



NEW YORK REVIEW BOOKS
SPRING & SUMMER 2015

nrb CLASSICS

THE NEW YORK REVIEW
CHILDREN'S COLLECTION

NYRB/POETS

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COLLECTED NONFICTION

RENATA ADLER

Introduction by Michael Wolff



“Nobody writes better prose than Renata Adler.” —John Leonard, *Vanity Fair*

For decades, Renata Adler’s writing has upheld and defined the highest standards of investigative journalism. A staff writer at *The New Yorker* from 1963 to 2001, Adler has reported from Selma, the war in Biafra, the Six Day War, Vietnam, the Nixon Impeachment Inquiry, Congress, and courthouses. She has also written about cultural matters, films (as chief film critic of *The New York Times*), books, politics, and pop music. Repeatedly she has put herself in harm’s way in order to give us the news, not the “news” we have become accustomed to—celebrity journalism, conventional wisdom, received ideas—but the actual story, an account unfettered by ideology or consensus.

This collection of Adler’s nonfiction draws on her early essays, reporting, and criticism, which describe the major crises and hopeful turmoil of the 1960s, and more recent pieces concerned with, in Adler’s words, “misrepresentation, coercion, and abuse of public process, and the journalist’s role in it.” Also included are writings on film, television, and music, and uncollected essays on Jayson Blair and the *Times* and the Supreme Court’s decision in *Bush v. Gore*. A new epilogue by Adler provides an invaluable and long-overdue assessment of our culture today from one of its foremost chroniclers.

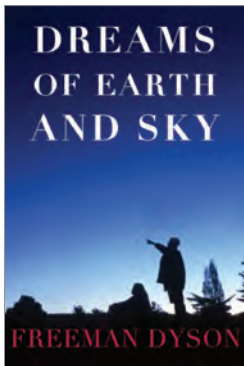
Renata Adler is a journalist, critic, and novelist. She has published four books of essays and her two novels, *Speedboat* and *Pitch Dark*, are both available as NYRB Classics. She lives in Connecticut.

Michael Wolff is currently a contributing editor at *Vanity Fair* and a columnist for the *Guardian*, *USA Today*, and *British GQ*. He lives in New York City.

Renata Adler, writer, Saint Martin, French West Indies, March 25, 1978 © The Richard Avedon Foundation
Photograph by Richard Avedon

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DREAMS OF EARTH AND SKY

FREEMAN DYSON

“[Dyson] writes with detailed, admirable conviction.” —*The New York Times Book Review*

“To observe a mind uncommonly endowed with dexterity and knowledge hop from subject to subject is exhilarating.” —*Time*

Freeman Dyson’s new collection of pieces from *The New York Review of Books* investigates and celebrates what he calls openness to unconventional ideas in science. His subjects range from the seventeenth-century scientific revolution, to the scientific inquiries of the Romantic generation, to important recent works by Daniel Kahneman and Malcolm Gladwell. He discusses twentieth-century giants of physics such as Richard Feynman, J. Robert Oppenheimer, and Paul Dirac, many of whom he knew personally, and explores some of today’s most pressing scientific issues, from global warming, to the future of biotechnology, to the flood of information in the digital age. In these essays, Dyson, whom *The New York Times Book Review* called “one of science’s most eloquent interpreters,” mixes reminiscences, lucid explanations of scientific concepts, and an engagingly imaginative approach to the triumphs, blunders, mysteries, and dreams of scientific inquiry into the natural world.

Freeman Dyson is Professor Emeritus of physics at the Institute for Advanced Study, Princeton University. He is the author of *Disturbing the Universe*, *Imagined Worlds*, *Origins of Life*, *The Scientist as Rebel* (published by New York Review Books) and numerous other books. He is a recipient of the National Book Critics Circle Award for *Weapons and Hope*, the Phi Beta Kappa Award in Science for *Infinite in All Directions*, as well as many other honors. Throughout his career he has worked on nuclear reactors, solid state physics, ferromagnetism, astrophysics, and biology. He lives in Princeton, New Jersey.

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New York Review Books • Science / Essays • Hardcover • 300 pages • 5½ x 8¼

978-1-59017-854-6 • \$27.95 US / \$33.00 CAN / £18.99 UK

Available as an eBook: 978-1-59017-855-3

US on sale: April 21, 2015



WHERE I'M READING FROM

TIM PARKS

Why do we need fiction? Why do books need to be printed on paper, copyrighted, read to the finish? Do we read to challenge our vision of the world or to confirm it? Has novel writing turned into a job like any other? In *Where I'm Reading From*, the internationally acclaimed novelist and critic Tim Parks ranges over a lifetime of critical reading—from Leopardi, Dickens, and Chekhov, to Woolf, Lawrence, and Bernhard, and on to contemporary work by Jonathan Franzen, Peter Stamm, and many others—to overturn many of our long-held assumptions about literature and its purpose.

In thirty-seven interlocking essays, *Where I'm Reading From* examines the rise of the “global” novel and the disappearance of literary styles that do not travel; the changing vocation of the writer today; the increasingly paradoxical effects of translation; the growing stasis of literary criticism; and the problematic relationship between writers’ lives and their work. Through dazzling close readings and probing self-examination, Parks wonders whether writers—and readers—can escape the twin pressures of the new global system and the novel that has become its emblematic genre.

Tim Parks has written seventeen novels, including *Europa*, which was shortlisted for the Booker Prize, and most recently, *Painting Death*. He is the author of several works of nonfiction, including *Italian Neighbors* and *Italian Ways*. Parks has also translated the works of Alberto Moravia, Giacomo Leopardi, and Niccolò Machiavelli, among others, and he is a frequent contributor to *The New York Review of Books* and *The London Review of Books*. He lives in Italy.

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New York Review Books • Essays / Literary Criticism • Hardcover • 256 pages • 5¼ x 8½

978-1-59017-884-3 • \$17.95 US / \$21.50 CAN / No UK Rights

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GO FIGURE! NEW PERSPECTIVES ON GUSTON

PHILIP GUSTON

Edited and with an introduction by
Peter Benson Miller

Preface by Robert Storr

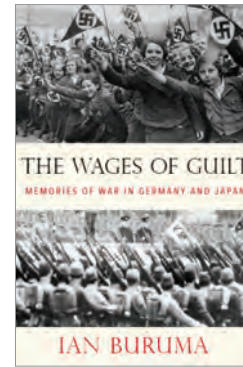
Go Figure!, a lavishly illustrated volume of essays about Philip Guston (1913-1980), considers the late work of Guston who was a friend and contemporary of Jackson Pollock and Willem de Kooning. This volume illustrates the enduring power of his work, particularly the fireworks generated by expressive contradictions embodied in his last paintings.

Among the lessons Guston still has to teach is the necessity of constantly messing up the tidy models of artistic “progress” that aesthetic ideologues and tastemakers keep handing down from on high. Unlike the work of many of his contemporaries, Guston’s paintings look anything but dated today.

The book’s contributors: David Anfam, Dore Ashton, Kosme de Barañano, Bill Berkson, Chuck Close, Barbara Drudi, David Kaufmann, David Lewis, Ara H. Merjian, Achille Bonito Oliva, Christoph Schreier, and Robert Slifkin.

Peter Benson Miller is Andrew Heiskell Arts Director at the American Academy in Rome. In 2010, he curated the exhibition *Philip Guston, Roma* at the Museo Carlo Bilotti in Rome, which then traveled to the Phillips Collection in Washington, D.C.

Robert Storr is the Dean of the Yale University School of Art. He was the commissioner of the 2007 Venice Biennale. He is the author of numerous catalogs, articles, and books, including *Philip Guston*.



THE WAGES OF GUILT MEMORIES OF WAR IN GERMANY AND JAPAN

IAN BURUMA

“An exploration of the many and varied ways in which cataclysm has shaped national identity in our century.” —*The New York Times*

“This thought-provoking inquiry has a powerful theme: people must be held accountable for the society in which they live.” —*Publishers Weekly*

In this highly provocative text, now considered by many a classic, Ian Buruma examines and compares how Germany and Japan have attempted to come to terms with their violent pasts, investigating the painful realities of living with guilt—and with its denial.

The Wages of Guilt follows Buruma’s encounters, as he travels through both countries, with people whose honesty in confronting their past is strikingly brave, and with others who astonish by their ingenuous evasions of responsibility. In Auschwitz, Berlin, Hiroshima, and Tokyo, Buruma explores the contradictory attitudes of scholars, politicians, and survivors toward World War II and visits the contrasting monuments that commemorate the atrocities of this conflict. These opposing voices reveal how an obsession with the past, especially distorted versions of it, continually raises questions about who should indeed pay the wages of guilt.

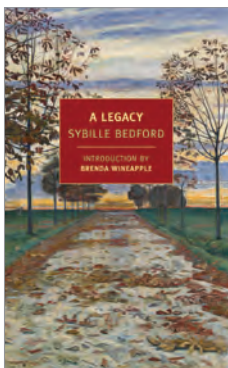
Ian Buruma is the Paul R. Williams Professor of Human Rights and Journalism at Bard College. His previous books include *Year Zero: A History of 1945* and *Murder in Amsterdam: The Death of Theo van Gogh and the Limits of Tolerance*. He writes frequently for *The New York Review of Books*, *The New York Times Magazine*, *The New Yorker*, and the *Financial Times*. His book on art, film, and World War II, *Theater of Cruelty*, is available from NYRB. He lives in New York City.

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New York Review Books • Art / Essays • Hardcover • 160 pages • 7 x 10 • Color Illustrations
978-1-59017-878-2 • \$60.00 US / \$68.00 CAN / £35.00 UK
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New York Review Books • History / War • Paperback • 336 pages • 6 x 9
978-1-59017-858-4 • \$18.95 US / \$22.50 CAN / No UK Rights
Available as an eBook: 978-1-59017-859-1
US on sale: August 25, 2015



A LEGACY

SYBILLE BEDFORD

Introduction by Brenda Wineapple

“One of the very best novels I have ever read.” —Nancy Mitford

“A book of entirely delicious quality. Two families, vastly dissimilar, the one Jewish inartistic millionaires, the other slightly decadent Catholic aristocrats, become joined in marriage. Everything is new, cool, witty, elegant, and some scenes are uproariously funny.” —Evelyn Waugh

A Legacy is the tale of two very different families. The Merzes are members of the Jewish upper bourgeoisie of Berlin and direct descendants of Henriette Merz, friend of Goethe and Mirabeau. But this imposing legacy has long since ceased to mean much of anything in the Merzes’ huge town house, where the family devotes itself to little more than enjoying its comfort and ensuring its wealth.

The Feldens are landed Catholic aristocracy, well off but not rich, from the Catholic south of Germany. When Julius von Felden marries Melanie Merz the fortunes of the two families become strangely, and sometimes fatally, entwined.

Told from the point of view of a precociously observant child and set against the background of Germany before the First World War, *A Legacy* is at once captivating, magnificently funny, and profound, an unforgettable image of a doomed way of life.

Sybille Bedford (1911–2006) was a writer and the author, most notably, of four novels, *A Legacy*, *A Compass Error*, *A Favorite of the Gods*, and *Jigsaw: An Unsentimental Education*, as well as *A Visit to Don Otavio*, about her travels in Mexico, all of which will be reissued by NYRB Classics.

Brenda Wineapple is the author of several books of criticism, including the National Book Critics Circle award finalist *White Heat: The Friendship of Emily Dickinson and Thomas Wentworth Higginson*, and, most recently, *Ecstatic Nation: Confidence, Crisis, and Compromise, 1848–1877*.



ONWARD AND UPWARD IN THE GARDEN

KATHARINE WHITE

Edited and with an introduction by E. B. White

“*Onward and Upward in the Garden* is quite a bit more than a book about flowers. It is itself a bouquet, the final blooming of an extraordinary sensibility.”

—*The New York Times*

In 1925, Harold Ross hired Katharine Sergeant Angell as a manuscript reader for *The New Yorker*. Within months she became the magazine’s first fiction editor, discovering and championing the work of Vladimir Nabokov, John Updike, James Thurber, Marianne Moore, and her husband-to-be, E. B. White, among others. After years of cultivating fiction, she set her sights on a new genre: garden writing. On March 1, 1958, *The New Yorker* ran a column entitled “Onward and Upward in the Garden,” a critical review of garden catalogs, in which White extolled the writings of “seedmen and nurserymen,” those unsung authors who produced her “favorite reading matter.” Thirteen more columns followed, exploring the history and literature of gardens, flower arranging, herbalists, and developments in gardening. Two years after her death in 1977, E. B. White collected and published the series, with a fond introduction. The result is this sharp-eyed appreciation of the green world of growing things, of the aesthetic pleasures of gardens and garden writing, and of the dreams that gardens inspire.

Katharine White (1896–1977) was the first fiction editor at *The New Yorker*, hailed by James Thurber as the “fountain and shrine” of the magazine. She and her husband, E. B. White, lived in New York City and North Brooklin, Maine, where she gardened.

E. B. White (1899–1985) was a Pulitzer prize-winning essayist and novelist known for an eloquent, witty, and almost effortless writing style. His masterful *Here Is New York* is available from The Little Bookroom.

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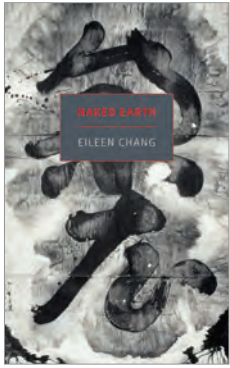
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978-1-59017-850-8 • \$17.95 us / \$21.50 CAN / £9.99 UK

Available as an eBook: 978-1-59017-851-5

US on sale: March 17, 2015



NAKED EARTH

EILEEN CHANG

Introduction by Yiyun Li

After leaving the Mainland for Hong Kong in 1952, Eileen Chang was commissioned by the United States Information Service to write two books, one of which was her magnificent novel *Naked Earth*. Far from being a simplistic exercise in anti-Communist propaganda (two previous novels Chang wrote were pro-Communist), *Naked Earth* is a powerfully moving, Balzacian tale that follows two young students, Liu Ch'uen and Su Nan, who fall in love at a time when, as Chang writes, "the whole country lay stretched out like an open palm, ready to close around any one person at any minute." Mao's land reform movement is in full force, and Liu and Su Nan are sent to a farm to help the peasants take over the fields. The work is hard, the nights long, and slowly it becomes clear that spies abound. Both Liu and Su Nan harbor festering secrets that are pulling them apart and Liu is eventually imprisoned by his enemies and sent to fight on the Korean front. A romance, a thrilling drama, a tragedy, *Naked Earth* is a stunning work of twentieth-century fiction by one of China's most revered modern novelists.

Eileen Chang (1920–1995) was born in Shanghai and died in Los Angeles. She studied literature at the University of Hong Kong, but the Japanese attack on the city in 1941 forced her to return to occupied Shanghai, where she was able to publish the stories and essays (collected in *Romances* and *Written on Water*) that made her a literary star. The rise of Communism made it increasingly difficult for Chang to continue living in Shanghai; she moved to Hong Kong in 1952, then immigrated to the United States three years later. She held various posts as writer-in-residence and in 1969 she obtained a more permanent position as a researcher at Berkeley. In addition to *Naked Earth*, she also wrote the novels *The Rice Sprout Song*, *The Rouge of the North*, and *Love in a Fallen City* (NYRB Classics).

Yiyun Li is the author of two short story collections, *A Thousand Years of Good Prayers* and *Gold Boy, Emerald Girl*, and two novels, *The Vagrants* and *Kinder Than Solitude*. She lives in Oakland, California.

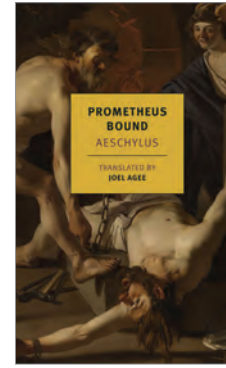
nyrb CLASSICS

NYRB Classics • Literary Fiction / Historical Fiction • Paperback • 400 pages • 5 x 8

978-1-59017-834-8 • \$16.95 us / \$19.95 CAN / No UK Rights

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US on sale: March 24, 2015



PROMETHEUS BOUND

AESCHYLUS

A new translation by Joel Agee

An NYRB Classics Original

Prometheus Bound is the starkest and strangest of the classic Greek tragedies, a play in which god and man are presented as radically, indeed irreconcilably, at odds. The play begins with the shock of hammer blows as the Titan Prometheus is shackled to a rock in the Caucasus where day after day an eagle will return to devour his liver. This is his punishment not only for the gift of fire to humankind but for thwarting Zeus's decision to exterminate the human race. Prometheus's pain is unceasing, but he regrets nothing and when he is invited to make peace with Zeus, he only reaffirms his commitment to humanity, to whom he has brought not only fire but the knowledge of writing, mathematics, medicine, and architecture. Prometheus hints that he knows how Zeus will be brought low in the future, but when Hermes comes as Zeus's emissary to demand that Prometheus divulge his secret, he refuses and is sent spinning into the abyss by a divine thunderbolt.

To whom does humanity owe thanks and allegiance: to the creator god or to the rebel Titans? Does our knowledge and very existence reflect a flaw woven into the fabric of being? What law controls the cosmos? *Prometheus Bound*, one of the great poetic achievements of the ancient world, appears here in a splendid new translation by Joel Agee that does full justice to the harsh and keening music of the original Greek.

Aeschylus (525 BC–456 BC), the first of ancient Greece's major dramatists, is considered the father of Greek tragedy. He is said to have been the author of as many as ninety plays, of which seven survive.

Joel Agee is a writer and prize-winning translator. His translation of *Prometheus Bound* was produced to much acclaim at the Getty Villa in 2013. He lives in Brooklyn.

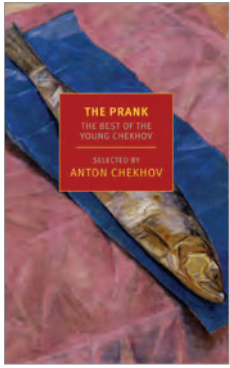
nyrb CLASSICS

NYRB Classics • Drama / Classics / Poetry • Paperback • 160 pages • 5 x 8

978-1-59017-860-7 • \$12.95 us / \$15.95 CAN / £7.99 UK

Available as an eBook: 978-1-59017-861-4

US on sale: March 24, 2015



THE PRANK THE BEST OF YOUNG CHEKHOV

ANTON CHEKHOV

Illustrations by Nikolay Chekhov

A new translation by Maria Bloshteyn

An NYRB Classics Original

Includes two stories never before published
in English

The Prank is a major international literary discovery: the young Anton Chekhov's own selection of the best of his early work, here appearing for the first time in any language as the single volume its author intended it to be, and featuring two stories that have not been translated into English before.

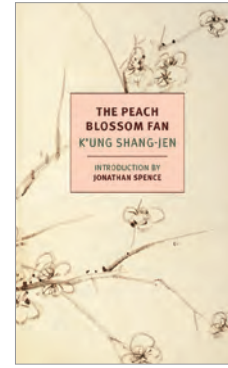
In 1880, while pursuing his medical studies, Chekhov took up his pen the better to support himself and his family. In the next two years, he published more than sixty stories under various pseudonyms, soon gaining a reputation as a brilliant young writer. In 1882, he decided it was time to establish his name and claim to fame properly, and so he picked and carefully put together the twelve stories he considered his best work, intending to publish them with illustrations by his brother Nikolay, a gifted artist himself. *The Prank*, as Chekhov entitled the book, was all set to go to the printer when a Tsarist censor suppressed the book. Why? Because, as Chekhov wrote to a friend, "my best stories uproot the foundations."

Satires, send-ups, tales of student life, artistic ambition, hunting parties, troubled families, love and betrayal, these twelve stories, accompanied by Nikolay's illustrations, display the zest, energy, humor, and unsparing insight that were Chekhov's from the start.

Anton Chekhov (1860–1904), the son of a grocer and a serf, worked as a physician and ran an open clinic for the poor while also writing the plays and short stories that have established him as one of the greatest figures in Russian literature. NYRB Classics also publishes *Peasants and Other Stories*, edited by Edmund Wilson.

Nikolay Chekhov was a painter and brother of Anton Chekhov. He died of tuberculosis at the age of thirty-one.

Maria Bloshteyn is a translator and scholar of Russian and American literature. She lives in Toronto.



THE PEACH BLOSSOM FAN

K'UNG SHANG-JEN

Translated by Chen Shih-hsiang and
Harold Acton with the collaboration of Cyril Birch

Introduction by Jonathan Spence

Written in 1699 and based on the recollections of survivors, *The Peach Blossom Fan* is a grand historical play about the last days of the Ming dynasty as it fell to the invading Manchus. With compelling vividness, K'ung re-creates confrontations between loyalists and those who sell out to the newest master; nostalgic scenes of dalliance in riverside pavilions; desperate stands on battlements; and rituals of commemoration for the lost empire. Here are gallant generals and sycophantic ministers, court musicians and singing girls, and the love of a talented scholar and a beautiful courtesan.

Immensely popular in its own time, *The Peach Blossom Fan* continues to be performed and has been adapted into films, operas, and modern theater pieces. This lively translation has been out of print for almost four decades.

K'ung Shang-jen (1646–1718), who descended directly from Confucius, was a collector of antiques and an authority on ancient rites and music. A doctor of the Imperial Academy, he was dismissed from his post for writing *The Peach Blossom Fan*.

Chen Shih-hsiang (1912–1971) was a professor of Chinese and comparative literature at the University of California, Berkeley.

Harold Acton (1904–1994) was a prolific writer and translator.

Cyril Birch is a translator and the Agassiz Professor of Chinese and Comparative Literature at the University of California, Berkeley.

Jonathan Spence is a historian of late-imperial and modern China. He lives in Connecticut.

nyrb CLASSICS

NYRB Classics • Literary Fiction / Short Stories • Paperback • 168 pages • 5 x 8

978-1-59017-836-2 • \$14.95 US / \$17.95 CAN / £8.99 UK

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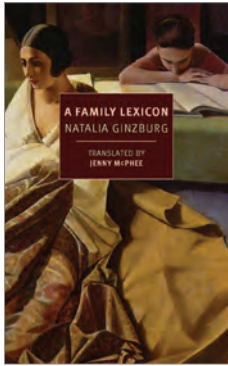
nyrb CLASSICS

NYRB Classics • Drama • Paperback • 370 pages • 5 x 8

978-1-59017-876-8 • \$17.95 US / \$21.50 CAN / £9.99 UK

Available as an eBook: 978-1-59017-877-5

US on sale: April 14, 2015



A FAMILY LEXICON

NATALIA GINZBURG

A new translation by Jenny McPhee

Introduction by Peg Boyers

An NYRB Classics Original

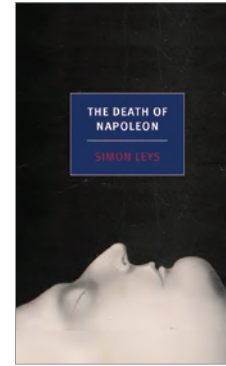
“A glowing light of modern Italian literature. . . Ginzburg’s magic is the utter simplicity of her prose, suddenly illuminated by one word that makes a lightning stroke of a plain phrase. . . As direct and clean as if it were carved in stone, it yet speaks thoughts of the heart.” —*The New York Times*

Natalia Ginzburg, one of Italy’s great writers, introduced *A Family Lexicon*, her most celebrated work, with an unusual disclaimer: “The places, events and people are all real. I have invented nothing. Every time that I have found myself inventing something in accordance with my old habits as a novelist, I have felt impelled at once to destroy everything thus invented.” *A Family Lexicon* re-creates with extraordinary objectivity the small world of a family enduring some of the most difficult years of the twentieth century, the period from the rise of Mussolini through World War II (Ginzburg’s first husband, who was a member of the resistance, was killed by the Nazis) and its immediate aftermath. Every family has its store of phrases and sayings by which it maintains its sense of what it means to be a family. Such sayings and stories lie at the heart of a great novel about family and history.

Natalia Ginzburg (1916–1991) was raised in a political and staunchly antifascist Jewish family that is the subject of her novel *A Family Lexicon* (*Lessico Famigliare*). During World War II, Ginzburg and her husband edited an antifascist newspaper and after the war she wrote several novels, short stories, essays, and two plays, many of which have been translated into English.

Jenny McPhee is an author and translator. She lives in London.

Peg Boyers is a poet and the executive editor of *Salmagundi*. She teaches poetry at Skidmore College.



THE DEATH OF NAPOLEON

SIMON LEYS

Translated by Patricia Clancy and Simon Leys

“I am glad to report that Simon Leys’s *The Death of Napoleon* has one hell of an idea—the absurdity of trying to retrieve time or glory—and is written with the grace of a poem.” —Edna O’Brien, *The Sunday Times*

“Ladies and gentlemen, alas! The Emperor is dead.” The news from St. Helena goes out across Europe, but in fact Napoleon has not died. By means of an ingenious escape, he has returned to the Continent, leaving an impersonator on St. Helena, and it is this double who has unexpectedly and very problematically passed away.

Traveling incognito, the emperor experiences a series of bizarre adventures that bring him face-to-face with the myth of Napoleon as it is disconcertingly played out in everyday life. After a visit to Waterloo and a near arrest at the French border, he eventually arrives in Paris, where he falls in with some veteran Bonapartists and visits an asylum where most of the inmates are laboring under the mistaken impression that they are he.

Will Napoleon ever recapture his true identity? Who, in the end, is he, now that “the Emperor is dead”? Simon Leys’s truculent, delightful fable poses these and other questions in a rare work of fiction that is continually surprising and effervescent.

Simon Leys (1935–2014) was the pen name of the literary critic, essayist, historical novelist, and eminent Sinologist Pierre Ryckmans. A professor of Chinese studies at the University of Sydney from 1987 to 1993, his works include *Chinese Shadows*, *Analects of Confucius*, and *The Hall of Uselessness: Collected Essays* (NYRB Classics). The 1995 film *The Emperor’s New Clothes* was based on Leys’s novel.

Patricia Clancy is a translator of French literature, and has received several translation prizes, including the British Independent Prize for Foreign Fiction for her co-translation of *The Death of Napoleon*.

nyrb CLASSICS

NYRB Classics • Literary Fiction / Historical Fiction • Paperback • 224 pages • 5 x 8

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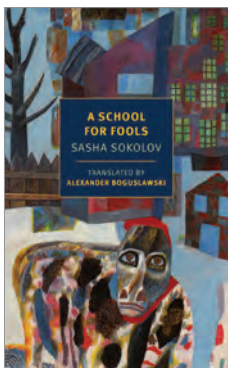
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A SCHOOL FOR FOOLS

SASHA SOKOLOV

A new translation by Alexander Boguslawski

An NYRB Classics Original

“[*A School for Fools*] will undoubtedly come to be recognized as one of the great classics of Russian prose.” —*Newsweek*

By turns lyrical and philosophical, witty and baffling, *A School for Fools* confounds all expectations of the novel. Here we find not one reliable narrator but two “unreliable” narrators: the young man who is a student at the “school for fools” and his double. What begins as a reverie (with frequent interruptions) comes to seem a sort of fairy-tale quest not for gold or marriage but for self-knowledge. The currents of consciousness running through the novel are passionate and profound. Memories of childhood summers at the dacha are contemporaneous with the present, the dead are alive, and the beloved is present in the wind. Here is a tale either of madness or of the life of the imagination, in conversation with reason, straining at the limits of language; in the words of Vladimir Nabokov, “an enchanting, tragic, and touching work.”

Sasha Sokolov was born in 1943 in Canada, the son of a high-ranking Soviet diplomat. Sokolov studied journalism at Moscow State University and attempted to escape from the USSR, for which he was imprisoned. In 1975, he was allowed to leave the country following an international human rights scandal. The manuscript of *A School for Fools*, his first novel, was smuggled out of the Soviet Union that same year, and published to great acclaim in the west. *A School for Fools* has been translated into over twenty languages. Sokolov is the recipient of the prestigious Andrei Bely Prize in 1981, and of the Pushkin Prize for Literature in 1996. He is also the author of novels *Astrophobia* and *Between Dog and Wolf*, and of a book of essays, *In the House of the Hanged*.

Alexander Boguslawski is a translator and professor of Russian studies at Rollins College in Winter Park, Florida.

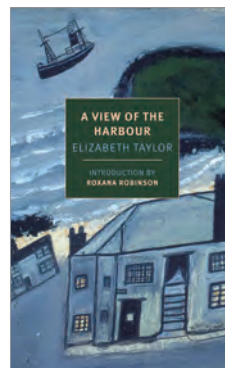
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A VIEW OF THE HARBOUR

ELIZABETH TAYLOR

Introduction by Roxana Robinson

“Jane Austen, Elizabeth Taylor, Barbara Pym, Elizabeth Bowen—soul sisters all.” —Anne Tyler

Blindness and betrayal are Elizabeth Taylor’s great subjects, and in *A View of the Harbour* she turns her unsparing gaze on the emotional and sexual politics of a seedy seaside town that’s been left behind by modernity. Tory, recently divorced, is having an affair with her neighbor Robert, a doctor, whose wife, Beth, is Tory’s best friend. Beth notices nothing—an author of melodramatic novels, she is too busy with them to mind her house or its inhabitants—but her daughter Prudence knows what is up and is appalled. Gossip spreads in the little community, and Taylor’s view widens to take in a range of characters from senile, snoopy Mrs. Bracey; to a young, widowed proprietor of the local waxworks, Lily Wilson; to the would-be artist Bertram. Taylor’s novel is a beautifully observed and written examination of the fictions around which we construct our lives and manage our losses.

Elizabeth Taylor (1912–1975) was a short-story writer and novelist. Her first novel, *At Mrs. Lippincote’s*, came out in 1945. She would go on to publish eleven more novels, including *Angel* and *A Game of Hide and Seek* (both available from NYRB Classics). In 2014, NYRB published *You’ll Enjoy It When You Get There*, a selection made by Margaret Drabble of Taylor’s short stories, many of which first appeared in *The New Yorker*.

Roxana Robinson is the author of five novels, including *Cost*; three collections of short stories; and the biography *Georgia O’Keeffe: A Life*. She selected and introduced *The New York Stories of Edith Wharton*, published by NYRB Classics. Her work has appeared in *The New Yorker*, *The Atlantic*, *The New York Times*, *Travel + Leisure*, and *Vogue*, among other publications. She divides her time between New York, Connecticut, and Maine.

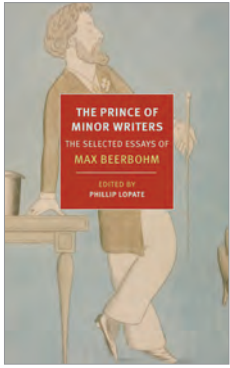
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THE PRINCE OF MINOR WRITERS THE SELECTED ESSAYS OF MAX BEERBOHM

MAX BEERBOHM

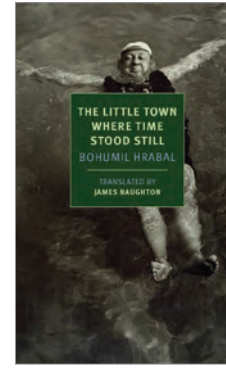
Edited and with an introduction by Phillip Lopate

An NYRB Classics Original

Called by Virginia Woolf “the prince” of essayists and praised by F. W. Dupee for a “whim of iron, cleverness amounting to genius,” Max Beerbohm himself noted that “only the insane take themselves quite seriously.” Nonetheless, from his precocious debut as a dandy in 1890s Oxford until, after World War II, when he put the pen aside, Beerbohm was recognized as an incomparable observer of modern life and an essayist whose voice was always and only his own. Here Phillip Lopate, one of the finest essayists of our day, has selected the finest of Beerbohm’s essays. Whether writing about the vogue for Russian writers, laughter and philosophy, dandies, or George Bernard Shaw, Beerbohm is as unpredictable as he is unfailingly witty and wise. As Lopate writes, “Today. . . it becomes all the more necessary to ponder how Beerbohm performed the delicate operation of displaying so much personality without lapsing into sticky confession.”

Max Beerbohm (1872–1956) was a caricaturist and writer known for his sophisticated drawings and parodies capturing the famous and fashionable of his day. While working for his brother’s theatrical company as a young man, Beerbohm penned and published witty essays for which he gained widespread recognition and eventually succeeded George Bernard Shaw as the drama critic for the *Saturday Review*. In 1910, Beerbohm settled in Rapallo, Italy, and lived there for the rest of his life.

Phillip Lopate is the author of the essay collections *Against Joie de Vivre*, *Bachelorhood*, *Being with Children*, *Portrait of My Body*, and *Totally, Tenderly, Tragically*, and of the novels *The Rug Merchant* and *Confessions of a Summer*. He lives in New York City.



THE LITTLE TOWN WHERE TIME STOOD STILL

BOHUMIL HRABAL

Translated by James Naughton

“Hrabal is a most sophisticated novelist, with a gusting humour and a hushed tenderness of detail.” —Julian Barnes

“Czechoslovakia’s greatest living writer.” —Milan Kundera

In the 1930s Europe is tangoing to the tune of a new age, but in rural Czechoslovakia golden-haired Maryska dances to a rhythm all her own. Not even her husband, Francin the brewery manager, can control her as Maryska shocks the populace with her scandalous behavior, and incurs the disapproval of a sheltered little town that is blissfully unaware of the cataclysmic world events that are about to engulf it. As World War II draws to a close, Maryska and her neighbors appear to have survived unscathed, but the new Communist political order creates tensions that tear through the social fabric in previously unimaginable ways. *The Little Town Where Time Stood Still* is Bohumil Hrabal’s poignant, hilarious evocation of the passing of an era and the sweetness of love, lust, and life.

Bohumil Hrabal’s books (1914–1997) include *Closely Watched Trains* (made into an Academy Award-winning film), *The Death of Mr. Baltisberger*, *Too Loud a Solitude*, and the NYRB Classic *Dancing Lessons for the Advanced in Age*.

James Naughton (1950–2014) was a translator of Czech literature and poetry and a professor of Czech and Slovak language and literature at Oxford University.

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TALK

LINDA ROSENKRANTZ

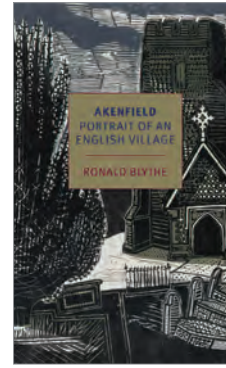
“Cool, astringent. . . something new, something beyond black humor or pop fiction.”
—*The New Republic*

“Utterly hip, utterly frank, utterly amoral.” —*New Haven Register*

Friendships are built on chatter, on gossip, on revelations—on talk. Over the course of the summer of 1965, Linda Rosenkrantz taped conversations between three friends (two straight, one gay) on the cusp of thirty vacationing at the beach: Emily, an actor; Vince, a painter; and Marsha, a writer. The result was *Talk*, a novel in dialogue. The friends are ambitious, conflicted, jealous, petty, loving, funny, sex- and shrink-obsessed, and there’s nothing they won’t discuss. Topics covered include LSD, fathers, exes, lovers, abortions, S&M, sculpture, books, cats, and of course, each other.

Talk was ahead of its time in recognizing the fascination and significance of nonfamily ties in contemporary life. It may be almost fifty years since Emily, Vince, and Marsha spent the season in East Hampton, but they wouldn’t be out of place on the set of *Girls* or in the pages of a novel like Sheila Heti’s *How Should a Person Be?*

Linda Rosenkrantz is the author of several books of fiction and nonfiction, including *Telegram*, a history of the telegraphic communication, and her memoir, *My Life as a List: 207 Things About My (Bronx) Childhood*, and the co-author of *Gone Hollywood: The Movie Colony in the Golden Age*. She was also the founding editor of *Auction* magazine, a long-time syndicated columnist, and a founder of the popular baby-naming site Nameberry.com. She currently resides in Los Angeles.



AKENFIELD PORTRAIT OF AN ENGLISH VILLAGE

RONALD BLYTHE

“A superb documentation of the changes which have revolutionized modern England.”
—*The Atlantic*

“Still the best portrait of modern rural life in England, subtle and compassionate.”
—Roger Deakin, *BBC Wildlife* magazine

Ronald Blythe’s *Akenfield*, which gives voice to the inhabitants of a rural village in Suffolk, England, was an early and shining example of what oral history can be. This colorful, perceptive portrayal of country life reverberates with the voices of the village inhabitants. Blythe let his subjects speak their minds, and we are privileged to listen in on recollections and opinions of a wide variety of villagers, from the schoolteacher to the blacksmith, from survivors of World War I to the youngest generation of farmworkers—and nearly everyone in between. Providing insights into a century of lived experience of farming, education, class struggle, and religious practice, *Akenfield* forms a unique document of a way of life that has largely disappeared since the book’s first publication in 1969.

Ronald Blythe is an editor and writer, born and raised in rural Suffolk. He is best known for *Akenfield*, and has published several novels and essay collections, most recently *At the Yeoman’s House*. He is a fellow of the Royal Society of Literature, which awarded him the 2006 Benson Medal for lifelong achievement, and has been the president of the John Clare Society since its founding. He lives at Bottengoms Farm in Suffolk.

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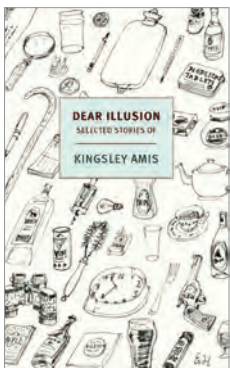
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DEAR ILLUSION SELECTED STORIES

KINGSLEY AMIS

An NYRB Classics Original

“[Amis’s stories] are, in the most positive sense, a mixed bag. They are written by a man with plenty of interests in life, a large capacity for changing his mind and containing contrasting, even conflicting opinions within himself. The reader genuinely never knows what is coming next.” —*The Spectator*

When he published his first novel, *Lucky Jim*, in which his misbehaving hero wreaks havoc with the starchy protocols of academic life, Kingsley Amis emerged as a bad boy of British letters. Later he became famous as another kind of bad boy, an inveterate boozier, a red-faced scourge of political correctness. He was consistent throughout in being a committed enemy of any presumed “right thinking,” and it is this, no doubt, that made him one of the most consistently unconventional and exploratory writers of his day, a master of classical English prose who was at the same time altogether unafraid to apply himself to literary genres all too often dismissed by sophisticates as “low.” Science fiction, the spy story, the ghost story were all grist for Amis’s mill, and nowhere is the experimental spirit in which he worked, his will to test both reality and the reader’s nerve and imagination, more apparent than in his short stories. These “woodchips from [his] workshop”—here presented in a new selection—are anything but throwaway work. They are instead the essence of Amis, a brew that is as tonic as it is intoxicating.

Kingsley Amis (1922–1995) was a popular and prolific novelist, poet, and critic, widely regarded as one of the greatest satirical writers of the twentieth century. NYRB Classics publishes his most acclaimed novel, *Lucky Jim*, as well as *Take a Girl Like You*, *Ending Up*, *The Alteration*, *One Fat Englishman*, *The Old Devils*, *The Green Man*, and *Girl*, 20.



HENRI DUCHEMIN AND HIS SHADOWS

EMMANUEL BOVE

A new translation by Alyson Waters
Introduction by Donald Breckenridge
An NYRB Classics Original

Emmanuel Bove was one of the most original writers to come out of twentieth-century France and a popular success in his day. Discovered by Colette, who arranged for the publication of his first novel, *My Friends*, Bove enjoyed a busy literary career, until the German occupation silenced him. During his lifetime, Bove’s novels and stories were admired by Rainer Maria Rilke, the surrealists, Albert Camus, and Samuel Beckett, who said of him that “more than anyone else he has an instinct for the essential detail.”

Henry Duchemin and His Shadows is the perfect introduction to Bove’s world, with its cast of stubborn isolatoes who call to mind Herman Melville’s Bartleby, Robert Walser’s “little men,” and Jean Rhys’s lost women. The poet of the flophouse and the dive, the park bench and the pigeon’s crumb, Bove is also a deeply empathetic writer for whom no defeat is so great as to silence desire.

Emmanuel Bove (1898–1945) was a journalist and novelist. He published several popular novels under the pseudonym Jean Vallois, until publishing *My Friends* under his own name. He continued publishing successful novels until World War II, at which time he was forced into exile in Algeria.

Alyson Waters is a translator of French, teaches literary translation in the French department of Yale University, and is the managing editor of *Yale French Studies*. She lives in Brooklyn.

Donald Breckenridge is the fiction editor of *The Brooklyn Rail* and the author of more than a dozen plays, a novella, and the novels *6/2/95*, *You Are Here*, and *This Young Girl Passing*. He lives in Brooklyn.

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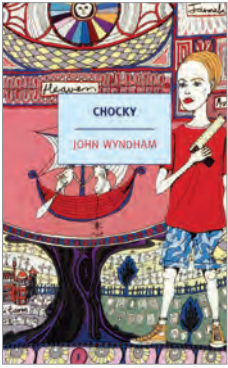
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US on sale: August 11, 2015



CHOCKY

JOHN WYNDHAM

Introduction by Margaret Atwood

“What John Wyndham does so brilliantly is invest quiet suburban streets with menace. The idea of an alien intelligence inhabiting a child is always frightening. But here Wyndham turns a story of ‘possession’ into a touching fable about our profligate use of the planet.” —*The Telegraph*

In *Chocky*, pioneering science-fiction master John Wyndham takes on an enigma as strange as anything found in his classic works *The Day of the Triffids* or *The Chrysalids*—the mind of a child.

It’s not terribly unusual for a boy to have an imaginary friend, but Matthew’s parents have to agree that his—nicknamed Chocky—is anything but ordinary. Why, Chocky demands to know, are there twenty-four hours in a day? Why are there two sexes? Why can’t Matthew solve his math homework using a logical system like binary code? When the questions Chocky asks become too advanced and, frankly, too odd for Matthew’s teachers to answer, his parents start to wonder if Chocky might be something far stranger than a figment of their son’s imagination.

Chocky, the last novel Wyndham published during his life, is a playful investigation of what being human is all about, delving into such matters as child-rearing, marriage, learning, artistic inspiration—and it ends with a surprising and impassioned plea for better human stewardship of the earth.

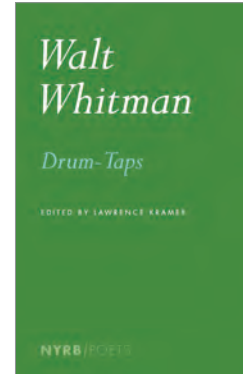
John Wyndham (1903–1969) was the pen name used by the science-fiction writer John Wyndham Parkes Lucas Beynon Harris. His many works include *The Day of the Triffids*, *The Kraken*, *The Midwich Cuckoos*, *Trouble with Lichen*, *Web*, and *The Chrysalids* (NYRB Classics).

Margaret Atwood is the author of *Oryx and Crake*, *The Blind Assassin*, and *MaddAddam*, among other novels. Her newest book is the short story collection, *Stone Mattress: Nine Tales*. She lives in Toronto.

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US on sale: August 18, 2015



DRUM-TAPS THE COMPLETE 1865 EDITION

WALT WHITMAN

Edited and with an introduction by
Lawrence Kramer

Publishing during the 150th Anniversary of
the end of American Civil War

Drum-Taps was written during the Civil War, “put together,” as Whitman wrote to a friend, “by fits and starts, on the field, in hospitals as I worked with the soldier boys.” As soon as the war ended in 1865, Whitman published the book, which includes some of his tenderest and most haunting poems, along with the great elegy for Lincoln, “When Lilacs Last in the Dooryard Bloom’d.” All the more extraordinary then that the book as Whitman originally conceived it has not been reprinted in the 150 years since it first came out. Whitman himself decided to break up the sequence when he incorporated the poems into the larger fabric of *Leaves of Grass*, and in doing so the more personal, urgent, and immediate—diaristic, reportorial, outraged, grief-stricken—character of the original text was obscured. Lawrence Kramer’s new, annotated edition of the first edition of *Drum-Taps* re-introduces readers to one of Whitman’s greatest achievements, a profoundly moving work of witness, courage, and lament.

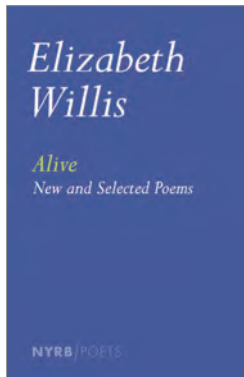
Walt Whitman (1819–1892) was a poet, journalist, and essayist. His work *Leaves of Grass*, which included a few scattered poems from *Drum-Taps*, is considered a landmark of American literature.

Lawrence Kramer is a musicologist and composer and a professor at Fordham University. He has been the editor of the journal *19th-Century Music* since 1993 and has written more than ten books on music, most recently *Expression and Truth: On the Music of Knowledge*. He lives in New York City.

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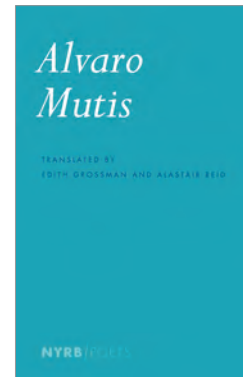


ALIVE NEW AND SELECTED POEMS ELIZABETH WILLIS

Called by Susan Howe “one of the most outstanding poets of her generation,” the American poet Elizabeth Willis has written some of the most luminous, electrifyingly lyrical poems of the past twenty years. This collection includes work from her five books, poems previously published only in magazines, and a section of new poems.

With a poetics as attentive to the music of thought as George Oppen’s and an ear that evokes the wildness of Rimbaud’s *Illuminations*, Willis charts intricate, subterranean affinities. Her poems draw us into a range of pleasures and concerns—from the scientific pastorals of Erasmus Darwin, to the domain of painters, politicians, erstwhile saints, witches, and agitators. Within the intimate and civic address of these poems, we witness the chaos of the contemporary world as it falls, for an ecstatic moment, into place: “The word comes at me with its headlights on, so it’s revelation and not death.”

Elizabeth Willis is a poet and literary critic. She has written several poetry collections, including *Meteoric Flowers*, *The Human Abstract*, which was selected for the National Poetry Series, and most recently, *Address*. She is the recipient of multiple awards and fellowships, including a Guggenheim Fellowship and residencies at Brown University and the MacDowell Colony. She currently serves as the Shapiro-Silverberg Professor of Literature and Creative Writing at Wesleyan University.



ÁLVARO MUTIS

A new translation by Alastair Reid and Edith Grossman

Álvaro Mutis is celebrated internationally as the author of the seven novellas, written between 1986 and 1993, that constitute the legendary and widely loved *Adventures and Misadventures of Maqroll*. Maqroll, the Gaviero, or watchman, is a wanderer on the face of the earth, always in pursuit of love and fortune, even as he knows that neither can nor will last. Few know, however, that Maqroll made his first appearance, and established his myth, not in prose but in poetry. Starting in 1948, Mutis published several volumes of surrealist-tinged poetry, but with an unmistakable voice of his own, gaining the admiration of Octavio Paz and Gabriel García Márquez, who would later call him “one of the greatest writers of our time.” Here a selection of Mutis’s haunting poems—invocations to a hidden god, private talismans of an outcast spirit—has been rendered into English by two of the finest translators at work today, Alastair Reid and Edith Grossman, and published in a bilingual edition.

Álvaro Mutis (1923–2013), born in Bogotá, Colombia, was an author of poetry, short stories, and novels. Mutis received many literary awards, including the 1989 Prix Médicis and the 2002 Neustadt International Prize for Literature. NYRB Classics publishes his complete Maqroll series in *The Adventures and Misadventures of Maqroll*.

Alastair Reid is a poet, translator, and traveler. He has published more than forty books, including two word books for children, *Ounce Dice Trice* and *Supposing...*, both available from The New York Review Children’s Collection. He lives in New York City.

Edith Grossman is an award-winning translator of poetry and prose by contemporary Spanish-language writers, including Gabriel García Márquez, Mario Vargas Llosa, and Mayra Montero. In 2006 she was awarded the PEN/Ralph Manheim Medal for Translation. She lives in New York City.

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US on sale: August 4, 2015



MIO, MY SON

ASTRID LINDGREN

Illustrations by
ILON WIKLAND

“A tale of exquisite and rare beauty.” —*Saturday Review*

“A charming fairy story that should complement young feelings of love and adventure.”
—*Kirkus Reviews*

“Beautifully written. . . with sensitive illustrations, *Mio, My Son* is a splendid contribution to the fairy-tale shelf.” —*Chicago Sunday Tribune*

Karl Anders Nilsson is a young foster child who yearns for things that many children already have—a warm, loving home of his own, someone to share his sorrows and joys with—and, most importantly, his real father. Then one night he discovers a genie trapped inside a bottle. He releases the genie and is swept away to his true father, the King of Farawayland.

One of Astrid Lindgren’s most famous books, *Mio, My Son*, is a tale of unforgettable enchantment and adventure. The 1987 movie, *Mio in the Land of Faraway*, is based on *Mio, My Son*. Filmed in English, it stars Christian Bale, Christopher Lee, and Timothy Bottoms.

Ilon Wikland was born in Estonia and came as a refugee to Sweden in 1944. In 1953, she applied for a job as illustrator at the Swedish publishers Raben & Sjögren, where she met Astrid Lindgren, who had just finished writing *Mio, My Son*. Wikland is the artist who has illustrated the greatest number of Astrid Lindgren’s books. She lives in Sweden.



SEACROW ISLAND

ASTRID LINDGREN

© Jacob Forsell

“I adored Astrid Lindgren as a child.”

—Francesca Simon, author of the *Horrid Henry* book series

The four Melkerson children are a little bit worried on reaching Seacrow Island, where their father has rented a cottage for the whole summer without even setting eyes on it. On the boat a man told Pelle, the youngest Melkerson, that the cottage’s roof leaks. They disembark in pouring rain.

Seacrow Island, however, turns out to be full of all sorts of wonderful surprises. Pelle loves animals, and here he finds Bosun, the most gigantic dog he’s ever seen, along with his irrepressible owner, Tjorven. Johan and Niklas meet Teddy and Freddy, two girls, as it turns out, who know all about boats and exploring. As for nineteen-year-old Malin, she falls in love for the first time. By the end of the summer, all four children and their father know that Seacrow Island is home.

Astrid Lindgren (1907–2002) was an influential children’s book author, best known for creating both the Pippi Longstocking and the Karlsson-on-the-Roof series. She received the gold medal of the Swedish Academy in 1971 and is one of the world’s most translated authors.

THE NEW YORK REVIEW
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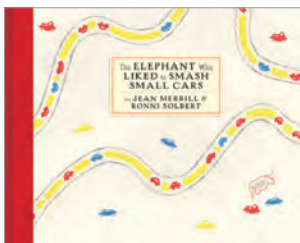
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THE ELEPHANT WHO LIKED TO SMASH SMALL CARS

JEAN MERRILL

Illustrations by
RONNI SOLBERT

What is your favorite thing to do in the whole world? Whatever it is, odds are that you don't like doing it as much as the elephant hero of this book likes to jump on and smash small cars. He will smash any car that goes down the road where he lives. He smashes yellow cars, he smashes blue cars, he smashes red cars—all the while singing a special car-smashing song. But then one day a man comes to town and opens a small-car store right on the elephant's road. You can probably guess what the elephant does next, but the real fun comes when the man decides to get back at his extra-large opponent.

Jean Merrill's story of gleeful destruction, revenge, and conciliation is accompanied by Ronni Solbert's colorful crayon drawings. Rarely has property damage looked so adorable.

Jean Merrill (1923–2012) was a children's book writer and editor who grew up in upstate New York. 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 is available from The New York Review Children's Collection.

Ronni Solbert is a children's book illustrator and author. She provided the illustrations for *The Pushcart War* and frequently collaborated with Jean Merrill until the author's death. She lives in Vermont.

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