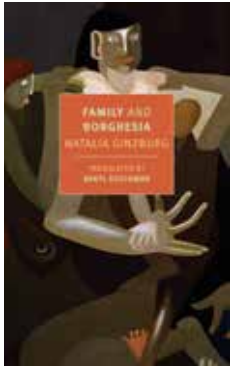
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978-1-68137-557-1 • \$24.95 us / \$33.95 CAN

Available as an eBook: 978-1-68137-558-8

On sale: June 8, 2021



FAMILY AND BORGHESIA

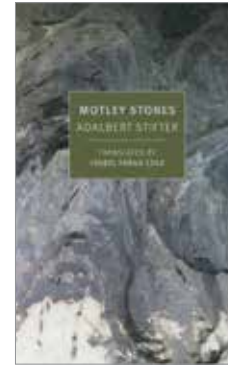
NATALIA GINZBURG

Translated from the Italian by
Beryl Stockman

Carmine, an architect, and Ida, a translator, lived together long ago and even had a child, but the child died, and their relationship fell apart, and Carmine married Ninetta, and their child is Dodo, who Carmine feels is a little dull, and these days Carmine is still spending every evening with Ida, but Ninetta has nothing to say about that. *Family*, the first of these two novellas from the 1970s, is an examination, at first comic, then progressively dark, about how time passes and life goes on and people circle around the opportunities they had missed, missing more as they do, until finally time is up.

Borghesia, about a widow who keeps acquiring and losing the Siamese cats she hopes will keep her company in her loneliness, explores similar ground, along with the confusions of feeling and domestic life that came with the loosening social strictures of the 1970s. “She remembered saying that there were three things in life you should always refuse,” thinks one of Natalia Ginzburg’s characters, beginning to age out of youth: “Hypocrisy, resignation, and unhappiness. But it was impossible to shield yourself from those three things. Life was full of them and there was no holding them back.”

Natalia Ginzburg (1916–1991) was an activist and the author of several novels, short stories, essays, and plays, many of which have been translated into English. In 2017 NYRB Classics published a new translation of her novel *Family Lexicon* and in the fall of 2020 the press published *Valentino and Sagittarius*, two novellas. **Beryl Stockman** is a translator, poet, and professional psychic and tarot reader. She lives in London.



MOTLEY STONES

ADALBERT STIFTER

A new translation from the German by
Isabel Fargo Cole

An NYRB Classics Original

For Kafka he was “my fat brother”; Thomas Mann called him “one of the most peculiar, enigmatic, secretly audacious and strangely gripping storytellers in world literature.” Often misunderstood as an idyllic “poet of beetles and buttercups,” the nineteenth-century Austrian writer Adalbert Stifter has been rediscovered in recent years as a radical experimenter with narrative and a forerunner of the darker currents of nature writing.

One of his best-known and most accessible works, the novella cycle *Motley Stones* now appears in its first complete English translation, a rendition that respects the bracing strangeness of the original. In six thematically linked novellas, including the beloved classic “Rock Crystal,” human dramas play out amid the natural cycles of the Alps or the urban rhythms of Vienna—environments so keenly observed that they emerge as the tales’ most indomitable protagonists. Stifter’s human characters are equally haunting—children braving perils, eccentrics and loners harboring enigmatic torments. “We seek to glimpse the gentle law that guides the human race,” Stifter famously wrote. What he glimpsed, more often than not, was the abyss that lies behind the idyll. The tension between his humane sensitivity and his dark visions is what lends his writing its heartbreaking power.

Adalbert Stifter (1805–1868) was born in the rural Bohemian market town of Oberplan, then part of the Austrian Empire but today in the Czech Republic. He published his first story in 1840, the success of which started him on a career as a writer and newspaper editor. His works include numerous stories and novellas, as well as *Witiko*, a historical novel, and *Indian Summer*, considered one of the finest examples of the German bildungsroman. **Isabel Fargo Cole** is a writer and a translator of such authors as Annemarie Schwarzenbach, Franz Fühmann, Wolfgang Hilbig, and Klaus Hoffer. She lives in Berlin, Germany.

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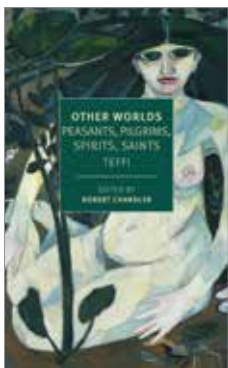
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OTHER WORLDS PEASANTS, PILGRIMS, SPIRITS, SAINTS

TEFFI

Edited and with an introduction by Robert Chandler

A new translation from the Russian by Robert Chandler and Elizabeth Chandler, and others

An NYRB Classics Original

Though best known for her comic and satirical sketches of pre-Revolutionary Russia, Teffi was a writer of great range and human sympathy. At times she had to warn her readers that “those seeking laughter should not turn on me and tear me to pieces if, instead, they find tears—the pearls of my soul.” The stories on otherworldly themes in this collection are some of Teffi’s finest and most profound, displaying her acute psychological sensitivity beneath her characteristic wit and surface brilliance.

Spanning nearly forty years, from stories Teffi wrote in Moscow to those from her perspective as an émigré in Paris, *Other Worlds* gathers those stories that share the theme of religious experience, both Russian Orthodox Christianity and Russian folk belief, with its often poetic understanding of spiritual matters. In the early story “A Quiet Backwater,” a laundress gives a long disquisition on the name days of the different birds, insects, and animals, as well as the Feast of the Holy Spirit, a day on which “no one dares to trouble the earth.” The story “Wild Evening” is about the fear of the unknown; “The Kind That Walk,” a penetrating study of anti-Semitism, and of xenophobia more generally; and “Baba-Yaga,” about the archetypal Russian witch and her longing for wildness and freedom. Teffi traces the persistent influence of the ancient Slavic gods in legends, superstitions, and customs, and the deep connection of the supernatural to everyday life in the Russian provinces. In “Volya,” the autobiographical final story, the power and pain of Baba Yaga is Teffi’s own.

Teffi (1872–1952) was a popular writer in pre-Revolutionary Russia, a favorite of Tsar Nicholas II and Lenin alike. She was born to a prominent St. Petersburg family and emigrated from Bolshevik Russia in 1919. Eventually settling in Paris, she became an important figure in the émigré literary scene and lived there until her death. NYRB Classics publishes her memoir, *Memories: From Moscow to the Black Sea*, and the collection of stories *Tolstoy, Rasputin, Others, and Me*. **Robert Chandler** and **Elizabeth Chandler** have translated many NYRB Classics.



GOOD BEHAVIOUR

MOLLY KEANE

Introduction by Amy Gentry

“I really wish I had written this book. It’s a tragi-comedy set in Ireland after the First World War. A real work of craftsmanship, where the heroine is also the narrator, yet has no idea what is going on. You read it with mounting horror and hilarity as you begin to grasp her delusion.” —Hilary Mantel

“As sharp as a blade . . . Molly Keane is a mistress of wicked comedy.” —*Vogue*

Behind the gates of Temple Alice the aristocratic Anglo-Irish St. Charles family sinks into a decaying grace. To Aroon St. Charles, the large and unlovely daughter of the house, the fierce forces of sex, money, jealousy, and love seem locked out by the ritual patterns of good behavior. But crumbling codes of conduct cannot hope to save the members of the family from their own unruly and inadmissible desires.

Molly Keane (1904–1996) was a novelist and playwright born in Kildare, Ireland, to a wealthy hunting family. As a teenager, she started writing in secret, composing fiction that satirized the idiosyncrasies of the Anglo-Irish aristocracy. She published eleven novels under the pseudonym M. J. Farrell, first publishing under her own name in 1981, at the age of seventy-seven, with *Good Behaviour*. **Amy Gentry** is the author of *Good as Gone*, a *New York Times* Notable Book, and *Last Woman Standing*. She is also a nonfiction writer whose work has appeared in numerous outlets, including the *Chicago Tribune*, *Salon*, and *The Paris Review*. She lives in Austin, Texas.

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THE DEAD GIRLS' CLASS TRIP SELECTED STORIES

ANNA SEGHERS

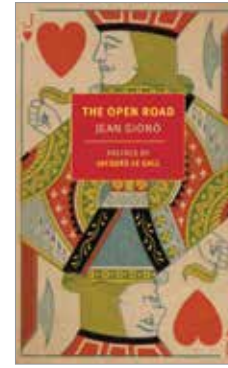
A new translation from the German and edited by Margot Bettauer Dembo

An NYRB Classics Original

Best known for her anti-fascist novels such as *The Seventh Cross* and the existential thriller *Transit*, Anna Seghers was also a gifted storyteller. The short stories she wrote throughout her life portray her social and mythic vision, and constitute an important and fascinating element of her work.

This selection of Seghers's best stories, written between 1925 and 1965, reflects the range of her creativity over the years and includes her most famous stories, such as the autobiographical "The Dead Girls' Class Trip," as well as those translated into English for the first time, like "Jans Must Die." Here are psychologically penetrating stories about young men corrupted by desperation and women bound by circumstance, as well as enigmatic tales of bewilderment and enchantment, stories based on myths and legends like "The Best Tales of Woynok the Thief," "The Legends of Artemis," and "The Three Trees." Seghers used the German language in especially unconventional and challenging ways in her stories, and Margot Bettauer Dembo's sensitive and skilled translation preserves this distinction.

Anna Seghers (1900–1983) was born in Mainz, Germany, into an upper-middle-class Jewish family. She published her first story in 1924 and received the Kleist Prize for her first novel in 1929. After World War II she moved to East Berlin, where she became an emblematic figure of East German letters, actively championing the work of younger writers from her position as the president of the Writers Union and publishing at a steady pace. Her novels *Transit* and *The Seventh Cross* are also available from NYRB Classics. **Margot Bettauer Dembo** (1928–2019) translated many authors. She was awarded the Goethe-Institut/Berlin Translation Prize in 1994 and the Helen and Kurt Wolff Translator's Prize in 2003. For NYRB Classics she translated *Transit* and *The Seventh Cross* by Seghers and *Grand Hotel* by Vicki Baum.



THE OPEN ROAD

JEAN GIONO

A new translation from the French by Paul Eprile

Preface by Jacque Le Gall

An NYRB Classics Original

The south of France, 1950: A solitary vagabond walks through the villages, towns, valleys, and foothills of the region between northern Provence and the Alps. He picks up work along the way and spends the winter as the custodian of a walnut-oil mill. He also picks up a problematic companion: a cardsharp and con man, whom he calls "the Artist." The action moves from place to place, and episode to episode, in truly picaresque fashion. Everything is told in the first person, present tense, by the vagabond narrator, who goes unnamed. He himself is a curious combination of qualities—poetic, resentful, cynical, compassionate, flirtatious, and self-absorbed.

While *The Open Road* can be read as loosely strung entertainment, interspersed with caustic reflections, it can also be interpreted as a projection of the relationship of author, art, and audience. But it is ultimately an exploration of the tensions and boundaries between affection and commitment, and of the competing needs for solitude, independence, and human bonds. As always in Jean Giono, the language is rich in natural imagery and as ruggedly idiomatic as it is lyrical.

Jean Giono (1895–1970) was born and lived most of his life in the town of Manosque, Alpes-de-Haute-Provence. He was elected to the Académie Goncourt in 1954. Three of his novels, *Hill*, *Melville*, and *A King Alone*, are available from NYRB Classics. **Paul Eprile** is a publisher, poet, and translator. He was a co-winner of the 2018 Annual Translation Prize of the French-American Foundation for his translation of Jean Giono's *Melville*. He lives on the Niagara Escarpment in Ontario, Canada. **Jacques Le Gall** is Professor of Literature at the University of Pau and one of France's foremost interpreters of Jean Giono's works. He contributed extensively to the monumental *Dictionnaire Giono*.

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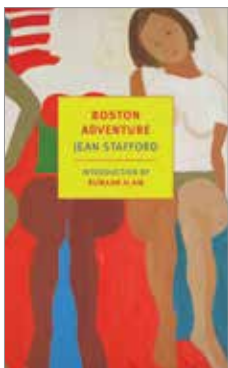
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On sale: May 25, 2021



BOSTON ADVENTURE

JEAN STAFFORD

Introduction by Rumaan Alam

“*Boston Adventure*, Stafford’s debut, is like Charlotte Brontë’s *Villette*, a raw depiction of female isolation.” —Maureen Corrigan, *Fresh Air*

“Sentence for sentence, *Boston Adventure* is as beautifully composed as any American novel I have ever read.” —Scott Bradfield, *Los Angeles Times*

Boston Adventure is the haunting story of a girl in flight from her impoverished childhood. Sonia Marburg—growing up in a village outside Boston, deserted by her father, and burdened with an insane mother—dreams that life can hold nothing better than the imagined splendor of Beacon Hill. When she becomes the protégée of a wealthy Bostonian, her dream is achieved, and with it comes the revelation of an empty, decadent society.

Jean Stafford (1915–1979) was a novelist and short-story writer. She published the novels *Boston Adventure*, *The Mountain Lion*, and *The Catherine Wheel*; more than forty short stories; and *A Mother in History*, a journalistic portrait of Marguerite Oswald, the mother of Lee Harvey Oswald. Her *Collected Stories* won the Pulitzer Prize for Fiction in 1970. **Rumaan Alam** is the author of the novels *Rich and Pretty*, *That Kind of Mother*, and *Leave the World Behind*. His writing has appeared in *The New York Times*, *The New Republic*, *The New York Review of Books*, *Bookforum*, and elsewhere. He studied at Oberlin College and lives in New York.



THE N’GUSTRO AFFAIR

JEAN-PATRICK MANCHETTE

A new translation from the French by
Donald Nicholson-Smith

An NYRB Classics Original

Mean, arrogant, naïve, sadistic on occasion, the young Henri Butron records his life story on tape just before death catches up with him. A death passed off as a suicide by his killers, French secret service agents who need to hush up their role—and Butron’s—in the kidnapping, torture, and murder of a leading opposition leader from a third-world African nation in the throes of a postcolonial civil war.

The N’Gustro Affair is a thinly veiled retelling of the 1965 abduction and killing of Mehdi Ben Barka, a radical opponent of King Hassan II of Morocco. But this is merely the backdrop to Jean-Patrick Manchette’s first-person portrait (with shades of Jim Thompson’s *The Killer Inside Me*) of a man who lacks the insight to see himself for what he is: a wannabe nihilist too weak to be even a full-bore fascist.

Jean-Patrick Manchette (1942–1995) was a genre-redefining French crime novelist, screenwriter, critic, and translator. In 1971 he published his first novel, a collaboration with Jean-Pierre Bastid, and went on to produce ten subsequent works over the course of the next two decades, establishing a new genre of French novel, the *néo-polar* (distinguished from the traditional detective novel, or *polar*, by its political engagement and social radicalism). Manchette’s *Fatale*, *The Mad and the Bad*, *Ivory Pearl*, *Nada*, and *No Room at the Morgue* are also available from NYRB Classics. **Donald Nicholson-Smith** was born in Manchester, England, and is a longtime resident of New York City. For NYRB Classics, he has translated Manchette’s *Fatale*, *The Mad and the Bad*, *Ivory Pearl*, and *Nada* as well as Jean-Paul Clébert’s *Paris Vagabond* and Frédéric Pajak’s *Uncertain Manifesto*; and for NYR Comics *The Green Hand* and *Dead Season* by Nicole Claveloux and *Yellow Negroes and Other Imaginary Creatures* by Yvan Alagbé.

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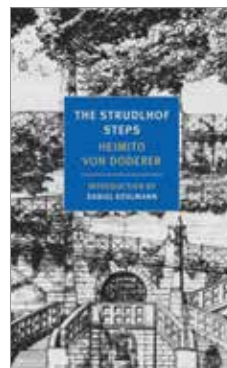
STORM

GEORGE R. STEWART

“The storm itself . . . becomes absorbing as few human characters, in fiction, ever are. It is a splendid job of research and design.” —*Time*

With *Storm*, first published in 1941, George R. Stewart invented a new genre of fiction, what we might today call the eco-novel. California has been plunged in drought throughout the summer and fall, when, just after the new year, half a world away, a ship on the Pacific reports an unusual barometric reading. In San Francisco, a junior meteorologist in the weather bureau takes note of the anomaly and plots “an incipient little whorl” on the weather map, a developing storm, he suspects, that he privately dubs Maria. Stewart’s novel tracks Maria’s eastward progress to and beyond the shores of the United States through the eyes of meteorologists, linemen, snowplow operators, a general, a couple of decamping lovebirds, and an unlucky owl, and the storm, as it ebbs and falls, will bring long-needed rain, flooding roads, deep snows, accidents, and death. *Storm* itself combines brilliant narrative invention and widespread erudition to offer an epic account of humanity’s relationship to, and dependence on, the natural world.

George R. Stewart (1895–1980) was born in Pennsylvania and educated at Princeton. He received his PhD in English literature from Columbia in 1922 and joined the English faculty at the University of California, Berkeley, in 1924. He was a sociologist, toponymist, and founding member of the American Name Society, and the author of more than twenty books, including *Names on the Land*, available from NYRB Classics.



THE STRUDLHOF STEPS THE DEPTH OF THE YEARS

HEIMITO VON DODERER

Introduction by Daniel Kehlmann

A new translation from the German by
Vincent Kling

An NYRB Classics Original

The Strudlhof Steps is an unsurpassed portrait of Vienna in the twentieth century, a novel crowded with characters who range from an elegant, alcoholic Prussian aristocrat, to an innocent ingénue, to “respectable” shopkeepers and tireless sexual adventurers, bohemians, grifters, and honest working-class folk. The greatest character in the book, however, is the city of Vienna, its streets and surrounding hills and woods depicted by Heimito von Doderer with all the vividness of Joyce’s Dublin or Döblin’s Berlin. The novel interweaves two time periods, 1908 to 1911 and 1923 to 1925, and finds its central focus and governing metaphor in the monumental outdoor double staircase that gives the book its title. Here people of the city, with their complicated pasts and ever-changing present concerns, continually intersect and then proceed on their separate ways.

The Strudlhof Steps is a masterpiece of modern Austrian literature that is at once an absorbing (and highly popular) soap opera, full of suspense and surprise, and an experimental tour de force. Vincent Kling’s translation is the first into English.

Heimito von Doderer (1896–1966), who was born in Vienna, Austria, received the Grand Austrian State Prize for Literature and was nominated for the Nobel Prize in Literature five times. He served in the Austro-Hungarian Army during World War I and began to write during the years he spent as a prisoner of war in Siberia, eventually fleeing and returning to Vienna by foot. His novels *The Strudlhof Steps* and *The Demons* brought him international recognition. **Daniel Kehlmann** is a novelist, playwright, and screenwriter. His most recent novel, *Tyll*, was shortlisted for the 2020 International Booker Prize. He lives in New York, NY. **Vincent Kling** is a translator and scholar of German literature who teaches at La Salle University in Philadelphia, Pennsylvania. He has translated fiction, poetry, and criticism by Heimito von Doderer, Heimrad Bäcker, Andreas Pittler, Gert Jonke, Gerhard Fritsch, Hugo von Hofmannsthal, and Aglaja Veteranyi. He was awarded the Schlegel-Tieck Prize in 2013 for his translation of Veteranyi’s *Why the Child Is Cooking in the Polenta*.

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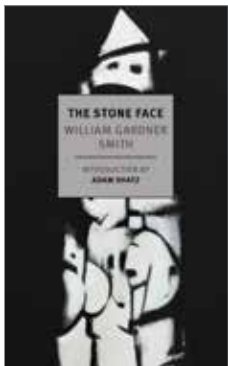
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THE STONE FACE

WILLIAM GARDNER SMITH

Introduction by Adam Shatz

First published in 1963, *The Stone Face* tells the tale of a young African-American man who takes refuge from American racism in France, only to find himself complicit in a racist order of another sort. Simeon Brown, a journalist who, as a teenager, lost an eye in a racist attack, lives in his native Philadelphia in a state of agonizing tension, and after a violent encounter with some white sailors on shore leave, he decides to pack up and leave for Paris, known as a safe haven for black artists and intellectuals. At first, the City of Light seems close to idyllic to Simeon: He can do what he wishes and go where he pleases without fear. On the streets he meets Babe, a long-standing black American émigré, who introduces him to a whole cadre of interesting friends—among them the Chester Himes stand-in James Benson, a famous black novelist now retired, and Maria, a mysterious Polish actress and concentration camp survivor who is awaiting surgery to keep from going blind. But soon Simeon discovers that Paris is not the racial wonderland he took it to be—not when Algerians are being raided, beaten in the streets, sent to detention centers, and eventually killed en masse in the 1961 Paris massacre—and his friendship with Hossein, an Algerian radical, will lead him to realize that he can no longer remain a passive spectator to French injustice and that he must decide where his loyalties truly lie.

William Gardner Smith (1927–1974) was a journalist, novelist, and editor. His first novel, *Last of the Conquerors*, was published in 1948, followed by *Anger at Innocence*, *South Street*, *The Stone Face*, and *Return to Black America*. **Adam Shatz** is a contributing editor at the *London Review of Books* and a contributing writer to *The New York Times Magazine*, *The New York Review of Books*, and *The New Yorker*, among other publications. He lives in Brooklyn, New York.



REFLECTIONS OF A NONPOLITICAL MAN

THOMAS MANN

Translated from the German by
Walter D. Morris

Introduction by Mark Lilla

When the Great War broke out in August 1914, Thomas Mann, like so many people on both sides of the conflict, was exhilarated. Finally, the era of decadence that he had anatomized in *Death in Venice* had come to an end; finally, there was a cause worth fighting and even dying for, or, at least when it came to Mann himself, writing about. Mann dropped the short story he was working on in order to compose a full-throated paean to the German cause. Soon after, his elder brother and lifelong rival, the novelist Heinrich Mann, responded with a no less withering denunciation. Thomas took it as an almost unforgivable stab in the back.

The bitter dispute between the brothers would swell into the strange, tortured literary monument that is *Reflections of a Nonpolitical Man*, a book that is as blind as it is troubled and full of curious insight. Mann worked on it and added to it throughout the war years, publishing it only when German defeat was inevitable, and these reflections are in a sense a first draft for his later explorations of German destiny in *The Magic Mountain* and *Doktor Faustus*. His effort to hold on to a notion of common good that lies beyond politics in the face of growing and inconceivable political disaster is all the more thought-provoking for being fatally flawed.

Thomas Mann (1875–1955) was a novelist, critic, and essayist who received the 1929 Nobel Prize in Literature. Born in Germany, he fled to Switzerland and then to California after Hitler's rise to power in 1933, returning to Switzerland in 1952. His most influential works include *Death in Venice* and *The Magic Mountain*. **Walter D. Morris** (1929–2001) was a translator and professor of German literature at Iowa State University. **Mark Lilla** is a historian and professor of humanities at Columbia University. New York Review Books has published his *The Shipwrecked Mind: On Political Reaction* and *The Reckless Mind: Intellectuals in Politics*. He lives in New York City.

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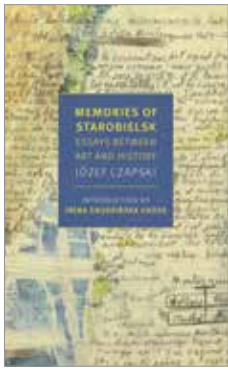
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On sale: May 18, 2021



MEMORIES OF STAROBIELSK ESSAYS BETWEEN ART AND HISTORY

JÓZEF CZAPSKI

A new translation from the Polish by
Alissa Valles

Introduction by Irena Grudzińska Gross

An NYRB Classics Original

Interned with thousands of Polish army officers and a handful of civilians in the Soviet prisoner-of-war camp at Starobielsk in September 1939, the artist Józef Czapski was one of a very small number to survive the massacre carried out in the forest of Katyn in April 1940. In prose written while the war still raged, Czapski portrays these doomed men, some with the detail of a finished portrait and others in vivid sketches imbued with a rare combination of intimacy and respect, registering their fierce striving to remain fully engaged in humane pursuits under hopeless circumstances. This memoir is complemented by essays on art, history, and literature that show Czapski's lifelong attachment to the Russian culture that educated him, in all its contradictory manifestations, from the poet Aleksandr Blok's fascinated response to revolution to the lonely struggle of the painter Chaim Soutine. They include a wartime sequence of short essays on painting written on a train when Czapski was traveling from Moscow to the Second Polish Army's strategic base in Central Asia, which are among his most lyrical and insightful reflections on art.

Józef Czapski (1896–1993) was a writer and artist, as well as an officer in the Polish army. NYRB Classics publishes his work of reportage about the Katyn Massacre, *Inhuman Land*, and a collection of his lectures on Proust during his time as a prisoner of war in a Soviet prison camp, *Lost Time*. New York Review Books also publishes Eric Karpeles's biography of Czapski, *Almost Nothing*. **Alissa Valles** is the author of the poetry collection *Hospitium*. Her translations include Zbigniew Herbert's *Collected Poems* and *Collected Prose* and Ryszard Krynicki's *Our Life Grows* (NYRB Poets). She lives in Cambridge, Massachusetts. **Irena Grudzińska Gross's** books include *Czesław Miłosz and Joseph Brodsky: Fellowship of Poets* and *The Scar of Revolution: Tocqueville, Custine, and the Romantic Imagination*. She lives in Brooklyn, New York.



JIMBO ADVENTURES IN PARADISE

GARY PANTER

Foreword by Ed Ruscha

Afterword by Nicole Rudick

"Is *Jimbo: Adventures in Paradise* another mind-blowing, oversized masterpiece from the legendary ink-spattered Gary Panter? I say yes. And I also say: Collect Them All!" —Matt Groening

Gary Panter is one of America's great creative forces: the illustrator for the trailblazing punk magazine *Slash*, set designer for the legendary TV show *Pee-wee's Playhouse*, and one of the wildest, most innovative comics artists of all time. *Jimbo: Adventures in Paradise* is a leap into the uproarious life of Panter's ever-cheerful punk everyman, Jimbo, and a perfect introduction to Panter's ever-shifting style. Amid a jumbled cityscape of rundown New York City streets and futuristic Los Angeles freeways, Jimbo crowd-surfs at a riot, makes amends with Ernie Bushmiller's Nancy, and rescues his pal Smoggo's sister from giant cockroaches, all while the world teeters between extravagance and apocalypse.

Veering from the crude to the elegant, the wise to the funny, *Jimbo: Adventures in Paradise* proves Panter is a master of cartooning, and still way ahead of the rest of us.

Gary Panter is a highly influential comics artist, painter, illustrator, and designer. He helped shape the visual identity of the 1970s punk scene in Los Angeles and was a key contributor to *Raw* magazine in the 1980s. A three-time Emmy winner for his set designs for *Pee-wee's Playhouse*, he received the Chrysler Award for Design Excellence in 2000 and a Pollock-Krasner Foundation grant in 2014. **Ed Ruscha** is one of the most influential American artists of the postwar era. Renowned for his experimentations with text and image and the repurposing of graphic design elements in his art, he lives and works in Los Angeles, CA. **Nicole Rudick** is a critic and an editor. She has written widely on art, literature, and comics for the *New York Review of Books*, the *New York Times*, *The New Yorker*, *Artforum*, the Poetry Foundation, and elsewhere. She was managing editor of *The Paris Review* for nearly a decade and edited two issues of the magazine.

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On sale: March 9, 2021



NYR Comics • Comics • Paperback • 104 pages • 9 x 12

978-1-68137-526-7 • \$29.95 us / \$39.95 CAN

On sale: March 30, 2021



Charles Johnson

IT'S LIFE AS I SEE IT: BLACK CARTOONISTS IN CHICAGO, 1940–1980

Edited by Dan Nadel

Introduction by Charles Johnson

Between the 1940s and 1980s, Chicago's Black press—from *The Chicago Defender* to the *Negro Digest* to self-published pamphlets—was home to some of the best cartoonists in America. Kept out of the pages of white-owned newspapers, Black cartoonists found space to address the joys, the horrors, and the everyday realities of Black life in America. From Jay Jackson's anti-racist time travel adventure serial *Bungleton Green*, to Morrie Turner's radical mixed-race strip *Dinky Fellas*, to National Book Award-winning novelist Charles Johnson's blistering and deeply funny gag cartoons, this is work that has for far too long been excluded and overlooked. Also featuring the work of Tom Floyd, Seitu Hayden, Jackie Ormes, and Grass Green, this anthology accompanies the Museum of Contemporary Art Chicago's exhibition *Chicago Comics: 1960 to Now* selected and edited by Dan Nadel, and is an essential addition to the history of American comics.

Dan Nadel is Curator at Large of the Jan Shrem and Maria Manetti Shrem Museum of Art, UC Davis. He is the author and editor of several books, including *Peter Saul: Professional Artist Correspondence, 1945–1976*; *Return to Romance: The Strange Love Stories of Ogden Whitney* (with Frank Santoro); *The Collected Hairy Who Publications*; *Art Out of Time: Unknown Comic Visionaries, 1900–1969*; *Gary Panter*; *Art in Time: Unknown Comic Book Adventures, 1940–1980*; and *Dorothy and Otis: Designing the American Dream*. Nadel was the co-editor of *The Comics Journal* from 2011 through 2017, and has published essays and criticism in *Art in America*, *The New York Review of Books*, and *Artforum*. He lives in Brooklyn, New York.

Charles Johnson is a novelist, essayist, literary scholar, philosopher, cartoonist, screenwriter, and professor emeritus at the University of Washington in Seattle. A MacArthur fellow, he won the National Book Award for his novel *Middle Passage* in 1990.



Turtel Onli



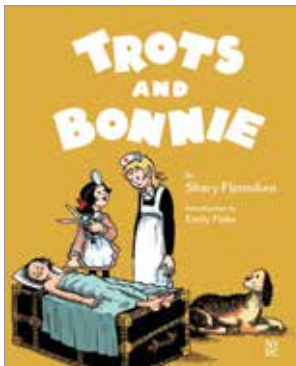
Jackie Ormes



Charles Johnson



NYR Comics • Comics • Paperback • 144 pages • 7½ x 10
978-1-68137-561-8 • \$24.95 us / \$33.95 CAN
On sale: June 1, 2021



TROTS AND BONNIE

SHARY FLENNIKEN

Introduction by Emily Flake

Designed and edited by
Norman Hathaway

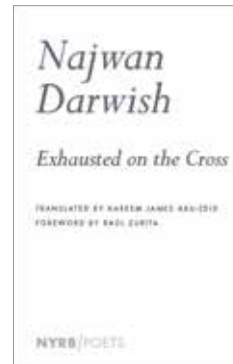
“*Trots and Bonnie* is hilarious, poignant, raunchy, gorgeously drawn, and more relevant than ever. Shary Flenniken is an absolute genius.” —Roz Chast

In the 1970s and 1980s, *National Lampoon* was home not only to some of the funniest humor writing in America but also to many of its best cartoons. One of the greatest was *Trots and Bonnie* by Shary Flenniken, a comic strip that followed the adventures and mishaps of the guileless teenager Bonnie and her wisecracking dog, Trots.

Bonnie stumbles through the mysteries of adulthood, as Flenniken—one of the few female contributors to *National Lampoon*—dissects the harsh realities of American life. Dating, sex, politics, and violence are all confronted with fearlessness and outrageous humor, rendered in Flenniken’s timeless, gorgeous artwork. After all these years, they have lost none of their power to shock and amuse.

This collection, handpicked by Flenniken and with an introduction by the *New Yorker* cartoonist Emily Flake, is the first book of *Trots and Bonnie* ever published, a long-overdue introduction to some of the most stunning and provocative comics of the twentieth century.

Shary Flenniken is a cartoonist who has contributed to magazines such as *Mad*, *Premiere*, *Details*, and *National Lampoon*. She served as an editor for *National Lampoon* from 1979 to 1981. She was an early pioneer in the underground comix movement and one of its few female voices, incorporating elements of feminism and gender politics in her work. She lives in Seattle. **Emily Flake** is a cartoonist for *The New Yorker*. She is the author of *Mama Tried*, *These Things Ain’t Gonna Smoke Themselves*, and, most recently, *That Was Awkward: The Art and Etiquette of the Awkward Hug*. She lives in Brooklyn, New York. **Norman Hathaway** is an art director and design historian. He is the author of *Overspray: Riding High with the Kings of California Airbrush Art*, and, with Dan Nadel, of the books *Dorothy and Otis: Designing the American Dream* and *Electrical Banana: Masters of Psychedelic Art*. He lives in Brooklyn, New York.



EXHAUSTED ON THE CROSS

NAJWAN DARWISH

Translated from the Arabic by
Kareem James Abu-Zeid

Foreword by Raúl Zurita

“We drag histories behind us,” Palestinian poet Najwan Darwish writes in *Exhausted on the Cross*, “here / where there’s neither land / nor sky.” Darwish’s second major book in Kareem James Abu-Zeid’s brilliant translation follows the critically acclaimed *Nothing More to Lose*. In pared-down lyrical lines, Darwish writes of what Chilean poet Raúl Zurita in his foreword describes as “something immemorial, almost unspeakable”—a poetry driven by a “moral imperative” to be at once “a colossal record of violence and, at the same time, the no-less- colossal record of compassion.” Anchored between Haifa and Jerusalem, these poems cross histories, cultures, and geographies, taking us from the grime of modern-day Shatila and the opulence of medieval Baghdad to the gardens of Samarkand and the open-air prison of present-day Gaza. We join the Persian poet Hafez in the conquered city of Shiraz and converse with the Prophet Mohammad in Medina. Poem after liminal poem evokes the humor in the face of despair, the hope in the face of nightmare.

Najwan Darwish, one of the foremost Arabic-language poets of his generation, was born in Jerusalem in 1978, exactly thirty years after his family was exiled from their home in the western part of the city. Since the publication of his first collection in 2000, his poetry has been acclaimed across the Arab world and translated into fifteen languages. In 2009 he was on the Hay Festival Beirut’s list of the “best 39 Arab authors under the age of 39.” **Kareem James Abu-Zeid** is a translator, editor, writer, teacher, and scholar who works across multiple languages. He has received numerous awards, fellowships, honors, and residencies for his work as a translator and a scholar, including the 2017 Translation Prize from the PEN Center USA and a 2018 National Endowment for the Arts translation grant. Abu-Zeid is also the author of the forthcoming book *The Poetics of Adonis and Yves Bonnefoy: Poetry as Spiritual Practice*. He lives between southern India and Santa Fe, New Mexico. **Raúl Zurita** is a poet, artist, and activist. His poetry collection, *INRI*, is available in the NYRB Poets series.



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PERE GIMFERRER

Translated from the Spanish and the Catalan
by Adrian Nathan West

“Gimferrer lives in and for poetry. . . . His virtuosity shows he is capable of self-renewal and change without repudiating himself. Few authors are capable of such breadth and depth.” —Juan Goytisolo

Pere Gimferrer’s writing spans more than fifty years in four languages, and is an attempt to restore and expand upon avant-garde tendencies in poetry that were largely abandoned in Spain after the Spanish Civil War. Of his second book, *The Sea Aflame*, Octavio Paz wrote: “Our language will be, already is, larger by one poet.” In 1970, with *Mirrors*, Gimferrer began writing in Catalan, his mother tongue. Since then, he has won major prizes in Catalan and Spanish, with a body of work that includes writings on film and art history as well as translations of Beckett, Stendhal, and Mercè Rodoreda. The present volume, the first to draw on all phases of Gimferrer’s career—from *Message from the Tetrarch*, published when he was eighteen, to selections from his recent verses in Italian—is an ideal introduction to a man who, in the words of Roberto Bolaño, “is a great poet and also knows everything.”

Pere Gimferrer is a poet, translator, and novelist born in Barcelona, Spain. A two-time winner of Spain’s National Poetry Prize, he has written more than thirty volumes of poetry, essays, fiction, and criticism in both Spanish and Catalan. He is also a winner of the National Prize for Spanish Literature and the International Octavio Paz Prize for Poetry and Criticism. **Adrian Nathan West** is a novelist, essayist, and translator. He has translated books from German, Catalan, and Spanish and is a contributing editor at the online translation journal *Asymptote*. He lives in Spain.

NYRB/POETS

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On sale: March 30, 2021



ALICE PAALLEN RAHON

Translated from the French by
Mary Ann Caws

Alice Paalen Rahon was a shapeshifter, a surrealist poet turned painter who was born French and died a naturalized citizen of Mexico. Along with her first husband, the artist Wolfgang Paalen, her circle included Frida Kahlo and Diego Rivera, Joan Miró, Paul Éluard, Man Ray, and Anaïs Nin. Bicultural, bisexual, and fiercely independent, her romantic life included affairs with Pablo Picasso and the poet Valentine Penrose. This new collection of Rahon’s poems, included both in the original French and in translation by Mary Ann Caws, celebrates the visionary work of a woman who defied easy definition. Her spellbinding poems, inspired by prehistoric art, lost love, and her travels around the globe, weave together dream, fantasy, and madness. Gathered together in one volume for the first time in any language, this book contains all of the poetry Rahon published in her lifetime as well as unpublished work from her archives.

Alice Paalen Rahon (1904–1987), born Alice Marie Yvonne Phillipot, was a surrealist painter and poet. Raised in Paris, she became involved in the city’s surrealist subculture in the 1920s and married the Austrian surrealist painter Wolfgang Paalen in 1931. She and Wolfgang traveled to North and Latin America in the late 1930s, and settled in Mexico in 1940. Rahon wrote three books of poetry and contributed to the surrealist journal *Dyn*. After divorcing and remarrying, Rahon remained in Mexico City, adopting elements of its landscape, culture, and symbolism in her visual work. She stopped painting in the late 1970s and lived much of her later years in seclusion.

Mary Ann Caws is the Distinguished Professor Emerita of Comparative Literature, English, and French at the Graduate School of the City University of New York and a fellow of the American Academy of Arts and Sciences. She is the author of dozens of books, including *Glorious Eccentrics: Modernist Women Painting and Writing*, *The Surrealist Look*, and *Surprised in Translation*; the editor of *The Yale Anthology of Twentieth-Century French Poetry*; and the translator of, among many others, André Breton, René Char, Robert Desnos, and Paul Éluard. She lives in New York.

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978-1-68137-500-7 • \$16.00 us / \$22.00 CAN
Available as an eBook: 978-1-68137-501-4
On sale: March 9, 2021



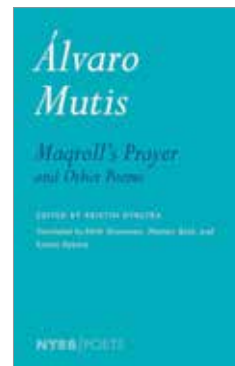
AFTER LORCA

JACK SPICER

Introduction by Peter Gizzi

“Frankly I was quite surprised when Mr. Spicer asked me to write the introduction to this volume,” writes the long-dead Spanish poet at the start of *After Lorca*, Jack Spicer’s first book and one that, since it first appeared in 1957, has continued to exert an immense influence on poetry in America and throughout the world. “It must be made clear at the start that these poems are not translations,” Lorca continues. “In even the most literal of them, Mr. Spicer seems to derive pleasure in inserting or substituting one or two words which completely change the mood and often the meaning of the poem as I have written it. More often he takes one of my poems and adjoins to half of it another of his own, giving an effect rather like an unwilling centaur. (Modesty forbids me to speculate which end of the animal is mine.) Finally there are an almost equal number of poems that I did not write at all (one supposes that they must be his).”

Jack Spicer (1925–1965) was a poet and linguist born in Los Angeles, California. At college in Berkeley he formed an alliance with fellow gay poets Robin Blaser and Robert Duncan and later became a key figure of the poetry scene in San Francisco, where he helped found the Six Gallery where the Beat movement began. Spicer, however, stood apart from the movement and resisted widespread publication of his work. He believed poetry was deeply intertwined with magic and the occult, seeing the poet as a conduit for otherworldly messages. He died of alcohol poisoning in the poverty ward of San Francisco General Hospital. **Peter Gizzi** is the author of several poetry collections, including *Threshold Songs*, *The Outernationale*, and *Archeophonics*, which was a finalist for the National Book Award. He has served as the poetry editor for *The Nation* and teaches at the University of Massachusetts, Amherst.



MAQROLL'S PRAYER AND OTHER POETS

ÁLVARO MUTIS

Edited and translated from the Spanish by Kristin Dykstra

Translated from the Spanish by Edith Grossman and Alastair Reid

Álvaro Mutis is celebrated internationally as the author of the seven novellas, written between 1986 and 1993, that constitute the legendary and widely loved *Adventures and Misadventures of Maqroll*. Maqroll, the Gaviero, or watchman, is a wanderer, always in pursuit of love and fortune, even as he knows that neither can or will last.

Few know, however, that Maqroll made his first appearance, and established his myth, not in prose but in poetry. Starting 1948, Mutis published several volumes of poetry influenced by surrealists like Robert Desnos and Pablo Neruda, but with an unmistakable voice of his own, gaining the admiration of Octavio Paz and Gabriel García Márquez, who called him “one of the greatest writers of our time.” This selection of Mutis’s haunting poems has been rendered into English by three of the finest translators of the Spanish language and is published in a bilingual edition.

Colombia-born **Álvaro Mutis** (1923–2013) was an author of poetry, short stories, and novels. He received many literary awards, including the 1989 Prix Médicis and the 2002 Neustadt International Prize for Literature. NYRB Classics publishes his complete Maqroll series in *The Adventures and Misadventures of Maqroll*. **Kristin Dykstra**’s translations include books by Reina María Rodríguez, Ángel Escobar, and others. She is the co-editor *Mandorla: New Writing from the Americas*. She lives in Hinesburg, Vermont. **Edith Grossman** is an award-winning translator of poetry and prose by contemporary Spanish-language writers, including Gabriel García Márquez and Mario Vargas Llosa. In 2006 she was awarded the PEN/Ralph Manheim Medal for Translation. She lives in New York City. **Alastair Reid** (1926–2014) was a poet, translator, and traveler. He published more than forty books, including two books for children, *Ounce Dice Trice* and *Supposing. . .*, both available from The New York Review Children’s Collection.

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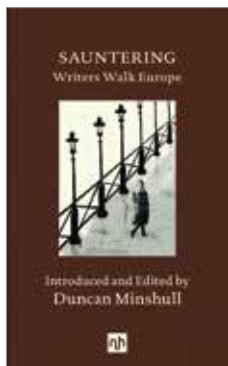
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On sale: August 10, 2021



SAUNTERING WRITERS WALK EUROPE

Edited and with an introduction by
Duncan Minshull

On foot the world comes our way. We get close to things. Close to the Continent's alpine ranges, arterial rivers, expansive coastlines. Close to its ancient and magisterial cities, its buildings and gardens and mysterious thoroughfares; and close to the walkers themselves—the Grand Tourers and explorers, strollers and saunterers, on their hikes and quests, parades and urban drifts.

Sauntering features sixty writers—classic and current, locals and visitors alike, who laud and lament all things European. Twenty-two countries are traversed. We walk with Henriette D'Angeville, the second woman to climb Mont Blanc; Nellie Bly roaming the trenches of the First World War; Werner Herzog on a personal pilgrimage through Germany; Robert Macfarlane dropping deep into underground Paris; Hans Christian Anderson in quarantine; Joseph Conrad in Cracow; and Rebecca Solnit reimagining change on the streets of Prague. Enjoy following these and a host of others on journeys long and short—"long pas" and "passi brevi." *Avanti!*

Contributors include: Patrick Leigh Fermor; John Hillaby; Robert Walser; Henriette D'Angeville; Joseph Roth; Richard Wright; Werner Herzog; Robert Antelme; George Sand; Rainer Maria Rilke; Robert Macfarlane; Rebecca Solnit; Kate Humble; Nicholas Luard; Edith Wharton; Elizabeth Van Armin; Joseph Conrad; D. H. Lawrence; Vernon Lee; Edmondo De Amicis; Guy Debord; Walter Benjamin; Charles Baudelaire; Mark Twain; Thomas Coryat.

Duncan Minshull, described as "the laureate of walking," is a freelance audio producer and anthologist. His publications include the Notting Hill Editions title *Beneath My Feet: Writers on Walking; While Wandering*; and *The Burning Leg*. He has described the joys of traveling on foot for various magazines and newspapers including *The Times* (UK), *Financial Times*, *The Daily Telegraph*, *The Guardian*, *Condé Nast Traveler*, *Vogue*, *The Lady*, and *Psychologies*.



FRIDA KAHLO AND MY LEFT LEG EMILY RAPP BLACK

Frida Kahlo was an amputee in the last part of her life, but long before that her right leg had been compromised by a childhood bout with polio. Since adolescence, Emily Rapp, herself an amputee since the age of four, felt that there were many things she had in common with Frida Kahlo. From the first sight of Kahlo's painting of the devastating bus crash that almost killed her, Rapp felt a sense of kinship with the artist. They both endured numerous operations; both alternately hid and revealed their altered bodies; and both found a way to live and create despite physical and emotional pain.

In this riveting read, Rapp gets to the essence of Kahlo through her art, her letters, and her diaries. Rapp tells her own story of losing a child to Tay-Sachs; finding love, and becoming pregnant with her daughter; and of how Kahlo's life and work helped her to find a way forward when all seemed lost.

Containing several full-color images of Kahlo's art and clothing, *Frida Kahlo and My Left Leg* offers a unique perspective on the artist and the challenges she faced.

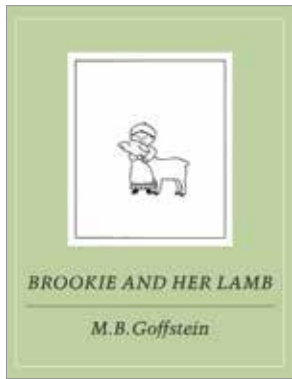
Emily Rapp Black is the author of *Poster Child: A Memoir* and *The Still Point of the Turning World*, a *New York Times* bestseller and an Editors' Pick. Her work has appeared in numerous publications, including *Vogue*; *The New York Times*; *Time*; *The Wall Street Journal*; *O, The Oprah Magazine*; and the *Los Angeles Times*. She is a regular contributor to *The New York Times Book Review* and is the nonfiction editor of the *Los Angeles Review of Books*. Rapp is currently an associate professor of creative writing at the University of California, Riverside, where she also teaches medical narratives in the university's School of Medicine.



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BROOKIE AND HER LAMB

M. B. GOFFSTEIN

“Using poetic tellings accompanied by whimsical pictures, Goffstein reveals basic truths. . . . Each Goffstein book is small and fits comfortably in the hand. . . . Their simplicity is their strength. . . . M. B. Goffstein is one of the finest illustrators/writers of our time. Like porcelain there is more to her work than meets the eye. Beneath the delicacy and fragility is a core of astounding strength.”

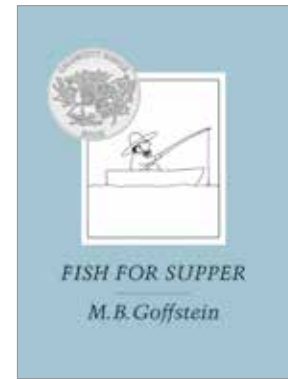
—*The Washington Post*

M. B. Goffstein was a master of the art of children’s books. With the fewest possible words in the best possible order accompanied by precise line drawings, Goffstein created picture books of elemental simplicity, subtle humor, and undeniable charm.

Brookie and Her Lamb is a classic tale of reciprocated love between a little girl and her lamb, as memorable as the nursery rhyme about another little lamb and a girl named Mary. Brookie wants to teach her lamb to sing, but all he sings is Baa, baa, baa; she tries to teach him to read, but all he can read is Baa, baa, baa. A bit discouraged, but undeterred, Brookie takes her lamb for a head-clearing walk. She gazes at the lamb grazing, and a smile returns to her face. Back at home, she reconsiders her lesson plan and arrives at a creative solution, a happy ending for both lamb and girl.

An ideal read-aloud for young children, *Brookie and Her Lamb* is a tender tale of mutual love and appreciation and a lasting achievement in storytelling and illustration.

M. B. Goffstein (1942–2017) was an author, illustrator, and fine artist born in St. Paul, Minnesota. After graduating from Bennington College, she moved to New York, where she found success writing and illustrating picture books. Her published works also include young adult novels and books for adults.



FISH FOR SUPPER

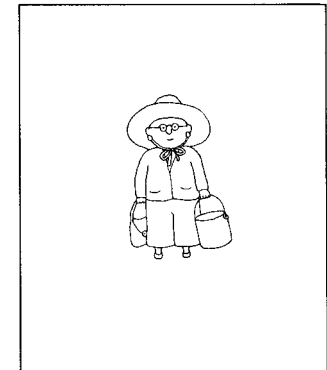
M. B. GOFFSTEIN

“M. B. Goffstein is one of the few ‘originals’ in children’s literature.”
—*The New York Times*

Fish for Supper is M.B. Goffstein’s Caldecott Honor story of a grandmother and her regular routine in summer: waking at five o’clock in the morning to make the most of a day on the lake, “with cans of worms and minnows, some fruit for lunch, bobbers, lines, hooks, and sinkers.” Delightfully and wittily, Goffstein departs from the usual fisherman’s tale to give us a day in the life of this no-nonsense, patient fisherwoman who catches “sunfish, crapper, perch, and sometimes a big northern pike,” who capably cleans her catch, and who can bake to boot. She relishes every bite of her well-earned supper, and the pleasure she takes in her self-sufficiency and graceful work becomes the reader’s as well. Based on Goffstein’s own childhood summers at her grandparents’ house on Lake Minnetonka, Minnesota, *Fish for Supper* transforms her indelible memories into a story that is as honed and gratifying as its heroine’s days.



Brookie and Her Lamb



Fish for Supper

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