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FALL 2015

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THE NEW YORK REVIEW  
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## THE HOUSE OF TWENTY THOUSAND BOOKS

SASHA ABRAMSKY

“Sasha Abramsky’s tender, intelligent, many-layered memoir of his grandparents. . . [is] at once epic and intimate, rooted in family life but encompassing the sweep of history. At its heart are loss and renewal, tradition and reinvention, schism and continuity.” —Rebecca Abrams, *Financial Times*

“Sasha Abramsky has combined four kinds of history—familial, political, Jewish, and literary—into one brilliant and compelling book. With him as an erudite and sensitive guide, any reader will be grateful for the opportunity to be immersed into the house of twenty thousand books.” —Samuel Freedman

*The House of Twenty Thousand Books* is journalist Sasha Abramsky’s elegy to the vanished intellectual world of his grandparents, Chimen and Miriam Abramsky, and their vast library of socialist literature and Jewish history. A rare-book dealer and self-educated polymath who would go on to teach at Oxford and consult for Sotheby’s, Chimen drew great writers and thinkers like Isaiah Berlin and Eric Hobsbawm to his North London home; his library grew out of his abiding passion for books and his search for an enduring ideology. The books, documents, and manuscripts that covered every shelf were testaments to Chimen’s quest—from the Jewish orthodoxy of his boyhood, to the Communism of his youth, to the liberalism of his mature years. *The House of Twenty Thousand Books* is at once the story of a fascinating family and a chronicle of the embattled twentieth century.

**Sasha Abramsky** was born in England. He is a journalist and author whose work has appeared in *The Nation*, *The American Prospect*, *The New Yorker* online, and many other publications. His most recent book, *The American Way of Poverty: How the Other Half Still Lives*, was listed by *The New York Times* as among the 100 Notable Books of 2013. He is a senior fellow at Demos think tank, and teaches writing at the University of California, Davis. Abramsky lives in Sacramento, California, with his wife and two children.

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**US on sale: September 1, 2015**



## ABDUCTING A GENERAL THE KREIPE OPERATION AND SOE IN CRETE

PATRICK LEIGH FERMOR

Introduction by Roderick Bailey

“[*Abducting a General*] is the work of a mature man, anxious to pay proper tribute to the Cretans who were the backbone of the resistance and ran by far the greatest risks. His SOE reports. . . provide gripping cinematic portraits of Leigh Fermor the soldier.” —*The Spectator* (UK)

One of the most daring feats in Patrick Leigh Fermor’s daring life was the kidnapping of General Kreipe, the German commander in Crete, on April 26, 1944. *Abducting a General*, now published for the first time in the United States, is Leigh Fermor’s own account of the kidnapping. Written in his inimitable prose, and introduced by the acclaimed Special Operations Executive historian Roderick Bailey, it is a glorious firsthand account of one of the great adventures of the Second World War. Also included in this book are Leigh Fermor’s intelligence reports sent from caves deep within Crete, which bring the immediacy of SOE operations vividly alive, as well as the peril under which the SOE and Resistance were operating, and a guide to the journey that Kreipe took, from the abandonment of his car to the embarkation site, so that the modern visitor to Crete can relive this extraordinary trip.

**Patrick Leigh Fermor** (1915–2011) was an intrepid traveler, a heroic soldier, and a celebrated writer. He was awarded the Distinguished Service Order and the OBE, and was knighted for his services to literature and British-Greek relations.

**Roderick Bailey** is a historian of irregular warfare and a specialist in the study of Britain’s Special Operations Executive. His books include the acclaimed official history of SOE’s war on Fascist Italy, *Target: Italy—The Secret War Against Mussolini*. He is currently a Wellcome Trust research fellow at Oxford University.

See page 14 for a related title, *The Cretan Runner* by George Psychoundakis and translated by Patrick Leigh Fermor.

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Credit: Nancy Williams

## STONER 50th Anniversary Edition

JOHN WILLIAMS

Introduction by John McGahern

Now an international bestseller

“A marvelous discovery for everyone who loves literature.” —Ian McEwan

“It’s simply a novel about a guy who goes to college and becomes a teacher. But it’s one of the most fascinating things that you’ve ever come across.” —Tom Hanks

“John Williams’s *Stoner* is something rarer than a great novel—it is a perfect novel, so well told and beautifully written, so deeply moving, that it takes your breath away.”  
—Morris Dickstein, *The New York Times Book Review*

In the last decade, John Williams’s austere and deeply moving tale of a Missouri college professor has been embraced by readers all over the world, and writers from Ian McEwan to Julian Barnes have acclaimed the book as a masterpiece. Morris Dickstein went so far as to call it “a perfect book.”

Here to commemorate the fiftieth anniversary of the publication of *Stoner*, New York Review Books offers a special hardback edition of a book the whole world has come to love.

**John Williams** (1922–1994) was born and raised in northeast Texas. After serving in World War II, he enrolled at the University of Denver, where he received both his B.A. and M.A. and returned as an instructor in 1954. Williams taught creative writing program at the University of Denver until retiring in 1985. He published two volumes of poetry and three novels, *Butcher’s Crossing*, *Stoner*, and the National Book Award–winning *Augustus*, all of which are available from NYRB Classics.

**John McGahern** (1934–2006) was one of the most acclaimed Irish writers of his generation.



## MEMORIES OF THE COWSHED

Ji XIANLIN

Translated from the Chinese by Chenxin Jiang

Introduction by Zha Jianying

If a Chinese citizen has read one book on the Cultural Revolution, it is likely to be Ji Xianlin’s *Memories of the Cowshed*, a candid account of his year of imprisonment on the campus of Peking University and his later disillusionment with the cult of Mao worship. As the campus spirals into a political frenzy, Ji, a professor, is persecuted by lecturers and students from his own department. His home is raided, his most treasured possessions destroyed, and he endures hours of humiliation at brutal “struggle sessions.” He is eventually imprisoned in the “cowshed,” a makeshift prison for intellectuals who have been labeled as class enemies. Prominent intellectuals rarely spoke openly about the Cultural Revolution, so when Ji’s memoir was published in 1998, it quickly became a bestseller. His eyewitness account of this harrowing experience is full of sharp irony, empathy, and remarkable insights.

**Ji Xianlin** (1911–2009) was born in the impoverished flatlands of Shandong Province only weeks before the Qing government was overthrown, and educated in Germany in the 1930s. After the Second World War, he returned to China to cofound the Department of Eastern Languages at Peking University. The former Chinese premier Wen Jiabao paid visits to the author during Ji’s final years and made it known that he considered Ji a mentor.

**Chenxin Jiang** was born in Singapore and grew up in Hong Kong. She received the 2011 Susan Sontag Prize for Translation, as well as a PEN Translation Grant for her work on Ji Xianlin.

**Zha Jianying** is a journalist and nonfiction writer. She is the author of two books in English, *China Pop* and *Tide Players*. Her work has appeared in a variety of publications, including *The New Yorker* and *The New York Times*. She divides her time between Beijing and New York City.

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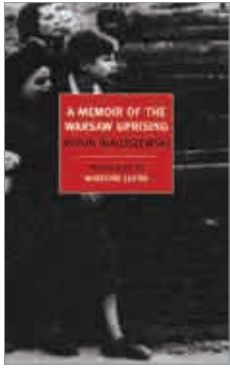
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## A MEMOIR OF THE WARSAW UPRISING

MIRON BIAŁOSZEWSKI

Translated from the Polish by Madeline Levine

First American Publication of the  
Unexpurgated Edition

The great Polish poet Miron Białoszewski was twenty-two on August 1, 1944, when he went on an errand for his mother and ran into history. With Soviet forces on the outskirts of Warsaw, the city revolted against five years of Nazi occupation, an uprising that began in a spirit of heroic optimism but ended tragically sixty-three days later. The Nazis fought back ruthlessly, reducing Warsaw to rubble while slaughtering some 200,000 people, mostly through mass execution. The Red Army simply looked on.

Białoszewski's blow-by-blow account of the uprising brings it alive in all its desperate urgency. Here we are in the shoes of a young man slipping back and forth across German lines, dodging sniper bullets, collapsing with exhaustion, rescuing the wounded, burying the dead. An indispensable and unforgettable act of witness, *A Memoir of the Warsaw Uprising* is also a major work of literature. Białoszewski writes in short, stabbing, splintered, breathless sentences attuned to "the glaring identity of 'now.'" His book displays a wild white-knuckled poetry that resists the terrible destruction it records.

Translator Madeline Levine has extensively revised her 1970 translation and passages that were unpublishable in Communist Poland have been restored.

**Miron Białoszewski** (1922–1983) was a playwright and actor and one of Poland's greatest postwar poets. Deported to a German work camp following the Warsaw Uprising, he escaped a month later and eventually returned to the devastated city after the war. His first volume of poetry, *Obroty rzeczy* ("The Revolution of Things"), appeared in 1956 in Warsaw and created a sensation. It was followed by several other collections of poetry, as well as *A Memoir of the Warsaw Uprising*.

**Madeline Levine** is a professor of Slavic languages and literatures at the University of North Carolina, Chapel Hill.



## ZAMA

ANTONIO DI BENEDETTO

A new translation from the Spanish and  
with an introduction by Esther Allen

An NYRB Classics Original

"[Di Benedetto] has written essential pages that have moved me and that continue to move me." —Jorge Luis Borges

First published in 1956, *Zama* is now universally recognized as one of the masterpieces of modern Argentine and Spanish-language literature.

Written in a style that is both precise and sumptuous, weirdly archaic and powerfully novel, *Zama* takes place in the last decade of the eighteenth century and describes the solitary, suspended existence of Don Diego de Zama, a highly placed servant of the Spanish crown who has been posted to Asunción, the capital of remote Paraguay. There, eaten up by pride, lust, petty grudges, and paranoid fantasies, he does as little as he possibly can while plotting his eventual transfer to Buenos Aires, where everything about his hopeless existence will, he is confident, be miraculously transformed and made good.

Don Diego's slow, nightmarish slide into the abyss is not just a tale of one man's perdition but an exploration of existential, and very American, loneliness. *Zama*, with its stark dreamlike prose and spare imagery, is at once dense and unforeseen, terse and fateful, marked throughout by a haunting movement between sentences, paragraphs, and sections, so that every word seems to emerge from an ocean of things left unsaid. The philosophical depths of this great book spring directly from its dazzling prose.

**Antonio di Benedetto** (1922–1986) was an Argentine journalist and author of five novels, of which *Zama* is the best known.

**Esther Allen** has directed the work of the PEN Translation Fund since its founding in 2003 and has translated works by Javier Marias, Jorge Luis Borges, Felisberto Hernández, and Flaubert, among many others. She lives in New York City.

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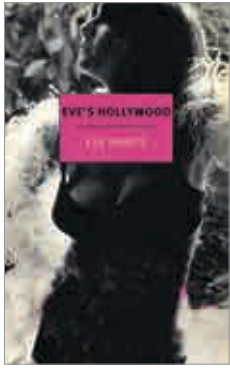
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## EVE'S HOLLYWOOD

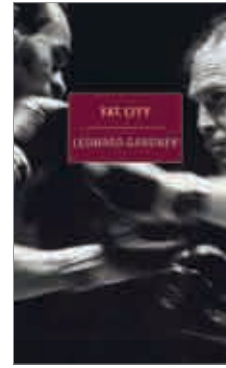
EVE BABITZ

“Eve Babitz, whose autobiographical vignettes of LA had an easygoing Mediterranean warmth and acceptance (she didn’t billboard over the dark side of LA and Hollywood, she just didn’t elevate it into a noir nihilism) that was the antithesis of Joan Didion’s desert vision of bleached bones beneath numbed nerves. The pleasure principle still prevailed in Eve’s writing, whatever the setbacks and heartbreaks.”

—James Wolcott, *Vanity Fair*

Journalist, party girl, bookworm, muse, artist: by the time she’d hit thirty, Eve Babitz had been all of these things. Immortalized as the nude beauty facing Marcel Duchamp over a chessboard and as one of Ed Ruscha’s *Five 1965 Girlfriends*, it turns out that Babitz was a writer with stories of her own. In *Eve’s Hollywood* she gives us indelible snapshots of Southern California’s haute bohemians, of surpassingly lovely high-school ingenues (“people with brains went to New York and people with faces came West”) and enviably tattooed Chicanas, of burned-out rock stars in the Chateau Marmont. In Babitz’s deceptively conversational prose, we are brought along on a ride through a Los Angeles of perpetual delight: to a joint serving the perfect taquito, to the corner of La Brea and Sunset where we make eye contact with a roller-skating hooker, through the Watts Towers, and shopping at Central Market. This “daughter of the wasteland” is here to show us that her city is no wasteland at all, but a glowing landscape, swaying with fruit trees and bougainvillea, buffeted by earthquakes and Santa Ana winds. By the end, there is little doubt that Babitz herself is proof there’s more to Hollywood than meets the eye.

**Eve Babitz** is the author of several books of fiction including *Slow Days, Fast Company: The World, The Flesh, and L.A.: Tales; Sex and Rage: Advice to Young Ladies Eager for a Good Time; L.A. Woman;* and *Black Swans: Stories*. Her nonfiction works include *Two by Two: Tango, Two-step, and the L.A. Night*. She is also known for designing album covers, most notably *Buffalo Springfield Again*. Babitz lives in Los Angeles.



## FAT CITY

LEONARD GARDNER

“*Fat City* affected me more than any new fiction I have read in a long while, and I do not think it affected me only because I come from Fat City, or somewhere near it...[Gardner] has got it exactly right...but he has done more than just get it down, he has made it a metaphor for the joyless in heart.” —Joan Didion

“By almost any criterion imaginable, Leonard Gardner’s *Fat City* is one of the two or three very best boxing novels ever written. That it rates among the Top Ten is pretty much beyond dispute.” —George Kimball, *The Sweet Science*

*Fat City* is a vivid novel of allegiance and defeat, of the potent promise of the good life and the desperation and drink that waylay those whom it eludes. Stockton, California, is the setting: the Lido Gym, the Hotel Coma, Main Street lunchrooms and dingy bars, days like long twilights in houses obscured by untrimmed shrubs and black walnut trees. When two men meet in the ring—the retired boxer Billy Tully and the newcomer Ernie Munger—their brief bout sets into motion their hidden fates, initiating young Munger into the company of men and luring Tully back into training.

In a dispassionate and composed voice, Leonard Gardner narrates their swings of fortune, and the stubborn optimism of their manager, Ruben Luna, as he watches the most promising boys one by one succumb to some undefined weakness; still, “There was always someone who wanted to fight.”

**Leonard Gardner** was born in Stockton, California. His writing has appeared in *The Paris Review, Esquire, Southwest Review*, and other magazines. His screen adaptation of *Fat City* was made into a film by John Huston. A Guggenheim Fellow, he lives in the Bay Area.

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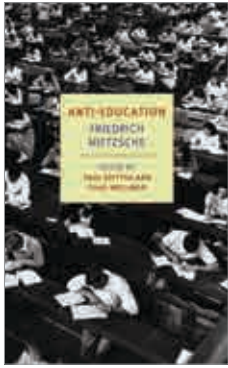
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## ANTI-EDUCATION

FRIEDRICH NIETZSCHE

A new translation from the German by  
Damion Searls

Introduction and annotations by  
Chad Wellmon and Paul Reitter

An NYRB Classics Original

In 1869, at the age of twenty-five, the precociously brilliant Friedrich Nietzsche was appointed to a professorship of classical philology at the University of Basel. He seemed marked for a successful and conventional academic career. Then the philosophy of Schopenhauer and the music of Wagner transformed his sense of purpose. The genius of such thinkers and makers—like the genius of the ancient Greeks—was the only touchstone for true understanding. How then was education to answer to such genius? Something more than sturdy scholarship was called for. A new way of teaching and questioning, a new philosophy.

What that new way might be was the question Nietzsche broached in five vivid, popular public lectures in Basel in 1872. Composed in emulation (and to some degree as a satire) of a Platonic dialogue, *Anti-Education* presents a provocative and timely reckoning with what remains one of the great problems of modern societies.

**Friedrich Nietzsche** (1844–1900) was a German philosopher, essayist, and critic whose writings about morality, truth, language, aesthetics, and nihilism are considered cornerstones of Western philosophy.

**Damion Searls** has translated many classic twentieth-century writers, including Proust, Rilke, Elfriede Jelinek, Christa Wolf, Hans Keilson, and Hermann Hesse. For NYRB Classics, he edited Henry David Thoreau’s *The Journal: 1837–1861*, and translated Nescio’s *Amsterdam Stories* and Robert Walser’s *A Schoolboy’s Diary*.

**Paul Reitter** is a professor of Germanic languages and literatures and the director of the Humanities Institute at Ohio State. He is the author of three books and recently collaborated with Jonathan Franzen and Daniel Kehlmann on *The Kraus Project*.

**Chad Wellmon** is the author of *Becoming Human: Romantic Anthropology and the Embodiment of Freedom* and *Organizing Enlightenment: Information Overload and the Invention of the Modern Research University*.

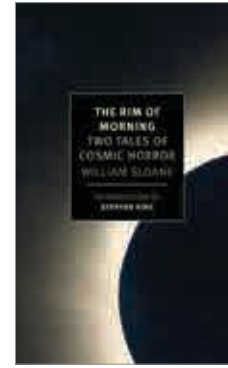
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## THE RIM OF MORNING TWO TALES OF COSMIC HORROR

WILLIAM SLOANE

Introduction by Stephen King

“The re-issue of these two remarkable novels in long overdue. . . I can think of no other novels exactly like these two, either in style or substance. My only regret is that William Sloane did not continue. . . Yet we must be grateful for what we have, which is a splendid rediscovery. These two novels are best read after dark, I think, possibly on an autumn night with a strong wind blowing the leaves around outside.”  
—Stephen King

In the 1930s, William Sloane wrote two brilliant novels that gave a whole new meaning to cosmic horror. In *To Walk the Night*, Bark Jones and his college buddy Jerry Lister, a science whiz, head back to their alma mater to visit a cherished professor of astronomy. They discover his body, consumed by fire, in his laboratory, and an uncannily beautiful young widow in his house—but nothing compares to the revelation that Jerry and Bark encounter in the deserts of Arizona at the end of the book. In *The Edge of Running Water*, Julian Blair, a brilliant electrophysicist, has retired to a small town in remotest Maine after the death of his wife. His latest experiments threaten to shake up the town, not to mention the universe itself.

**William Sloane** (1906–1974) was a publisher, editor, and science fiction horror writer. At the beginning of his career, he wrote supernatural and fantasy dramas and edited two science-fiction anthologies. Sloane was the director of Rutgers University Press from 1955 until his death.

**Stephen King** has written more than fifty horror, science fiction, and fantasy novels in addition to several story and essay collections. His most recent novels are *Mr. Mercedes* and *Revival*. He divides his time between Maine and Florida.

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## SHADOWS OF CARCOSA TALES OF COSMIC HORROR BY LOVECRAFT, BLACKWOOD, MACHEN, POE, AND OTHER MASTERS OF THE WEIRD

Selected by D. Thin

“The true weird tale has something more than a secret murder, bloody bones, or a sheeted form clanking chains. An atmosphere of breathless and unexplainable dread of outer, unknown forces must be present; a hint of that most terrible conception of the human brain—a malign and particular suspension or defeat of those fixed laws of Nature which are our only safeguard against the assaults of chaos and the daemons of unplumbed space.” —H. P. Lovecraft

From the fictional land of Carcosa that inspired the HBO show *True Detective* to H. P. Lovecraft’s accursed New England hills, this collection features some of the most legendary landscapes of the cosmic horror genre. The collection includes the following twelve stories:

- |   |  |
|---|--|
| Edgar Allan Poe, “MS. Found in a Bottle”      | M. P. Shiel, “The House of Sounds”         |
| Bram Stoker, “The Squaw”                      | Arthur Machen, “The White People”          |
| Ambrose Bierce, “Moxon’s Master”              | Algernon Blackwood, “The Willows”          |
| Ambrose Bierce, “The Damned Thing”            | Henry James, “The Jolly Corner”            |
| Ambrose Bierce, “An Inhabitant of Carcosa”    | Walter de la Mare, “Seaton’s Aunt”         |
| R. W. Chambers, “The Repairer of Reputations” | H. P. Lovecraft, “The Colour Out of Space” |

Editor **D. Thin** was born in Grand Island, Nebraska, and studied in Paris.



## OUR SPOONS CAME FROM WOOLWORTHS

BARBARA COMYNS

Introduction by Emily Gould

“Comyns’s world is weird and wonderful...there’s also something uniquely original about her voice. Tragic, comic and completely bonkers all in one, I’d go as far as to call her something of a neglected genius.” —Lucy Scholes, *The Observer*

“I told Helen my story and she went home and cried” begins *Our Spoons Came from Woolworths*. But Barbara Comyns’s beguiling novel is far from maudlin, despite the ostensibly harrowing ordeals its heroine endures. Sophia is twenty-one when she marries fellow artist Charles, and she seems to have nearly as much affection for her pet newt as she does for her husband. Her housekeeping knowledge is lacking (everything she cooks tastes of soap) and she attributes her morning sickness to a bad batch of strawberries. England is in the middle of the Great Depression, and in any case, the money Sophia earns at her occasional modeling gigs is not enough to make up for her husband’s lack of interest in keeping the heat on. Predictably, the marriage begins to falter; not so predictably, Sophia’s optimistic guilelessness is the very thing responsible for turning her life around.

**Barbara Comyns** (1909–1992) was born in Bidford-on-Avon, in the English county of Warwickshire. Comyns wrote her first book, *Sisters by the River* (1947), while living in the country to escape the Blitz, which is also when she made an initial sketch for *The Vet’s Daughter* (first published in 1959, and available in the NYRB Classics series). This, however, she put aside to complete *Our Spoons Came from Woolworths* (1950), about her first marriage, and *Who Was Changed and Who Was Dead* (1955).

**Emily Gould** is the author of the essay collection *And the Heart Says Whatever* and the novel *Friendship*. She is the co-owner of Emily Books and lives in Brooklyn.

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## THE CRETAN RUNNER

GEORGE PSYCHOUNDAKIS

Translated from the Greek and with an introduction by Patrick Leigh Fermor

George Psychoundakis was a twenty-one-year-old shepherd from the village of Asi Gonia when the battle of Crete began: “It was in May 1941 that, all of a sudden, high in the sky, we heard the drone of many aeroplanes growing steadily closer.” The German parachutists soon outnumbered the British troops who were forced first to retreat, then to evacuate, before Crete fell to the Germans. So began the Cretan Resistance and the young shepherd’s career as a wartime runner. In this unique account of Resistance life, Psychoundakis records the daily life of his fellow Cretans, his treacherous journeys on foot from the eastern White Mountains to the western slopes of Mount Ida to transmit messages and transport goods, and his enduring friendships with British officers (like his eventual translator Patrick Leigh Fermor) whose missions he helped to carry out with unflagging courage, energy, and good humor.

**George Psychoundakis** (1920–2006) was born in Crete and after a brief period of schooling, he lived as a shepherd until the beginning of the German occupation in 1941. After the war, he was mistakenly arrested as a deserter and began to write his memoirs while in prison. Later, he wrote on Crete’s legends and customs and translated classic Greek works into the Cretan dialect. He was awarded a British Empire Medal (BEM) and died on his home island.

**Patrick Leigh Fermor** (1915–2011) was an intrepid traveler, a heroic soldier, and a celebrated writer. He was awarded the Distinguished Service Order and the OBE, and was knighted for his services to literature and British-Greek relations.

See page 3 for a related title, *Abducting a General: The Kreipe Operation and SOE in Crete* by Patrick Leigh Fermor.



## DANCE TO THE PIPER

AGNES DE MILLE

Introduction by Joan Acocella

Born into a family of successful playwrights and producers, Agnes de Mille was determined to be an actress. Then one day she witnessed the Russian ballet dancer Anna Pavlova, and her life was altered forever. Hypnotized by Pavlova’s beauty, in that moment de Mille dedicated herself to dance. Her memoir records with light-hearted humor and wisdom not only the difficulties she faced—the resistance of her parents, as well as the sacrifices of her training—but also the frontier atmosphere of early Hollywood, and New York and London during the Depression. “This is the story of an American dancer,” writes de Mille, “a spoiled egocentric wealthy girl, who learned with difficulty to become a worker, to set and meet standards, to brace a Victorian sensibility to contemporary roughhousing, and who, with happy good fortune, participated by the side of great colleagues in a renaissance of the most ancient and magical of all the arts.”

**Agnes de Mille** (1905–1993) was a choreographer, dancer, and writer. She created many ballets, including *Rodeo* and *Fall River Legend*, and choreographed several well-known musical theater productions, including *Oklahoma!*, *Brigadoon*, *Carousel*, and *One Touch of Venus*.

**Joan Acocella** is a staff writer for *The New Yorker*, and has been the magazine’s dance critic since 1998. She is the author of several books, including *Willa Cather and the Politics of Criticism*, *Creating Hysteria: Women and Multiple Personality Disorder*, and *Mark Morris*, a biographical and critical study of the choreographer. Acocella is the co-editor of *André Levinson on Dance: Writings from Paris in the Twenties* and the editor of *The Diary of Vaslav Nijinsky*. Her most recent book is a collection of essays, *Twenty-eight Artists and Two Saints*.

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## BLACK WINGS HAS MY ANGEL

ELLIOTT CHAZE

Introduction by Barry Gifford

Gold Medal books weren't books that won literary awards, or any kind of awards at all. But during the 1950s Gold Medal put out some of the best authors America had to offer, writers like Jim Thompson, Chester Himes, and David Goodis, who not only peered into the bleakest reaches of the psyche, but did it with blood-tinged glee. And while many of the Gold Medal pulps have since become acknowledged classics, one of its finest, Elliott Chaze's *Black Wings Has My Angel*, has remained in the shadows, passed along from reader to reader despite being championed by the likes of Ed Gorman and Bill Pronzini. Yet from the very first pages it's clear that *Black Wings Has My Angel* ranks with the best of the era. When Tim Sunblade escapes from prison, his sole possession is an infallible plan for the ultimate heist. Only trouble is it's a two-person job. So when he meets Virginia, a curiously well-spoken "ten-dollar tramp," and discovers that the only thing she has a passion for is "drifts of money, lumps of it," he knows he's found his partner as well as his match. There's no telling whether this lavender-eyed angel will be Sunblade's making or his damnation.

To read Chaze's novel is to be taken on a road trip filled with hairpin turns and wild reversals, to careen through the darkest landscapes of desperate passion. It is a ride you will never forget.

**Elliott Chaze** (1915–1990) spent twenty years at the *Hattiesburg American* where he was first a reporter and award-winning columnist and later the city editor. Chaze wrote nine novels, including *Goodbye Goliath* and *Wettermark*, and contributed articles and short stories to *Life*, *The Reader's Digest*, *The New Yorker*, *Redbook*, *Collier's*, and *Cosmopolitan*.

**Barry Gifford's** books include *Sailor and Lula: The Complete Novels*, *The Roy Stories*, *Imagining Paradise: New and Selected Poems*, and most recently the novel *The Up-Down*, and *Writers*, a collection of plays. He is the co-author of the forthcoming film adaptation of *Black Wings Has My Angel*.

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## THE SEVEN MADMEN

ROBERTO ARLT

Translated from the Spanish by Nick Caistor

"One of the great books of the 20th century." —*The Guardian*

A weird wonder of Argentine and modern literature, a crucial work for Julio Cortázar ("If there's one person in my country I feel close to, it's Roberto Arlt"), *The Seven Madmen* begins when its hapless and hopeless hero, Erdosain, is dismissed from his job as a bill collector for embezzlement. Then his wife leaves him and things only go downhill after that. Erdosain wanders the crowded, confusing streets of Buenos Aires, thronging with immigrants almost as displaced and alienated as he is, and finds himself among a group of conspirators who are in thrall to a man known simply as the Astrologer. The Astrologer has the cure for everything that ails civilization. Unemployment will be cured by mass enslavement. (Mountains will be hollowed out and turned into factories.) Mass enslavement will be funded by industrial-scale prostitution. That scheme will be kicked off with murder. "D'you know you look like Lenin?" Erdosain asks the Astrologer. Meanwhile Erdosain struggles to determine the physical location and dimensions of the soul, this thing that is causing him so much pain.

Brutal, uncouth, caustic, and brilliantly colored, *The Seven Madmen* takes its bearings from Dostoyevsky while looking forward to Thomas Pynchon and Marvel Comics.

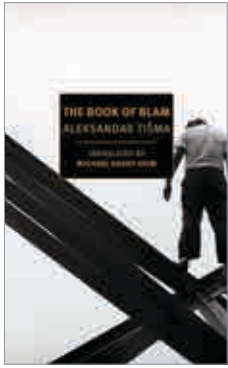
**Roberto Arlt** (1900–1942) was born in Buenos Aires, where he lived for his entire life as a journalist, inventor, and fiction writer. In addition to *The Seven Madmen*, he was the author of the novels *The Enraged Toy*, *The Flamethrowers*, *Love the Enchanter* and several plays.

**Nick Caistor** has translated some forty books from Spanish, Portuguese, and French and has been awarded the Valle-Inclán Prize for Spanish Translation twice. He lives in the United Kingdom.

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## THE BOOK OF BLAM

ALEKSANDAR TIŠMA

Translated from the Serbo-Croatian by  
Michael Henry Heim

“One of the most stirring novels to come from the Balkans.”

—Larry Wolff, *The New York Times*

“A startling, extraordinary creation.” —*The New Yorker*

The war is over. Miroslav Blam walks along the former Jew Street, and he remembers. He remembers Aaron Grün, the hunchbacked watchmaker; and Eduard Fiker, a lamp merchant; and Jakob Mentele, a stove fitter; and Arthur Spitzer, a grocer, who played amateur soccer and had non-Jewish friends; and Sándor Vértes, a lawyer who was a Communist. All dead. As are his younger sister and his best friend, a Serb, both of whom joined the resistance movement; and his mother and father in the infamous Novi Sad raid in January 1942—when the Hungarian Arrow Cross executed 1,400 Jews and Serbs on the banks of the Danube and tossed them into the water.

Blam lives. So long as he does, the war will never be over for him.

Like *The Use of Man*, *The Book of Blam* is a searing look at the spiritual devastation of war.

**Aleksandar Tišma** (1924–2003) was a fiction writer, journalist, and poet who grew up in and lived much of his life in Novi Sad. His other novels include *The Use of Man* (available from NYRB Classics) and *Kapo*.

**Michael Henry Heim** (1943–2012) was a professor of Slavic languages at the University of California, Los Angeles. He translated the NYRB Classic *Dancing Lessons for the Advanced in Age* by Bohumil Hrabal.



## MY MARRIAGE

JAKOB WASSERMANN

A new translation from the German and  
with an introduction by Michael Hofmann

An NYRB Classics Original

“The opening pages of this novel by the German writer Jakob Wassermann...are like something out of Chekhov—it’s all there, the ennui, the preening etiquette, the intellectual posturing. As the marriage progresses, the tone becomes increasingly neurotic...a devastating indictment of the choices we make out of convenience against our hearts and instincts, and the tragedies that ensue.”

—André Naffis-Sahely, *The Independent*

Alexander Herzog, a young writer, goes to Vienna to escape his debts and a failed love affair. There he is pursued by book-loving Ganna: giddy, girlish, clumsy, eccentric, and wild. Dazzled and unnerved by her devotion to him, and attracted to the large dowry offered by her wealthy father, he thinks he can mold Ganna into what he wants. But no one can control her troubling passions. As their marriage starts to self-destruct, Herzog will discover that he can never escape her.

Posthumously published in 1934 and based on Jakob Wassermann’s own ruinous marriage, *My Marriage* is a tragic masterpiece that unfolds in shocking detail. This story of rare intensity and drama is now brought to English readers in a powerful translation by Michael Hofmann.

**Jakob Wassermann** (1873–1934) was a renowned and, late in his life, bestselling German-Jewish author of fiction, plays, biographies, and a memoir, *My Path as a German and a Jew*.

**Michael Hofmann** is a poet and translator. He has translated nine books by Joseph Roth and was awarded the PEN Translation Prize for *String of Pearls*. His *Selected Poems* was published in 2010. He lives in London.

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## EXISTENTIAL MONDAY

### BENJAMIN FONDANE

Edited, introduced, and translated from the French by Bruce Baugh and Andrew Rubens

An NYRB Classics Original

Benjamin Fondane—who was born and educated in Romania, moved as an adult to Paris, lived for a time in Buenos Aires, where he was close to Victoria Ocampo, Jorge Luis Borges’s friend and publisher, and died in Auschwitz—was an artist and thinker who found in every limit, in every border, “a torture and a spur.” Poet, critic, man of the theater, movie director, Fondane was the most daring of the existentialists, a metaphysical anarchist, affirming individual against those great abstractions that limit human freedom—the State, History, the Law, the Idea.

*Existential Monday* is the first selection of his philosophical work to appear in English. Here Fondane, until now little-known except to specialists, emerges as one of the great French philosophers of the twentieth century.

**Benjamin Fondane** (1898–1944), born Benjamin Wechsler, was a French-Romanian intellectual and surrealist poet. In 1923, Fondane fled from Romania to France, where he became part of a vibrant philosophical and intellectual network of Marxists, Catholics, Protestants, surrealists, and existentialists. Fondane also spent time in Buenos Aires, but returned to France where he worked until his arrest in 1944, after which he was deported to Auschwitz, where he was killed.

**Bruce Baugh** is the author of *French Hegel: From Surrealism to Postmodernism* and a professor of philosophy at Thompson Rivers University in Kamloops, British Columbia.

**Andrew Rubens** is currently writing a doctoral thesis on Benjamin Fondane at the University of Glasgow, Scotland, as well as translating Fondane’s poetry in collaboration with Henry King; selections appear in the NYRB Poets anthology *Cinepoems and Others*.



## CINEPOEMS AND OTHERS

### BENJAMIN FONDANE

Edited and translated from the French by Leonard Schwartz

“[Fondane’s] far-ranging gifts and accomplishments are at the heart of 20th-century Jewish artistic and philosophical modernism.” —Benjamin Ivry, *The Jewish Daily Forward*

Benjamin Fondane was that rarest of poets: an experimental formalist with a powerfully lyric poetic style; a near-surrealist who embraced and produced his own version of existential philosophy; a Romanian poet who wrote in French; a self-consciously Jewish poet of diaspora and loss, whose last manuscripts made it out of Drancy just before his deportation to Auschwitz-Birkenau in 1945, where he was murdered, yet whose poetry speaks of a plenitude, an overflowing. After Fondane’s death, the poetry might have been forgotten had not writers like E. M. Cioran kept the memory of the work alive, and in France today, Fondane’s poetry is again widely available. This first American collection of Fondane’s poetry includes his surrealist “Cine-poems,” philosophical meditations, and poems that, in their secular/mystical Judaism, confront the calamity—and imaginative triumph—of European Jewry.

**Leonard Schwartz** is the author of several poetry collections, including *IF*, *At Element*, *The Library of Seven Readings*, and *A Message Back and Other Furors*. He teaches poetics at Evergreen State College in Washington.

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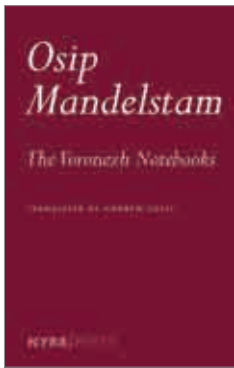
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## THE VORONEZH NOTEBOOKS

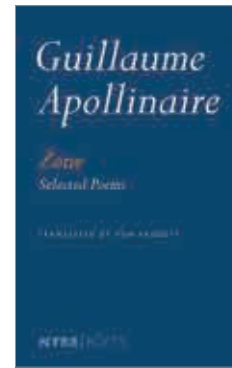
### OSIP MANDELSTAM

Translated from the Russian and with an introduction by Andrew Davis

Osip Mandelstam is one of the greatest twentieth-century poets in any language, and his work, which sounds the depths of the Russian language, has presented a fertile and constant challenge to translators. Composed after Mandelstam's unexpected release from Stalin's prisons, *The Voronezh Notebooks* covers two years of his life, from the spring of 1935, when in a state of physical and mental collapse he traveled south into exile with his wife, to May 1937, not long before the couple was allowed to return to Moscow (which was followed by Mandelstam's final arrest), and the poems constitute a single sequence and a kind of last testament. Meditating on death and survival, on the powers that be and the power of poetry, on marriage, friendship, and memory, challenging Stalin between lines that are full of the sights and sounds of the steppes, blue sky and black earth, the roads, winter breath, spring with its birds and flowers and bees, the notebooks are a continual improvisation and unapologetic affirmation of poetry as life. The extraordinary concentration, powerful imagery, and strange echoing music of Mandelstam's sequence come forth in English as never before in Andrew Davis's inspired new translation.

**Osip Mandelstam** (1891–1938) was born and raised in St. Petersburg, Russia. As an established poet, Mandelstam was unpopular with Soviet authorities and found it increasingly difficult to publish his poetry. In 1934 Mandelstam was arrested and sent into exile in Voronezh, and in 1938, he was arrested again and sentenced to a camp in Siberia. He died that same year in a transit camp. *The Selected Poems of Osip Mandelstam* is available as an NYRB Classic.

**Andrew Davis** is a poet, cabinetmaker, and visual artist. His current project is the long poem *IMPLUVIUM*. He divides his time between Santa Fe, New Mexico, and the north coast of Spain.



## ZONE SELECTED POEMS OF GUILLAUME APOLLINAIRE

Selected and translated from the French by Ron Padgett

Introduction by Peter Read

*Zone: Selected Poems of Guillaume Apollinaire* is the fruit of poet-translator Ron Padgett's fifty-year engagement with the great French poet's life and work. *Zone* provides an exciting experience of the full range of Apollinaire's poetry, from his traditional lyric verse to his avant-garde calligrammatic pieces, from often-anthologized classics to hitherto-untranslated gems, from visionary poems of cosmic breadth to a poem about his shoes. This volume includes an introduction by Peter Read, the finest Apollinaire scholar in the English-speaking world, as well as a preface, helpful endnotes, and an annotated bibliography by Padgett. There have been previous versions of Apollinaire, but this one is special, for it is not only a compact and judicious selection of the essential Apollinaire, it is also a feat of translation by an American poet about whom *The Washington Post* said, "No praise can be too high for Ron Padgett's translations."

**Guillaume Apollinaire** (1880–1918) is widely acknowledged as one of the greatest poets of the twentieth century. He was also a fiction writer, experimental playwright, pioneering art critic, and editor of erotica. He invented the word "surrealism."

Translator and poet **Ron Padgett's** *Collected Poems* won the William Carlos Williams Prize from the Poetry Society of America and the 2013 *Los Angeles Times* Prize for the best poetry book. Padgett has translated the poetry of Apollinaire, Pierre Reverdy, Valery Larbaud, and Blaise Cendrars.

**Peter Read** is Professor of Modern French Literature and Visual Arts at the University of Kent, Canterbury, in the United Kingdom. He has published books and essays on Apollinaire and his circle, and on artists working in France, including Picasso, Giacometti, and Raoul Dufy.

## NYRB/POETS

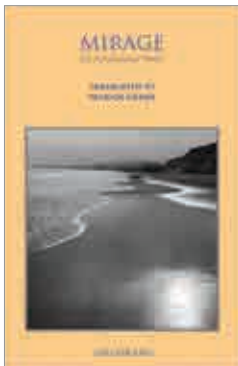
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## MIRAGE

ANONYMOUS

Translated from the Chinese by Patrick Hanan

“*Mirage* is a key work from the critical period of the early nineteenth century. It resembles a modern-day R-rated movie, touching on serious issues but containing scenes of explicit sexual pleasure and violent conflict.” —Keith McMahon

First published anonymously in 1804—its author remains unknown—*Mirage* is set in Guangzhou (Canton), some decades before the city was overwhelmed by the opium trade and the Opium War. Su Jishi, the adolescent son of the head of the Chinese traders’ association, the men licensed to deal with foreign merchants in the port, is suddenly burdened with responsibility for his powerful family after his father’s unexpected death. More interested in sex than money, Su Jishi learns to navigate between pleasure and commerce as rebellions erupt just outside the city.

At the crossroads of two of the greatest Chinese books—the aristocratic coming-of-age novel *The Story of the Stone* (*The Dream of the Red Chamber*) and the military epic *Outlaws of the Marsh*—*Mirage* is panorama of libertines and concubines, lecherous monks and celibate soldiers, corrupt officials and drunken scholars. As entertaining as a bestseller, it is a hectic re-creation of vanished mores and customs, and the life of a Chinese city as it was beginning to discover—and deal with—the rest of the world.

**Patrick Hanan** (1927–2014) was the Victor S. Thomas Professor of Chinese Literature, Emeritus, at Harvard University. He is the author of *The Chinese Short Story*, *The Chinese Vernacular Story* (a history of the genre), *Essays on Chinese Fiction of the Nineteenth and Early Twentieth Centuries*, and *The Creation of Li Yu*, and the translator of many works of Chinese traditional fiction, including *The Carnal Prayer Mat* and *The Sea of Regret*. *Mirage* was his last translation of Chinese fiction.



## A LITTLE PRIMER OF TU FU

DAVID HAWKES

“Tu Fu is... the greatest non-epic, non-dramatic poet who has survived in any language.”  
—Kenneth Rexroth

The deepest and most varied of the Tang dynasty poets, Tu Fu (Du Fu) is, in the words of David Hinton, the “first complete poetic sensibility in Chinese literature.” Tu Fu merged the public and the private, often in the same poem, as his subjects ranged from the horrors of war to the delights of friendship, from closely observed landscapes to remembered dreams, from the evocation of historical moments to a wry lament over his own thinning hair.

Although Tu Fu has been translated often, and often brilliantly, David Hawkes’s classic study, first published in 1967, is the only book that demonstrates in depth how his poems were written. Hawkes presents thirty-five poems in the original Chinese, with a pinyin transliteration, a character-by-character translation, and a commentary on the subject, the form, the historical background, and the individual lines. There is no other book quite like it for any language: a nuts-and-bolts account of how Chinese poems in general, and specifically the poems of one of the world’s greatest poets, are constructed. It’s an irresistible challenge for readers to invent their own translations.

**Tu Fu** (712–770) lived during a time when the Tang dynasty was wracked by war, mass dislocation, and starvation. A minor bureaucrat, a refugee, and a political exile, he wavered between the Confucian ideal of serving his country and the Taoist dream of a hermitage in nature. He lived both.

**David Hawkes** (1923–2009) was a professor of Chinese at Oxford University. His translations included the second-century anthology *The Songs of the South*, and a multi-volume version of Cao Xueqin’s *The Story of the Stone*, considered by many to be the greatest translation into English of Chinese prose.

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## CAPOTE'S BROOKLYN THE LOST PHOTOGRAPHS

DAVID ATTIE

Afterword by Eli Attie

In 2002, The Little Bookroom published Truman Capote's homage to Brooklyn, *A House in the Heights*. In 2014, the original photographs commissioned to illustrate the 1959 piece were discovered by the photographer's son. Capote's essay was the first magazine assignment for David Attie and he shot many of the photos during the course of a day, with Capote in tow. Also found among the negatives were ravishing portraits of Capote taken on that same day; none of the photos have ever been published. Now, in a new edition with a new title, *Capote's Brooklyn: The Lost Photographs*, the images will be published for the first time.

The more than 80 images provide a stunning and atmospheric visual portrait of 1950s Brooklyn—its buildings, shops, street life, lost moments—a Brooklyn at once strangely familiar yet largely vanished: horse-drawn wagons delivering produce to housewives, kids swimming in the East River and getting into mischief on the docks, dimly-lit bars, vintage signs, bricklayers, and barbers, all set against a backdrop of period architecture, that spectacular bridge, and the skyline of Manhattan.

**David Attie's** (1920-1982) first professional assignment, given by his mentor Alexey Brodovitch of *Harper's Bazaar*, was a series of photo montages to illustrate Truman Capote's *Breakfast at Tiffany's*. Following that assignment, Attie's commercial and fine artwork was prolific and wide-ranging, shooting covers and spreads for *Vogue*, *Time*, *Newsweek*, *Playboy*, and *Harper's Bazaar*.

**Eli Attie** served as a special assistant to President Bill Clinton, and then as Vice President Al Gore's chief speechwriter. He was also a longtime writer on both the NBC-TV series *The West Wing* and the Fox-TV series *House*.



THE LITTLE BOOKROOM

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## THE LITTLE WITCH

OTFRIED PREUSSLER

Translated from the German by  
ANTHEA BELL

Illustrated by  
WINNIE GEBHARDT-GAYLER

“Mr. Preussler’s books were read aloud to generations of German children. They adored his characters.” —Douglas Martin, *The New York Times*

“Once upon a time there was a little witch who was only a hundred and twenty-seven years old.” And so begins the delightful story of the Little Witch and her talking pet raven, Abraxas. It’s Walpurgis Night, when all the witches of the land meet to dance on Brocken mountain. The Little Witch, who is too small, isn’t invited, but she decides to go anyway and is discovered by her evil aunt Rumpumpel. As punishment, the Little Witch’s broomstick is burned and she must make the three-day journey back home on foot. Before she leaves, the Head Witch tells her that she may attend Walpurgis Night next year if she promises to become a “good” witch. Unfortunately, Abraxas misunderstands and advises the Little Witch to do good deeds, not realizing that in order to be a “good” witch she must do the opposite. During the year the Little Witch does truly good deeds. When she returns to Brocken Mountain at the next Walpurgis Night, to stand before the Witches’ Council, there is a showdown. But it’s the Little Witch who has the last laugh.



**Otfried Preussler** (1923–2013) was a German primary school teacher and author of children’s books. His books have been translated into over fifty-five languages and in 1972 he was awarded the German Youth Literature Prize for *Krabat* and *the Sorcerer’s Mill*, available from The New York Review Children’s Collection.

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**US on sale: September 8, 2015**



## THE LITTLE WATER SPRITE

OTFRIED PREUSSLER

Translated from the German by  
ANTHEA BELL

Illustrated by  
WINNIE GEBHARDT-GAYLER

One spring day, the little Water-sprite is born in a house of reeds at the bottom of a mill pond. Mother and Father Water-sprite are very proud of their son, and they invite their whole family to a party to celebrate and feast on duckweed soup, pickled water-fleas, and other dainties. The baby quickly outgrows his rush basket, and soon the little Water-sprite is bored of gazing out the window at the newts and fish swimming by. There is a whole new world to see outside his living room! First his father takes him swimming and to play hide-and-seek, and then the little Water-sprite sets out on his own to explore the magical green environs of the mill pond. Along the way he meets many friends, like Cyprian the carp and the nine-eyed lamprey. But his most thrilling adventures await him outside the pond, on land. He just needs to remember not to let his feet get too dry as he plays with the mist fairies, slides down the mill race, and climbs to the moon.



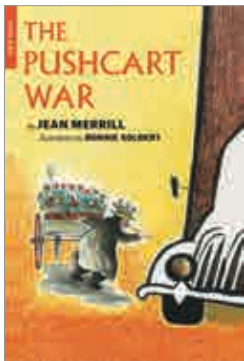
**Anthea Bell** is a renowned translator of German, French, and Danish literature. Her many translations include various books in the Asterix series as well as Stefan Zweig’s novels *Confusion* and *Journey into the Past*, which are available as NYRB Classics. She lives in the United Kingdom.

**Winnie Gebhardt-Gayler** (1929–2014) was a German illustrator who frequently collaborated with Otfried Preussler.

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## THE PUSHCART WAR

JEAN MERRILL

Illustrated by  
RONNI SOLBERT

50th Anniversary Edition

Now in paperback

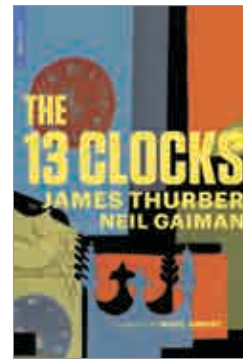
Do you know the history of the pushcart war? The real history? It's a story of how regular people banded together and, armed with little more than their brains and good aim, defeated a mighty foe.

Not long ago in New York City there were so many trucks making deliveries that it might take an hour for a car to travel a few blocks. People blamed the truck owners and the truck owners blamed the little wooden pushcarts. Behind closed doors, the truck owners declared war on the pushcart peddlers. Carts were smashed from Chinatown to Chelsea. The peddlers didn't have money or the mayor on their side, but that didn't stop them from fighting back. They used pea shooters to blow tacks into the tires of trucks, they outwitted the police, and they marched right up to those giant trucks and dared them to drive. Today, thanks to the ingenuity of the pushcart peddlers, the streets belong to the people—and to the pushcarts.

*The Pushcart War* has inspired generations of children and been adapted for television, radio, and the stage around the world. It was included on *School Library Journal's* list of "One Hundred Books That Shaped the Twentieth Century."

**Jean Merrill** (1923–2012) was a children's book writer and editor. She wrote more than thirty children's books, including *The Black Sheep*, *The Toothpaste Millionaire*, *The Girl Who Loved Caterpillars*, and her best-known work, *The Pushcart War*, which was originally published in 1964, and *The Elephant Who Liked to Smash Small Cars*, available from The New York Review Children's Collection.

**Ronni Solbert** is a children's book illustrator and author. She collaborated frequently with Jean Merrill.



## THE 13 CLOCKS

JAMES THURBER

Illustrated by  
MARC SIMONT

Introduction by Neil Gaiman

Now in paperback

"It's one of the great kids' books of the last century. It may be the best thing Thurber ever wrote. It's certainly the most fun that anybody can have reading anything aloud."  
—Neil Gaiman

"Once upon a time, in a gloomy castle on a lonely hill, where there were thirteen clocks that wouldn't go, there lived a cold, aggressive Duke, and his niece, the Princess Saralinda. She was warm in every wind and weather, but he was always cold. His hands were as cold as his smile, and almost as cold as his heart. He wore gloves when he was asleep, and he wore gloves when he was awake, which made it difficult for him to pick up pins or coins or the kernels of nuts, or to tear the wings from nightingales."

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**James Thurber** (1894–1961) was one of the outstanding American humorists and cartoonists of the twentieth century, writing nearly forty books, including collections of essays, short stories, fables, and children's stories, such as *The Wonderful O* (published by The New York Review Children's Collection).

**Marc Simont** (1915–2013) illustrated nearly one hundred books, including *The Backward Day* and *The Wonderful O*, both published by The New York Review Children's Collection.

**Neil Gaiman** is an award-winning author of novels, short stories, children's books, and graphic novels.

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**Everett Aison** is a screenwriter, director, book designer, illustrator, and author. His first novel, *Artrage*, was published in 2006. The co-founder of the School of Visual Arts Film School in New York, Aison lives in Bellingham, Washington.

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