

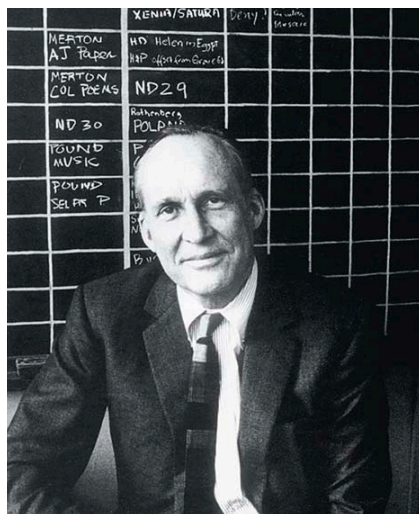
# ESSENTIAL BACKLIST

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**2022**



Independent since 1936, New Directions has a backlist of more than a thousand titles. Founded by James Laughlin—following the advice of Ezra Pound to do “something useful”—New Directions has been described by Richard Eder in the *New York Times* as “long astonishing.”

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# Emily Dickinson

## *Envelope Poems*

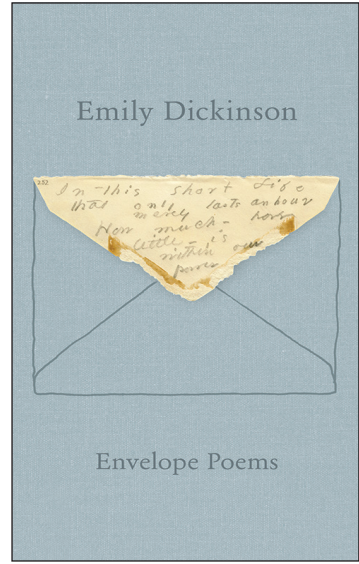
- Edited by Jen Bervin & Marta Werner
- Co-published by Christine Burgin

**“An engrossing visual treat and an affecting work of literature.” — *Bookforum***

**“An experience suspended between reading and looking... and it thoroughly refreshes both.”**

— Ben Lerner, *The New Yorker*

Although a very prolific poet, Emily Dickinson published fewer than a dozen poems. Instead, she created small hand-made books. In her later years, she stopped producing these, but she continued to write a great deal, and at her death she left behind many poems, drafts, and letters. It is among the makeshift and fragile manuscripts of Dickinson’s later writings that we find the envelope poems gathered here.



Poetry • 2016 • W

\$14.95 • £9.99 • 5 x 7" • 96pp

Cloth • 978-0-8112-2582-3

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# Osamu Dazai

## *No Longer Human*

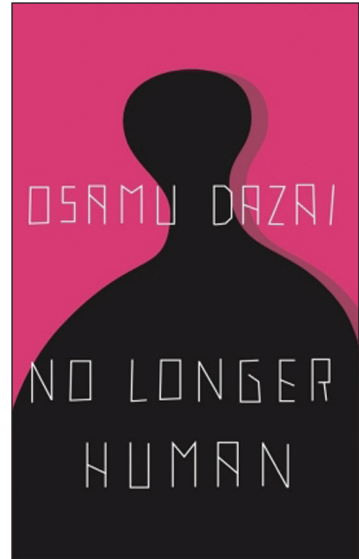
- Translated from the Japanese by Donald Keene

**“A stark but powerful novel of modern Japan focuses on one unhappy young symbol of a dejected generation.”**

— *Booklist*

**“I like Dazai a lot.” —Wong Kar-Wai**

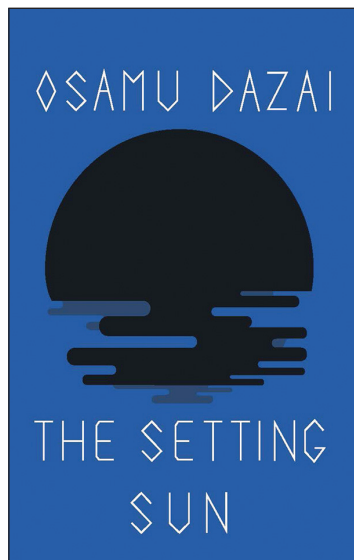
The protagonist of Osamu Dazai’s novel feels incapable of understanding human beings. Without sentimentality, he records the casual cruelties of life and its fleeting moments of human connection and tenderness. *No Longer Human* is a powerful exploration of an individual’s alienation from society.



Fiction • 1973 • W

\$14.95 • £10.99 • 5 x 8" • 192pp

Paperback • 978-0-8112-0481-1



Fiction • 1968 • W  
 \$14.95 • £10.99 • 5 x 8" • 192pp  
 Paperback • 978-0-8112-0032-5

## Osamu Dazai

### *The Setting Sun*

- Translated from the Japanese by Donald Keene

"Written with beauty, refinement, and force: a work of unmistakable distinction." —*Atlantic Monthly*

"Dazai offers something permanent and beautiful."  
 —*The New York Times Book Review*

Set in the early postwar years, *The Setting Sun* probes the destructive effects of war and the transition from a feudal Japan to an industrial society. The influence of Dazai's book has made "people of the setting sun" a permanent part of the Japanese language, and his heroine, Kazuko, a young aristocrat who deliberately abandons her class, a symbol of the anomie which pervades the modern world.



Poetry • 2016 • W  
 \$11.95 • £9.99 • 4 x 6" • 96pp  
 Paperback • 978-0-8112-2559-5

## *French Love Poems*

- Bilingual
- Beautiful gift edition with French flaps

"Bring glory to the love-drunk folks at home!"  
 —Charles Baudelaire

"The only reality is Beauty and its only perfect expression is Poetry. All the rest is a lie."  
 —Stéphane Mallarmé

Filled with devotion and lust, sensuality and eroticism, fever and overtone, these poems showcase some of the most passionate verses in the French language. From the classic sixteenth-century love sonnets of Louise Labé, to the piercing lyricism of the Romantics, to the dreamlike compositions of the love-drunk Surrealists, *French Love Poems* is the perfect, seductive gift for the one who makes your heart flutter.



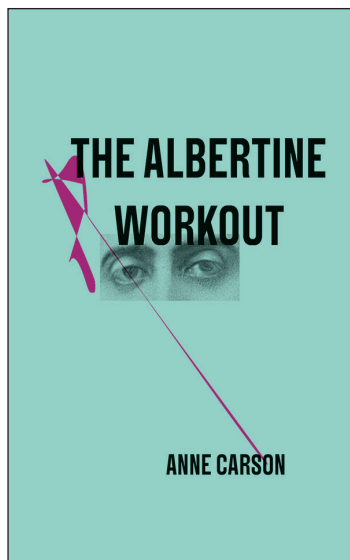
# Anne Carson

## *The Albertine Workout*

“Her poetry is light, swift, and beautiful.”  
—*The New Yorker*

“Reading Anne Carson is to experience a euphonious,  
mystical sort of perplexity.”  
—Richard Bernstein, *The New York Times*

*The Albertine Workout* contains fifty-nine paragraphs, with  
appendices, summarizing Anne Carson’s research on Al-  
bertine, the principal love interest of Marcel in Proust’s *À  
la recherche du temps perdu*.



Poetry • 2014 • Territory: W  
\$11.95 • £7.99 • 6 x 9" • 40pp  
Pamphlet • 978-0-8112-2317-1

# Anne Carson

## *Nox*

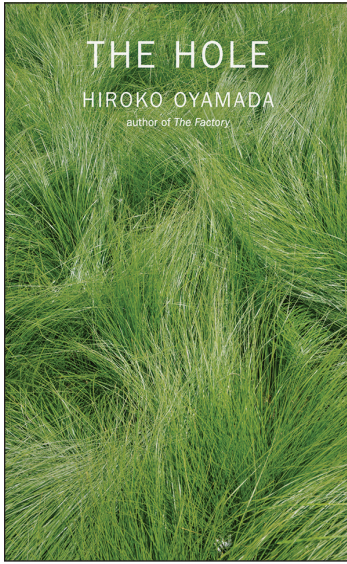
“Anne Carson is a daring, learned, unsettling  
writer.” —Susan Sontag

“Maybe her best: totally *recherché* and weirdly clear,  
lingered over and neatly boxed.”  
— Ben Ratliff, *The New York Times Book Review*

Anne Carson’s haunting and beautiful *Nox* — a unique, il-  
lustrated, accordion-fold-out “book in a box.” *Nox* is an ep-  
itaph in the form of a book, a facsimile of a handmade book  
Carson wrote and created after the death of her brother.



Poetry • 2010 • W  
\$50.00 • £30.00 • 6 x 9" • 192pp  
Cloth • 978-0-8112-1870-2



# Hiroko Oyamada

## *The Hole*

• Translated from the Japanese by David Boyd

“Surreal and mesmerizing.” —*The New York Times*

“Horrific and scary, while at the same time affirming and beautiful.” —*The New Republic*

Winner of the Akutagawa Prize, *The Hole* is by turns reminiscent of Lewis Carroll, David Lynch, and *My Neighbor Totoro*, but is singularly unsettling. An estranged housewife is forced into the mysteries of a rural landscape filled with eccentric characters and unidentifiable creatures, leading her to question her role in this world, and eventually, her sanity.

Fiction • 2020 • W

\$12.95 • £8.99 • 5 x 8" • 96pp

Paperback • 978-0-8112-2887-9



# Hiroko Oyamada

## *The Factory*

• Translated from the Japanese by David Boyd

“A pleasant vertigo sets in. Objects have a way of suddenly appearing in the hands of characters. Faces become increasingly vivid and grotesque. Nothing feels fixed; everything in the book might be a hallucination.”  
—Parul Sehgal, *The New York Times*

With hints of Kafka and unexpected moments of creeping humor, *The Factory* casts a vivid—and sometimes surreal—portrait of the absurdity and meaninglessness of the modern workplace.

Fiction • 2019 • Territory: W

\$13.95 • £9.99 • 5 x 8" • 128pp

Paperback • 978-0-8112-2885-5

# László Krasznahorkai

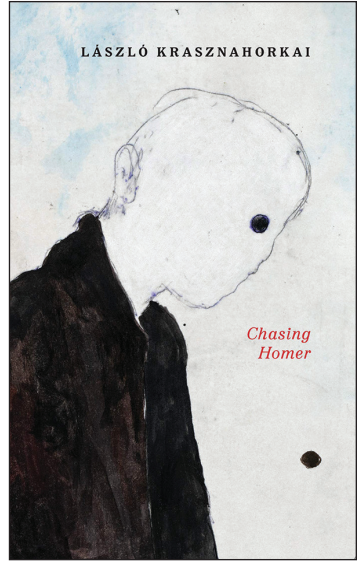
## *Chasing Homer*

- Translated from the Hungarian by John Batki
- Full-color paintings by Max Neumann
- Music by Szilveszter Miklós

**“The Hungarian iconoclast’s vision of spiritual terror is now available in surround sound.”**

—Sam Sacks, *The Wall Street Journal*

A classic escape nightmare, *Chasing Homer* is sped on not only by Krasznahorkai’s signature velocity, but also by a unique musical score and intense illustrations. In this thrilling chase narrative, a hunted being escapes certain death at breakneck speed—careening through Europe, heading blindly South.



Fiction • 2020 • W

\$19.95 • £14.99 • 5 x 8" • 96pp

Cloth • 978-0-8112-2664-6

# Jonathan Creasy, editor

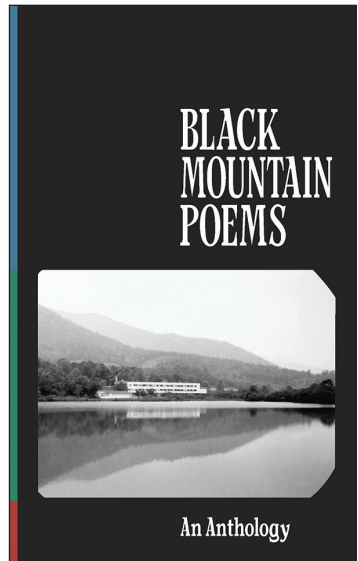
## *Black Mountain Poems*

**“Black Mountain grasped the dream of art as a lived condition rather than a hoarded possession.”**

—Holland Cotter, *The New York Times*

**“A fine, pocket-sized companion to an important artistic moment.”** —*The Millions*

An essential selection of the poetry of one of the most important twentieth-century creative movements, centered around the utopian Black Mountain College. This selection includes the artist Josef Albers and the musician John Cage, as well as the often overlooked women associated with the experimental college, M. C. Richards and Hilda Morley.



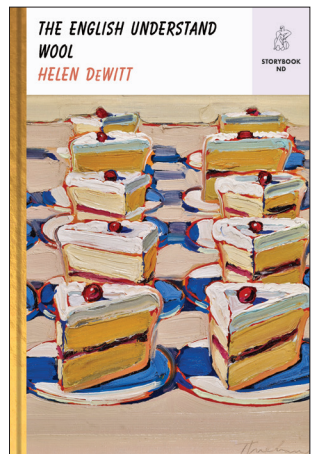
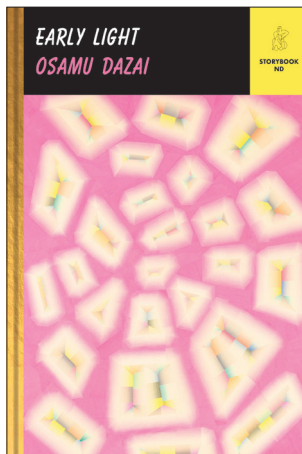
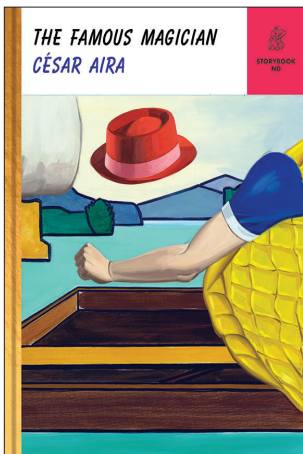
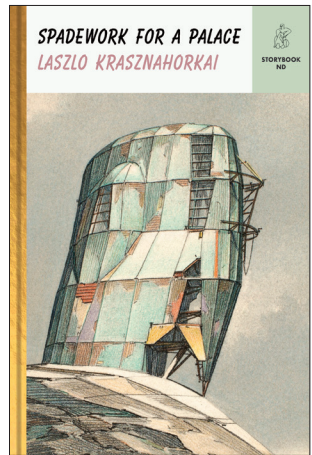
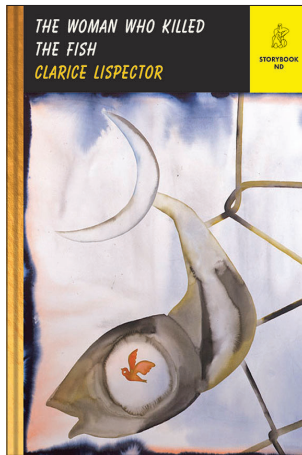
Poetry • 2019 • W

\$16.95 • £12.99 • 5 x 8" • 120pp

Paperback • 978-0-8112-2897-8

# Storybook ND

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



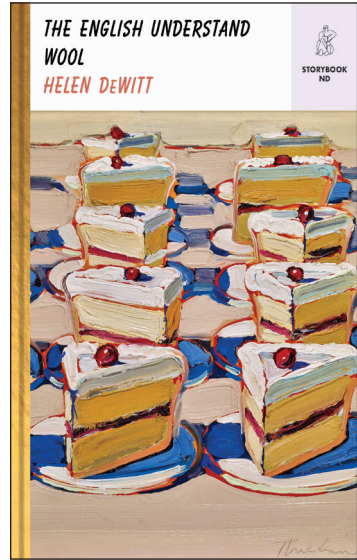


Helen DeWitt

## *The English Understand Wool*

“Brilliant and inimitable Helen DeWitt: patron saint of anyone in the world who has to deal with the crap of those in power who do a terrible job with their power, and who make those who are under their power utterly miserable.” —Sheila Heti, *Electric Literature*

From the author of *The Last Samurai*, *Lightning Rods*, and *Some Trick*, a modern amorality play about a 17-year-old girl, the wilder shores of connoisseurship, and the power of false friends.



Fiction • 2022 • W

\$17.95 • £12.99 • 6 ¾ x 9 ¼” • 64pp

Cloth • 978-0-8112-3007-0

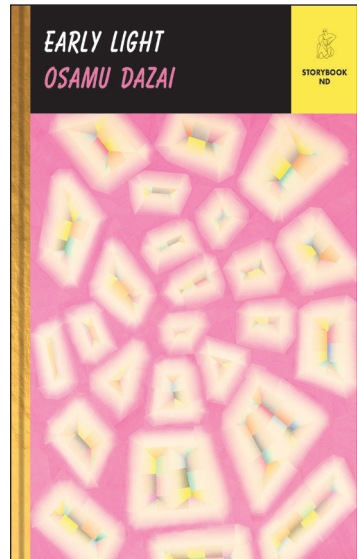
Osamu Dazai

## *Early Light*

• Translated from the Japanese by Ralph McCarthy & Donald Keene

“What I despise about Dazai is that he exposes precisely those things in myself that I most want to hide.”  
—Yukio Mishima

*Early Light* gathers three tales by Osamu Dazai, author of the wildly popular *No Longer Human*. Offered here are different aspects of Osamu Dazai’s genius: the comic, the tragic, and everything in between.



Fiction • 2022 • W

\$17.95 • £12.99 • 6 ¾ x 9 ¼” • 64pp

Cloth • 978-0-8112-3198-5



## László Krasznahorkai *Spadework for a Palace*

• Translated from the Hungarian by John Batki

“One of the most important—and eccentric—writers working today.” —Hari Kunzru, *The Spectator*

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

*Spadework for a Palace* bears the subtitle “Entering the Madness of Others” and offers an epigraph: “Reality is no obstacle.” *Indeed.* This high-octane obsessive rant vaults over all obstacles, fueled by the idées fixes of a “gray little librarian” with fallen arches whose name—mr herman melvill—is merely one of the coincidences binding him to his lodestar Herman Melville.

Fiction • 2022 • W

\$17.95 • £12.99 • 6 ¾ x 9 ¼” • 80pp

Cloth • 978-0-8112-2840-4



## Yoko Tawada *Three Streets*

• Translated from the Japanese by Margaret Mitsutani

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

—Rivka Galchen, *New York Times Magazine*

The always astonishing Yoko Tawada—winner of the National Book Award—here takes a walk on the supernatural side of the street. Each of these ghost stories opens up the work of this magisterial writer into new dimensions.

Fiction • 2022 • W

\$17.95 • £12.99 • 6 ¾ x 9 ¼” • 64pp

Cloth • 978-0-8112-2930-2



# Clarice Lispector

## *The Woman Who Killed the Fish*

• Translated from the Portuguese by Benjamin Moser

“Better than Borges.” —Elizabeth Bishop

“Utterly original and brilliant, haunting and disturbing.” —Colm Tóibín

Four beguiling tales for children of all ages—a surprising new facet of Clarice Lispector’s genius: “That woman who killed the fish unfortunately is me,” begins the title story, but “if it were my fault, I’d own up to you, since I don’t lie to boys and girls. I only lie sometimes to a certain type of grownup because there’s no other way.”



Fiction • 2022 • W  
\$17.95 • £12.99 • 6 ¾ x 9 ¼” • 80pp  
Cloth • 978-0-8112-2960-9

# César Aira

## *The Famous Magician*

• Translated from the Spanish by Chris Andrews

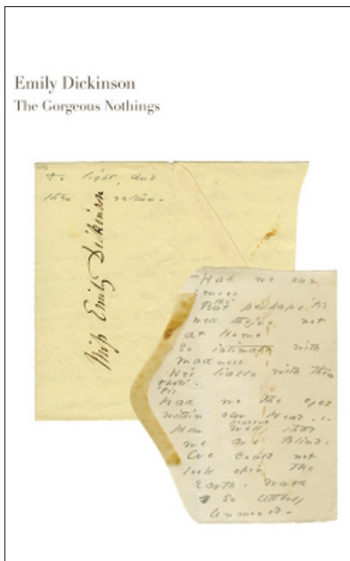
“Aira’s works are like slim cabinets of wonder, full of unlikely juxtapositions. His unpredictability is masterful.” —Rivka Galchen, *Harpers*

“Aira’s cubist eye sees from every angle.”  
—Patti Smith, *The New York Times Book Review*

A writer is offered a devil’s bargain: will he give up reading and writing books in exchange for total world domination? Only César Aira could have cooked up this witch’s potion (and only he would plop in phantom Mont Blanc pens as well as fearsome crocodiles from the banks of the Nile). This bewitching brew bubbles over with the question: where does literature end and magic begin?



Fiction • 2022 • W  
\$17.95 • £12.99 • 6 ¾ x 9 ¼” • 48pp  
Cloth • 978-0-8112-2889-3



# Emily Dickinson

## *The Gorgeous Nothings*

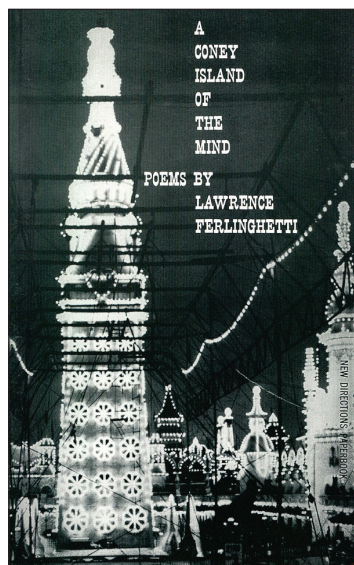
- Edited by Jen Bervin & Marta Werner
- Preface by Susan Howe
- Co-published by Christine Burgin

**“An engrossing visual treat and an affecting work of literature.” — *Bookforum***

**“An experience suspended between reading and looking ... and it thoroughly refreshes both.” — Ben Lerner, *The New Yorker***

*The Gorgeous Nothings* is a pivotal book: the first full-color publication of Emily Dickinson's complete envelope writings in facsimile from her visually stunning manuscripts, here in a deluxe, large-scale edition.

Poetry • 2013 • W  
\$39.95 • £35.00 • 9 x 12" • 269pp  
Cloth • 978-0-8112-2175-7



# Lawrence Ferlinghetti

## *A Coney Island of the Mind*

**“Time has revealed *Coney Island of the Mind* to be not only a book of great cultural importance, but also a major classic of modern poetry.” — *The Guardian***

**“A brave man and a brave poet.” — Bob Dylan**

A million copies in print—translated into over a dozen languages—one of the best-selling and most popular books of poetry ever published. Written in the conservative post-war 1950s, his poems still resonate, as they will continue to resonate, with a joyful anti-establishment fervor that beats a rhythmic portrait of humanity.

Poetry • 1958 • W  
\$10.95 • £7.99 • 5 x 8" • 96pp  
Paperback • 978-0-8112-0041-7

# Vladimir Nabokov

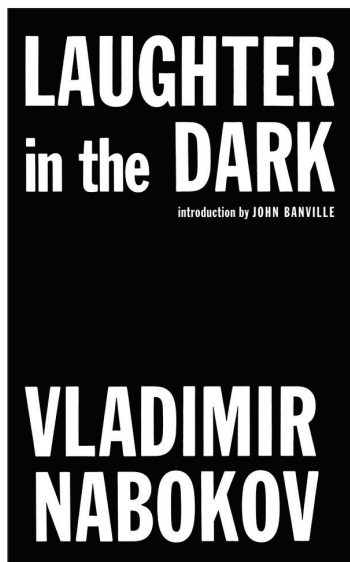
## *Laughter in the Dark*

• Introduction by John Banville

“A dazzling, cinematic masterpiece, beautiful, cruel, and horribly funny.” — John Banville

“Nabokov writes prose the only way it should be written, that is, ecstatically.” — John Updike

The classic novel from the author of *Lolita*, brilliantly portraying one man's ruin through love and betrayal. This New Directions edition, based on the text as Nabokov revised it in 1960, features a new introduction by Booker Prize-winner John Banville.



Fiction • 2006 • W

\$15.95 • £10.99 • 5 x 8" • 304pp

Paperback • 978-0-8112-1674-6

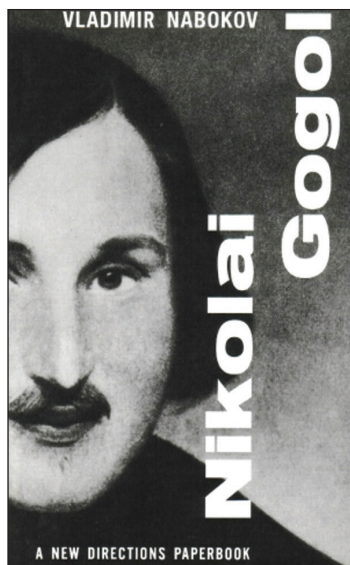
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# Vladimir Nabokov

## *Nikolai Gogol*

“One of the most exhilarating, engaging, and original works ever written by one writer about another.”  
— Elizabeth Hardwick

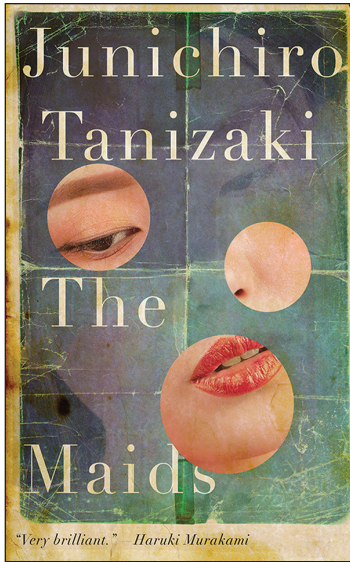
This comic yet serious biography begins with Gogol's death and ends with his birth, an inverted structure typical of both Gogol and Nabokov. The biographer establishes the relationship between Gogol, his novels, and his “nose-consciousness,” a peculiar feature of Russian life and letters: there are more expressions and proverbs concerning the nose in Russian than in any other language in the world. An utterly sui generis biography, as only one genius could conjure about another.



Nonfiction • 1961 • W

\$16.95 • £12.99 • 5 x 8" • 192pp

Paperback • 978-0-8112-0120-9



## Junichiro Tanizaki *The Maids*

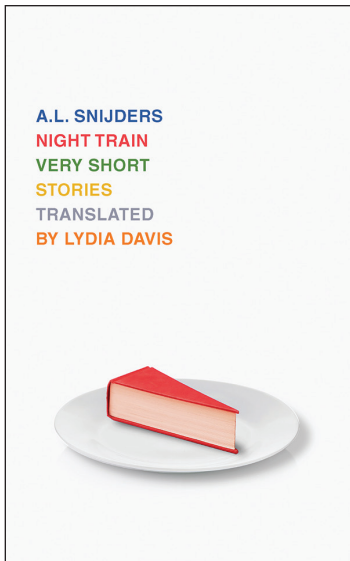
• Translated from the Japanese by Michael P. Cronin

“Tanizaki is a very brilliant novelist.”  
—Haruki Murakami

“Tanizaki has got this warm ticklishness to his strangeness.” —David Mitchell

*The Maids*, Tanizaki’s final novel, sparkles like a jewel. Over the years—before, during, and after WWII—many young women work in the pampered, elegant household of the famous author Chikura Raikichi, his wife, and her younger sister. Tanizaki offers a richly ironic self-portrait, but he presents as well an exquisitely nuanced chronicle of change and loss.

Fiction • 2019 • W  
\$15.95 • £9.99 • 5 x 8” • 176pp  
Paperback • 978-0-8112-2874-9



## A. L. Snijders *Night Train*

• Translated from the Dutch and with an introduction by Lydia Davis

“Like Davis, Snijders can compose rich, complex life studies in just a handful of sentences, extracting profundity from the absurd, and vice versa.” —*Bookforum*

Gorgeously translated by Lydia Davis, the miniature stories of A. L. Snijders might concern a lost shoe, a visit with a bat, fears of travel, a dream of a man who has lost a glass eye: uniting them is their concision and their vivacity. Lydia Davis in her introduction delves into her fascination with the pleasures and challenges of translating from a language relatively new to her.

Fiction • 2021 • W  
\$14.95 • £11.99 • 5 x 8” • 160pp  
Paperback • 978-0-8112-2856-5

# Yukio Mishima

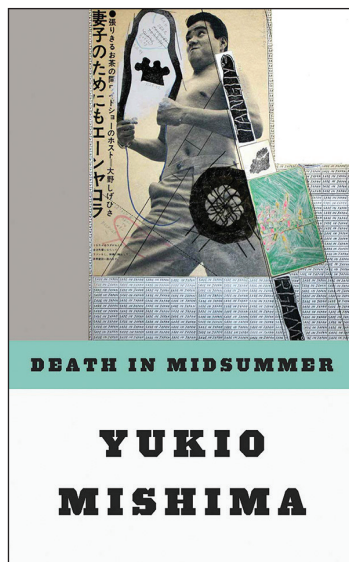
## *Death in Midsummer*

• Translated from the Japanese by Donald Keene, Meredith Weatherby, Ivan Morris, Geoffrey Sargent, and Edward Seidensticker.

“Yukio Mishima unfolds to English-language readers a fuller range of his talents as he explores a variety of pathways into the complex Japanese personality.”

—Robert Trumbull, *The New York Times*

Here are nine of Mishima’s finest stories, personally selected by the Japanese writer himself; they represent his extraordinary ability to depict, with deftness and penetration, a wide variety of human beings during significant moments. His characters are geisha who request wishes from the moon, sophisticates who scorn yet follow tradition, and seppuku-committing soldiers and their loyal wives who follow them in death.



Fiction • 1966 • W

\$15.95 • £11.99 • 5 x 8" • 192pp

Paperback • 978-0-8112-0117-9

# Amparo Dávila

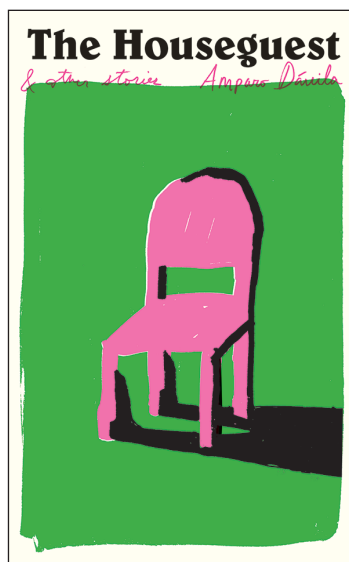
## *The Houseguest*

• Translated from the Spanish by Audrey Harris and Matthew Gleeson

“Each of these stories is equal parts Hitchcock film and razor blade.” —Carmen Maria Machado

“Like Poe for the new millennium.” —*Kirkus*

Like those of Kafka, Poe, Leonora Carrington, or Shirley Jackson, Amparo Dávila’s stories are terrifying, mesmerizing, and expertly crafted—you’ll finish each one gasping for air. With acute psychological insight, Dávila follows her characters to the limits of desire, paranoia, insomnia, and fear. She is a writer obsessed with obsession, who makes nightmares come to life through the everyday.

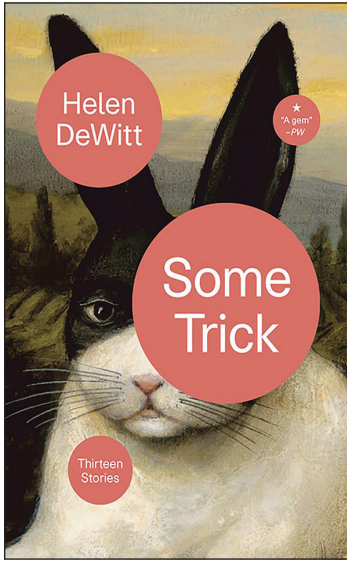


Fiction • 2018 • W

\$14.95 • £10.99 • 5 x 8" • 128pp

Paperback • 978-0-8112-2821-3





## Helen DeWitt

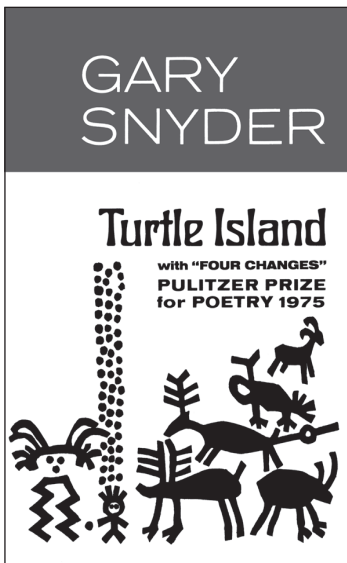
### *Some Trick*

“Helen DeWitt will make you laugh until you cry.”  
—Alexandra Schwartz, *The New Yorker*

“DeWitt is willing to take her satire as far as it will go, giving us the freedom to read it (or even misread it) as we choose.” —Jennifer Szalai, *New York Times Book Review*

In various ways, each of these thirteen razor-sharp tales carries DeWitt’s signature poker-face lament regarding the near-impossibility of the life of the mind when one is made to pay to have the time for it, in a world so sadly “taken up with all sorts of paraphernalia superfluous, not to say impedimental, to ratiocination.”

Fiction • 2019 • W  
\$18.95 • £10.99 • 5 x 8” • 208pp  
Paperback • 978-0-8112-2893-0



## Gary Snyder

### *Turtle Island*

“Snyder is on the side of the gods.”  
— *The New York Times Book Review*

“Gary Snyder is a rarity in the United States: an immensely popular poet whose work is taken seriously by other poets.” —Eliot Weinberger

Describing the title of his Pulitzer Prize-winning collection, Gary Snyder writes in his introductory note that *Turtle Island* is “the old new name for the continent, based on many creation myths of the people who have been here for millennia, and reapplied by some of them to ‘North America’ in recent years.”

Poetry • 1974 • W  
\$14.95 • £10.99 • 5 x 8” • 128pp  
Paperback • 978-0-8112-0546-7



# Federica García Lorca

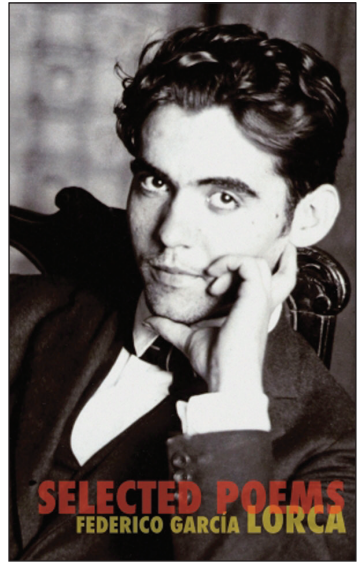
## *Selected Poems*

- Introduction by W. S. Merwin
- Bilingual
- Various translators from the Spanish

"I have never seen grace and genius, a winged heart and a crystalline waterfall, come together in anyone else as they did in him." — Pablo Neruda

"One of the greatest poets Spain has ever produced."  
— *Times Literary Supplement*

Federico García Lorca is admired the world over for the lyricism, immediacy, and beauty of his poetry. The superb translators of this collection — Stephen Spender, Langston Hughes, Ben Belitt, William Jay Smith, and W. S. Merwin — have produced English versions that catch the spirit and intensity of the originals.



Poetry • 2013 • W  
\$15.95 • £11.99 • 4.5 x 7" • 216pp  
Paperback • 978-0-8112-2162-7

# William Carlos Williams

## *Selected Poems*

- Edited by Charles Tomlinson

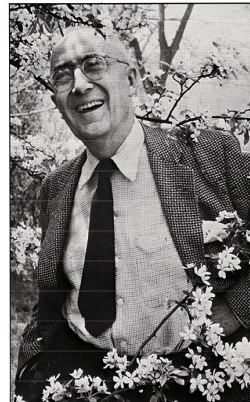
"So remarkable an influence upon the poetry of our time." — Robert Creeley

"He cleared ground, he gave us tools."  
— Denise Levertov

Considered by many to be the most characteristically American of our twentieth-century poets, William Carlos Williams "wanted to write a poem/ that you would understand./ ...But you got to try hard —"

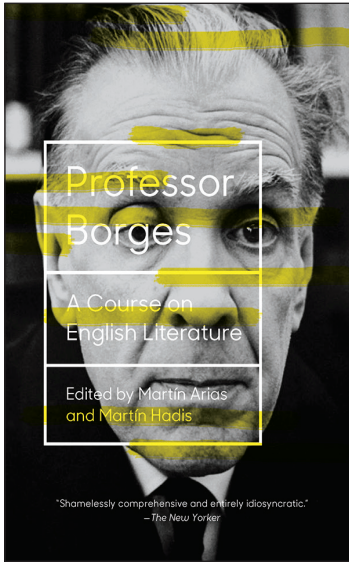
### William Carlos Williams

#### Selected Poems



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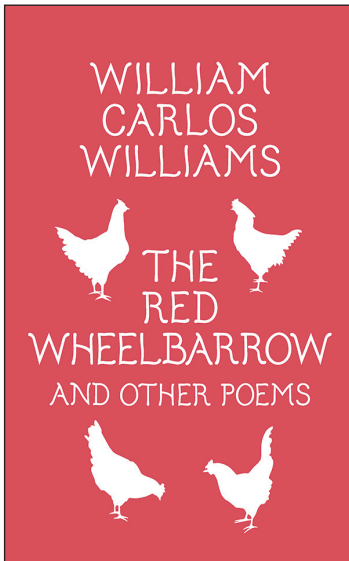
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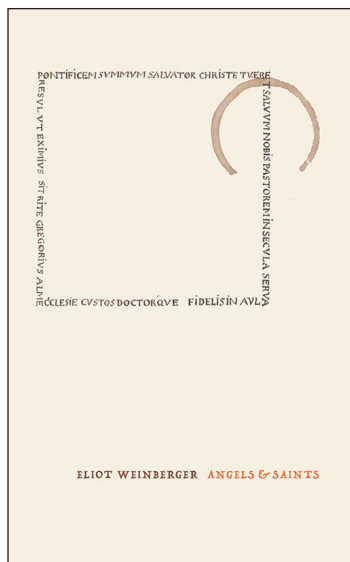
## *Angels & Saints*

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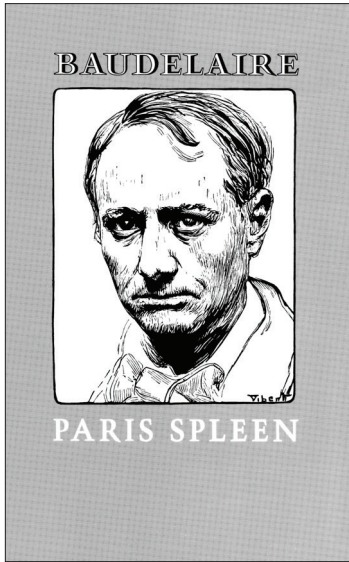
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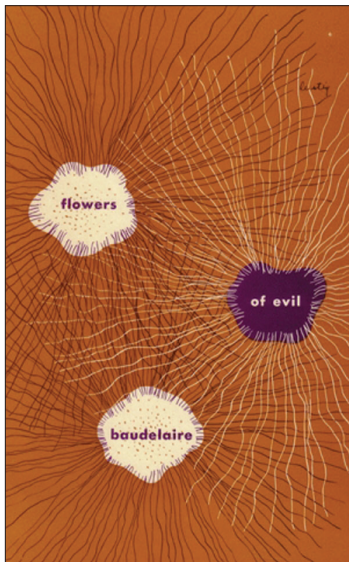
## Charles Baudelaire

### *Paris Spleen*

• Translated from the French by Louise Varèse

**"He possessed, as it were, a profound intuition of the obstinate, amorphous contingency which is life." — Jean-Paul Sartre**

A series of prose poems composed in the years leading up to Baudelaire's death, *Paris Spleen* offers what Lewis Piaget Shanks calls "the final expression of the poet's vision of the world, of his melancholia, his idealism, his desperate desire to flee from the prison of his subjectivity, his furious longing to find some escape from the ugliness of modern life."



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### *The Flowers of Evil*

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 & Marthiel Matthews  
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# Thomas Merton

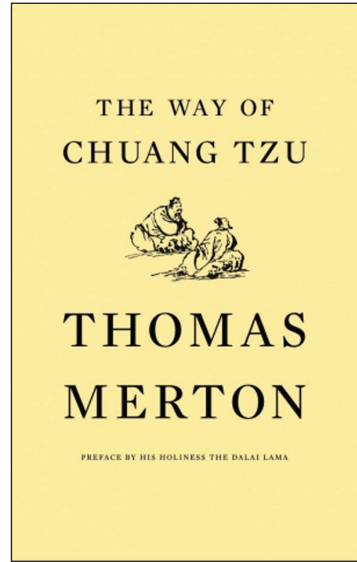
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# Arthur Rimbaud

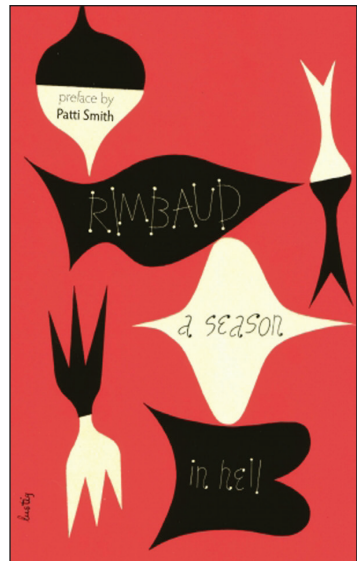
## *A Season in Hell & Drunken Boat*

• Translated from the French by Louise Varèse  
• Preface by Patti Smith  
• Bilingual

“One of the greatest poets who ever lived.”  
— *Newsweek*

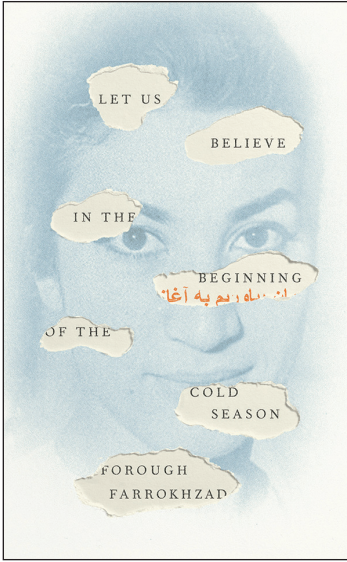
“If we are absolutely modern — and we are — it is because Rimbaud commanded us to be.”  
— John Ashbery

Allen Ginsberg proclaimed Arthur Rimbaud as “the first punk” — a visionary mentor to the Beats for both his recklessness and his fiery poetry. This new edition proudly dons the original Alvin Lustig designed cover, and an introduction by another famous poet rebel — and now National Book Award-winner — Patti Smith.



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## Forough Farrokhzad

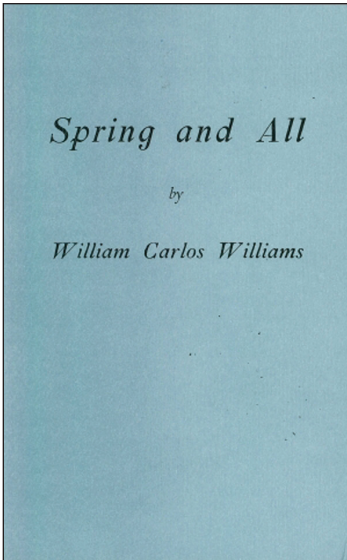
### *Let Us Believe in the Beginning of the Cold Season*

• Translated from the Persian by Elizabeth T. Gray, Jr.

"In every culture you have cultural icons, like Shakespeare in Britain. Farrokhzad was like that for contemporary Iran, someone who formed the identity of our contemporariness."

—Mehdi Jami, *The Guardian*

A ravishing new translation of Iran's trailblazing, feminist poet in an indispensable collection: in the years since her tragic death in a car accident at age thirty-two in 1967, Forough Farrokhzad has become a poet as iconic and influential as Lorca or Akhmatova, celebrated as a pioneer of modernist Iranian literature and as a leading figure of contemporary world literature.



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## William Carlos Williams

### *Spring and All*

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"So remarkable an influence upon the poetry of our time." — Robert Creeley

"If there is a single book that strikes me as representing the apotheosis of modernist writing, it is *Spring and All*." — Ron Silliman

Voted by *The New York Times* as one of the greatest poems of the twentieth century, *Spring and All* is a manifesto of the imagination — a hybrid of alternating sections of prose and free verse that crystalizes in dramatic, energetic, and beautifully cryptic statements of how language recreates the world.



# Horacio Castellanos Moya

## *Senselessness*

• Translated from the Spanish by Katherine Silver

“Fantastic.” — Junot Díaz

“Acid humor, like a Buster Keaton movie or a time bomb.” — Roberto Bolaño

Acclaimed Salvadoran author Castellanos Moya’s astounding debut in English explores the horror of a Latin American dictatorship with hilarity and electrifying panache. A boozing, sex-obsessed writer finds himself employed by the Catholic Church to proofread a 1,100 page report on the army’s massacre and torture of thousands of indigenous villagers.



Fiction • 2008 • W

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# Sonallah Ibrahim

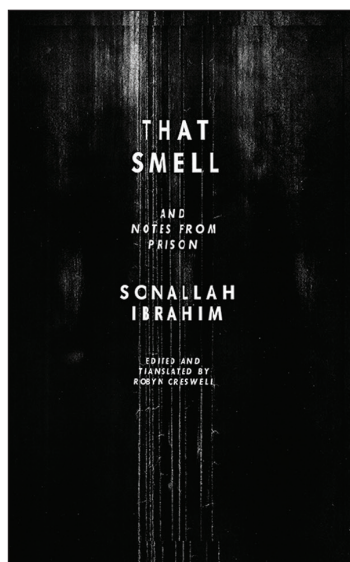
## *That Smell* & *Notes from Prison*

• Translated from the Arabic by Robyn Creswell

“Breathtakingly subversive.”  
— Yasmine El Rashidi, *New York Review of Books*

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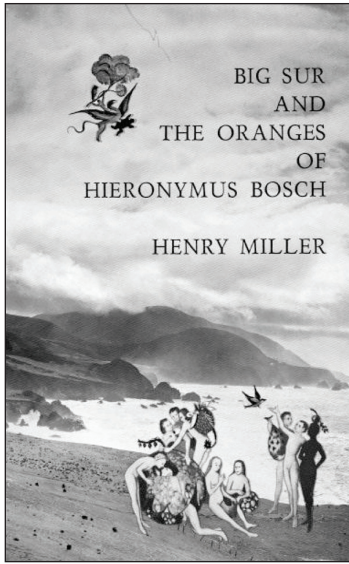
Slim as a blade and one of the most influential Arabic novels of recent times, *That Smell* is Sonallah Ibrahim’s modernist masterpiece. Composed in the wake of a five-year prison sentence, the semi-autobiographical story follows a recently released political prisoner as he wanders through Cairo, adrift in his native city.



Fiction • 2013 • W

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## Henry Miller

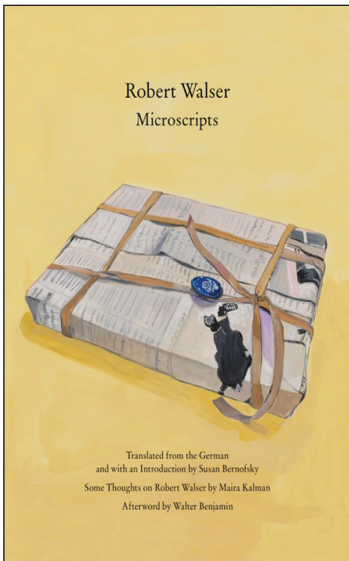
### *Big Sur & The Oranges of Hieronymus Bosch*

“Miller sees things as nobody else sees them.”  
— Edmund Wilson

“American literature today begins and ends with the meaning of what Miller has done.”  
— Lawrence Durrell

*Big Sur* is the portrait of a place — one of the most colorful in the U.S. — and of the extraordinary people Miller knew there: writers (and writers who didn’t write), mystics seeking truth in meditation (and the not-so-saintly looking for sex-cults or celebrity), sophisticated children, adult innocents, geniuses, cranks, and the unclassifiable.

Fiction • 1957 • W  
\$18.95 • £13.99 • 5 x 8” • 416pp  
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## Robert Walser

### *Microscripts*

- Translated from the German by Susan Bernofsky
- Illustrations by Maira Kalman
- Afterword by Walter Benjamin
- Co-published with Christine Burgin

“Walser vaulted new heights of expression with miniscule means.” — *The Boston Globe*

“A clairvoyant of the small.”  
— W. G. Sebald

Robert Walser wrote many of his later manuscripts in a highly enigmatic, shrunken-down form. A whole story could fit on the back of a business card. These twenty-five short pieces are gathered in this gorgeously illustrated co-publication with the Christine Burgin Gallery, with lifelike facsimiles of the microscripts as well as full-color paintings by Maira Kalman.

Fiction • 2012 • W  
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# Alexander Lernet-Holenia

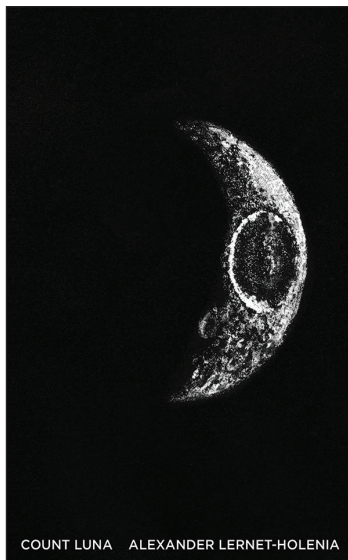
## *Count Luna*

• Translated from the German by Jane B. Greene

**“Daunting panache, fast-moving, cleverly convoluted, terrific.”** —Eileen Battersby, *Irish Times*

**“Brilliant, extra stylish, excellently written and fear-somely gripping.”** —*The London Times*

At once a chase novel, black comedy, and softly keening death song, *Count Luna* starts off at a gallop and accelerates into warp speed: “like Kafka, whom he otherwise does not resemble, Lernet-Holenia weaves his most intimate hopes and dreams into the texture of what happens next with exquisitely imagined detail” (*The Chicago Tribune*).



Fiction • 2020 • W

\$16.95 • £12.99 • 5 x 8" • 160pp

Paperback • 978-0-8112-2961-6

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# Robert Walser

## *Looking at Pictures*

• Translated from the German by Susan Bernofsky, Lydia Davis, and Christopher Middleton  
• Co-published with Christine Burgin

**“A Paul Klee in prose, a good-humoured, sweet Beckett, Walser is a truly wonderful, heartbreaking writer.”**  
—Susan Sontag

**“Everyone who reads Walser falls in love with him.”**  
—Nicholas Lezard, *The Guardian*

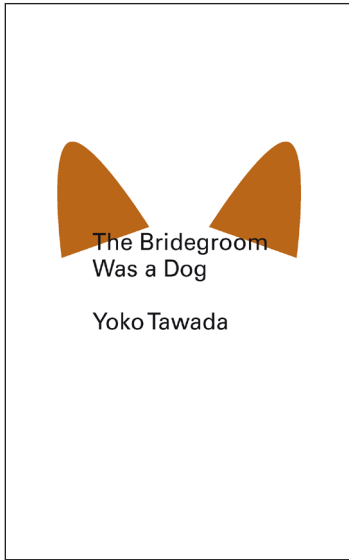
An elegant collection, with gorgeous full-color art reproductions, *Looking at Pictures* presents a little-known aspect of the eccentric Swiss writer's genius. His essays consider Van Gogh, Manet, Rembrandt, Cranach, Watteau, Fragonard, Bruegel, and his own brother Karl. Each piece is marked by Walser's unique eye, his delicate sensitivity, and his very particular sensibilities—and all are touched by his magic screwball wit.



Nonfiction • 2015 • W

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Cloth • 978-0-8112-2424-6



Fiction • 2012 • W  
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## Yoko Tawada

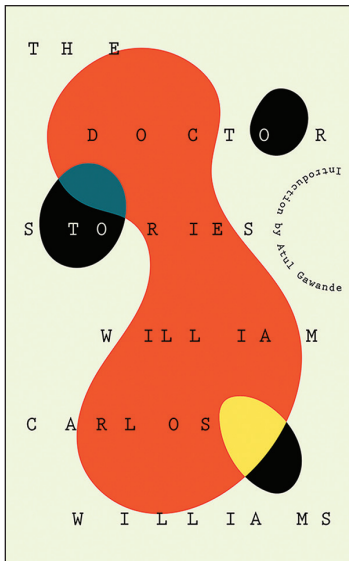
### *The Bridegroom Was a Dog*

• Translated from the Japanese by Margaret Mitsutani

"Masterly."  
 —*The New York Times*

"Like putting a sensor on Tawada's dream-brain and putting the other sensor on your own brain."  
 —Aimee Bender

*The Bridegroom Was a Dog* begins with a schoolteacher telling a fable to her students. In the fable, a princess promises her hand in marriage to a dog that has licked her bottom clean. The story takes an even stranger twist when that very dog appears to the schoolteacher in real life as a doglike man. A romantic—and sexual—courtship develops, much to the chagrin of her friends, who harbor suspicions...



Nonfiction • 2018 • W  
 \$14.95 • £10.99 • 5 x 8" • 160pp  
 Paperback • 978-0-8112-2817-6

## William Carlos Williams

### *Doctor Stories*

• Introduction by Atul Gawande

"This is powerful but not comfortable reading, in the prose of a poet and the vision of a healer. I wish all doctors would read it." —*The Wall Street Journal*

*Doctor Stories* collects thirteen of Williams's stories (direct accounts of his experiences as a doctor), six related poems, and a chapter from his autobiography. As Atul Gawande notes, "Reading these tales, you find yourself in a conversation with Williams about who people really are—who you really are. Williams recognized that, caring for the people of his city, he had a front-row seat to the human condition. His writing makes us see it and hear it and grapple with it in all its complexities. That is his lasting gift."

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