



OTHER PRESS
fall 2012

FEATURED ON THE COVER:



DAVID SCHORR

*details from the series
APOTHECARY (storehouse)
2009–2012
gouache and silverpoint on
Fabriano Roma paper, 19" x 26"*

left: Answered Prayers

*front cover (cw): Sleepless Nights,
Remembered Laughter,
Answered Prayers, Furtive Glances*

*back cover (cw): Lazy Afternoons,
Obsolete Miracles, Old Flames,
Longings*

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MISSION STATEMENT

OTHER PRESS publishes literature from America and around the world that represents writing at its best. We feel that the art of storytelling has become paramount today in challenging readers to see and think differently. We know that good stories are rare to come by: they should retain the emotional charge of the best classics while speaking to us about what matters at present, without complacency or self-indulgence. Our list is tailored and selective, and includes everything from top-shelf literary fiction to cutting-edge nonfiction— political, social, or cultural—as well as a small collection of groundbreaking professional titles.

Judith Gurewich, Publisher

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KEY

C: Canadian price

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CQ: carton quantity

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© Mark Condren

John Boyne was born in Dublin, Ireland in 1971. He is the author of nine novels (seven for adults and two for children), including *The Boy in the Striped Pajamas*, which was made into an award-winning film. The novel also won two Irish Book Awards, was short-listed for the British Book Award, reached the top of the *New York Times* Best Sellers list, and has sold more than five million copies. His novels are published in forty-five languages. He lives in Dublin. Please visit him at www.johnboyne.com

“Keep it together, Tristan,” he tells me quietly, putting a hand around my shoulder as his eyes search to make and hold a connection with my own, his fingers pressing tightly around my flesh, sending a current of electricity through me despite my grief; it’s only the second time he’s touched me since England—the first was when he helped to lift me off the floor of the deluged trench—and the only time he’s spoken to me since the boat.

“Keep it together, yes? For all our sakes.”

I step closer to him and he pats my arm in consolation, leaving his hand there longer than is necessary.

“What did Rigby mean when he said he was sorry to hear about...well, he didn’t finish his sentence.”

“It doesn’t matter,” I say, moving forward in my grief to put my head down on his shoulder, and he pulls me to him for a moment, his hand at the back of my head, and I am almost certain that his lips brush the top of my hair but then Turner and Sergeant Clayton come into sight, the loud voice of the latter complaining about some new disaster, and we separate once again. I wipe the tears from my eyes and look at him but he’s turned away and my thoughts return to my oldest friend, dead like so many others. I wonder why in God’s name I ever went to look at Rich, Parks, and Denchley’s bodies when I could have been in my foxhole all this time, grabbing a few minutes’ sleep, and knowing nothing about any of this, nothing about home or Chiswick High Street, my mother, my father, Peter, or the whole bloody lot of them.

John Boyne

JULY 10, ON SALE
EARLY SHIP

THE ABSOLUTIST

The gripping new novel by the author of *The Boy in the Striped Pajamas*

It is September 1919: twenty-one-year-old Tristan Sadler takes a train from London to Norwich to deliver a package of letters to the sister of Will Bancroft, the man he fought alongside during the Great War.

But the letters are not the real reason for Tristan's visit. He can no longer keep a secret and has finally found the courage to unburden himself of it. As Tristan recounts the horrific details of what to him became a senseless war, he also speaks of his friendship with Will—from their first meeting on the training grounds at Aldershot to their farewell in the trenches of northern France. The intensity of their bond brought Tristan happiness and self-discovery but also confusion and unbearable pain.

The Absolutist is a masterfully told tale of passion, jealousy, heroism, and betrayal set in the gruesome trenches of World War I. This novel will keep readers on the edge of their seats until its most extraordinary and unexpected conclusion, and will stay with them long after they've turned the last page.

PRAISE FOR *THE ABSOLUTIST*:

"A wonderful, sad, tender book [that] is going to have an enormous impact on everyone who reads it."

—COLM TÓIBÍN

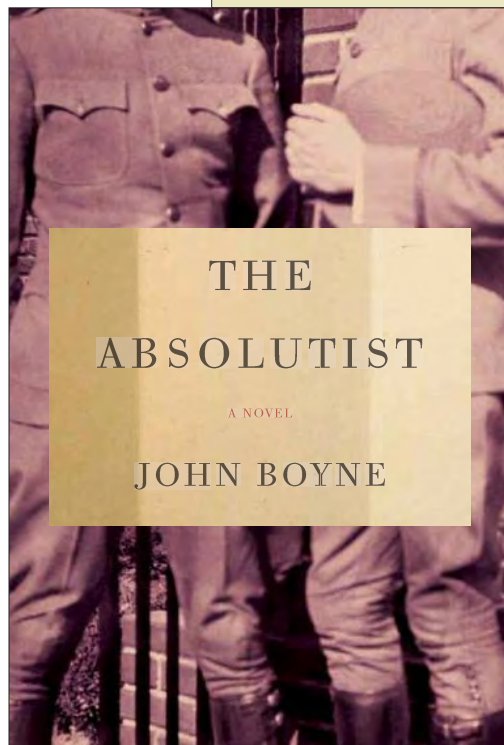
"John Boyne...guides us through the realm of history and makes the journey substantial, poignant, real. He is one of the great craftsmen in contemporary literature."

—COLUM McCANN

"Political, personal, powerful...a fiercely interrogative novel that asks not just what it means to be a man but also what it means to be a human being in the extreme circumstances of war."

—IRISH TIMES

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- Online advertising on NPR.org, *Bookslut*, LitBreaker, *Shelf Awareness*, *Timeout.com*, *sfgate.com*, and *boston.com*



© Ana Portnoy

Carlos Zanón is the author of four volumes of poetry and three novels, which have received wide critical acclaim in Spain. *The Barcelona Brothers* is his first novel to be published in English. A literary critic and screenwriter, he has also collaborated as a lyricist for rock bands. He lives in Barcelona. Visit him at www.carloszanon.com

John Cullen is the translator of many books from Spanish, French, German, and Italian, including Yasmina Khadra's *Middle East Trilogy* (*The Swallows of Kabul*, *The Attack*, and *The Sirens of Baghdad*), Christa Wolf's *Medea*, Manuel de Lope's *The Wrong Blood* (Other Press), and Eduardo Sacheri's *The Secret in Their Eyes* (Other Press). He lives in upstate New York.

FROM **THE BARCELONA BROTHERS**

Epi prefers not to think very much about what happened. His obsession is focused on Tiffany. His wish is to see her face, to hear himself speaking, to talk to her and realize that she's listening attentively to what he has to tell her. The building he's in front of has a low windowsill he could sit on. Maybe stopping for a while would help him to think clearly and figure out what he should do next. A taxi's about to pass him. Nobody's going to look for you inside a taxi. Epi raises his hand, but the cab doesn't stop. Then he notices what he looks like. His sweater is stained with blood and his face—surely—with fear. He takes off the sweater, turns it inside out, and puts it back on. Without realizing it, he's been trembling for who knows how long. His whole body's beginning to hurt. Especially his back. The son of a bitch got him good with that ladder. He won't be able to move tomorrow. One of his feet is starting to bother him, too. It's possible that he broke a toe. A few minutes pass, and then another taxi comes along, this one with its green light turned on. Epi raises his hand; the cab slows down and pulls up to the curb. [...]

The taxi heads for Tiffany's place. Epi should probably give her a call first. But it's still very early, and Miss Tiffany Brisette has a hard time waking up. Something's not working right, Epi thinks, when the fugitive has to wait outside the girl's door until she's ready to soothe his bad temper with the morning's first cup of coffee. Such things don't happen to superheroes. Whenever they want, they just go in through the windows. They go down stairs inside burning buildings and step out into smoking alleys. Women are always waiting for them to appear, and they, of course, are guys who make women wait.

Carlos Zanón

THE BARCELONA BROTHERS

A noir novel set in Barcelona's savage underbelly

Epi Dalmau is a desperate man. Early one morning, he carries a sports bag into a dingy bar in a rough neighborhood of Barcelona. Four other people are in the bar: his brother Alex, his good friend Tanveer, the bartender, and a Pakistani man who has wandered in to use the restroom. Epi grabs a hammer out of his bag and attacks Tanveer. After a brief struggle and a couple of blows, Tanveer lies dead on the floor and Epi flees the bar.

Alex and the bartender plan to find and protect Epi, while blaming the murder on the unfortunate Pakistani man, who was simply in the wrong place at the wrong time. Meanwhile, Epi is hunting for Tiffany, the woman of his dreams and the reason behind the murder. What he'll do when he finds her, and what drove him to brutal violence are the subjects of Carlos Zanón's gritty, unflinching novel, set in a city tourists never see.

The Barcelona Brothers is a hard look at what people are capable of when they have no other options, and a portrait of a modern, multi-cultural Barcelona.

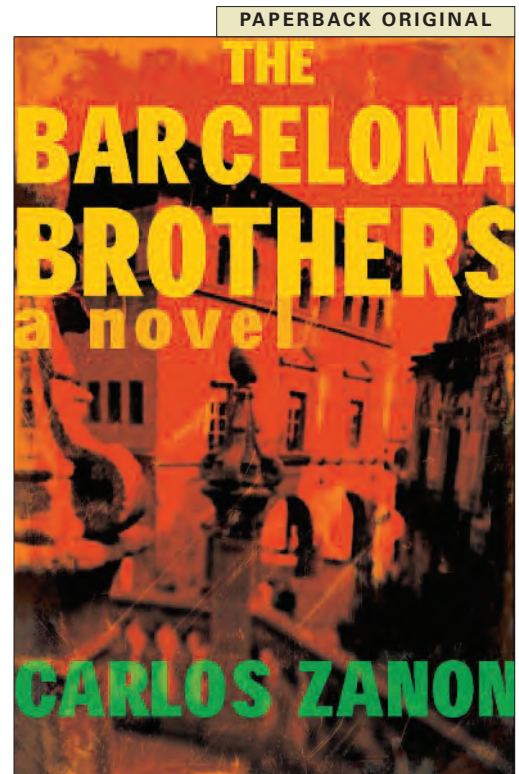
PRAISE FOR **THE BARCELONA BROTHERS**:

"Poet Carlos Zanón has surprised and shaken us with a transgressive novel that makes no concessions. [The Barcelona Brothers] speaks to us about a Barcelona in crisis, neighborhoods saturated with immigration where past and future don't exist, where kids are strung out on drugs and alcohol. It's everything but politically correct. The words interculturalism, integration, and tolerance don't exist. Carlos Zanón is a ruthless reporter of the new era."

—EL PAÍS

"The Barcelona Brothers...is a virulent poem about absent fathers and anguished youths with a tense and elaborate dramatic structure."

—LA VANGUARDIA



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- Online advertising in *Shelf Awareness*, *LitBreaker*, *Bookslut*, *Words Without Borders*, *Guernica*, and the *Paris Review* blog



© Cate Magaña

Kathleen Alcott's first words were "Ooh, the lights," and they will probably be her last. She was born and raised in northern California and now resides in Brooklyn. She is currently at work on her second novel. Her writing has appeared in *The Rumpus*; *The Bold Italic*; *Rumpus Women, Volume 1*, an anthology of personal essays by women, and will appear in forthcoming issues of *American Short Fiction* and *Slice Magazine*.

FROM *THE DANGERS OF PROXIMAL ALPHABETS*

Our parents liked to say that the first time Jackson and I met, we concentrated our focus so intently, grew so still, that they worried our little bodies might have forgotten we'd exited our watery beginnings, neglected the duty to breathe in and out. On the floor of the living room we turned our still-soft skin toward each other and blinked before demonstrating our talents in gripping and releasing: my five fingers around his chubby wrist, then his in embrace of mine. They say that the cat, our relative equal in size but a fascinating stranger in composition, strolled up to sniff the crowns of our heads, our full cheeks, but we offered him no attention. My mother and father and Julia, sitting on the couch, all happy with disbelief at the way their endlessly curious infants had quickly adopted such content with a tiny corner of the universe.

The next part of the story, the one that would echo for decades afterward: Julia moved to scoop Jackson from the floor. I left my quiet behind and howled with such force that the cat, still skirting the carpet, panicked and ran. My mother came to me and attempted comfort; my father, at the door with Julia, shrugged and offered a comment about the volatile nature of young love. They laughed, of course, and agreed to bring us together again very soon. Jackson did not cry, but squirmed from Julia's restraint and tried to get a clearer vision of me. My wailing gained confidence and rhythm. I refused, even, the draw of my mother's breast, as if I knew that her body would not be my family much longer, that I would find that elsewhere.

Kathleen Alcott

THE DANGERS OF PROXIMAL ALPHABETS

An extraordinary debut novel that challenges the definition of family and explores the intricate ties that bind us together

Ida grew up with Jackson and James—where there was “I” there was a “J.” She can’t recall a time when she didn’t have them around, whether in their early days camping out in the boys’ room decorated with circus scenes or later drinking on rooftops as teenagers. While the world outside saw them as neighbors and friends, to each other the three formed a family unit—two brothers and a sister—not drawn from blood, but drawn from a deep need to fill a void in their single-parent households. Theirs was a relationship of communication without speaking, of understanding without judgment, of intimacy without rules and limits.

But as the three of them mature and emotions become more complex, Ida and Jackson find themselves more than just siblings. When Jackson’s somnambulism produces violent outbursts and James is hospitalized, Ida is paralyzed by the events that threaten to shatter her family and put it beyond her reach. Kathleen Alcott’s striking debut, *The Dangers of Proximal Alphabets*, is an emotional, deeply layered love story that explores the dynamics of family when it defies bloodlines and societal conventions.

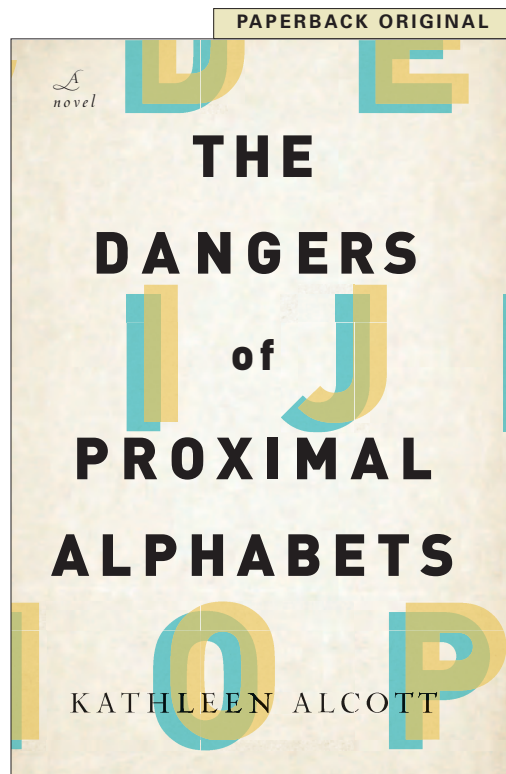
PRAISE FOR

THE DANGERS OF PROXIMAL ALPHABETS:

“Every once in a while a book comes along that you didn’t know you were missing until you found it. The Dangers of Proximal Alphabets is one of those books: dreamy and captivating, it nestles up inside of you, even as it tells you a devastating tale. What a wonderful debut for Kathleen Alcott.”

—JAMI ATTENBERG

author of *The Melting Season*



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- Online advertising in *Shelf Awareness*, *LitBreaker*, *Bookslut*, the *Paris Review* blog, and *Poets & Writers*

FROM **MY ESCAPE**



© M. Pellerier/Corbis

Benoîte Groult was born in Paris in 1920. She is a renowned and best-selling French novelist, essayist, and a founder of modern feminism. She has been a member of the jury of the Prix Femina since 1982, and in 2010 was promoted to the rank of Commandeur de la Légion d'honneur. Her autobiography *My Escape* is an international best seller, selling hundreds of thousands of copies in Holland and more than a million copies in Germany.

Nichole Gleisner received her PhD in French literature from Duke University in 2011. She has published on the poet Guillaume Apollinaire, and this is her first translation for Other Press. She currently lives and works in New Haven, Connecticut.

For us girls, there also weren't any "great authors" of our gender. At no stage of my studies, not even during my bachelor's degree in literature, was one of our sacred "great authors" a woman!

Erica Jong says that at Barnard, a college founded by American feminists and dedicated to educating young women, female authors, novelists, and poets weren't studied. At the library, you couldn't find the novels of Colette (supposedly out of print) or Simone de Beauvoir or Emily Dickinson. In 1960! In the land of feminism! Imagine, then, the desert that was the Sorbonne in 1941. In fact, our pantheon was empty with the exception of one exalted heroine: Joan of Arc. Yet she was also incidentally a virgin, the sole descendant of the mythic Amazons, and the only one who had the audacity to break the chains of her feminine condition and traditions. As everyone knows, she was punished for it and, just like Antigone, Iphigenia, and Jocasta, doomed to a precocious and tragic end.

We can all agree—a rather dissuasive model.

In the twentieth century, in order to void the suffragists' claims, the French press quickly nicknamed them the "Suffragettes," a name that made them go down in posterity as some sort of gleeful majorettes for the right to vote. In England, meanwhile, women fought heroically by chaining themselves to the gates of Westminster, throwing themselves under the horses' hooves during the Epsom Derby in front of a dumbfounded crowd, and taking up hunger strikes in order to win the right to vote twenty years before French women.

Benoîte Groult

MY ESCAPE

The autobiography of one of France's most beloved and best-selling authors

Young people today can't imagine what women went through during the twentieth century, asserts Benoîte Groult in *My Escape*, her confessional autobiography. Born in 1920 in Paris, she obtained the right to vote only when she was twenty-five years old. She married four times, underwent many clandestine abortions, bore three children, and then became a writer after she turned forty, and a feminist in her fifties.

Groult chronicles her growth through successive phases—as an obedient little girl, a troubled adolescent, a submissive wife—until finally becoming a liberated novelist. Here she recounts her choices, her friendships, her marriages, motherhood, and her fight for women's rights. At ninety-two years old, she concludes that she has been, and still is, a happy woman—lucky to have claimed her freedoms, one by one, paying for them, delighting in them, and loving them. Sexy, chatty, and full of shrewd insight, *My Escape* covers her years of struggle and success—as a daughter, lover, writer, wife, mother, and reluctant socialite—and draws a portrait of the role of French women in the twentieth century.

PRAISE FOR *MY ESCAPE*:

"An autobiography that is alert, ironic, and frank, just like its author, an iconoclastic member of the haute bourgeoisie. She runs through her parents, sister, husbands, lovers, fishing trips, friendships, daughters, granddaughters, and above all, her fight for women's rights."

—L'EXPRESS

"[Benoîte Groult] is back with a touching, funny, invigorating autobiography. Good news—you can be a feminist and still love men! A great life story. The result is brisk, moving, and witty, because the lady has a scathing wit."

—LE POINT

"Invigorating and refreshing..."

—LIVRES HEBDO

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- Online advertising in *Bookslut*, the *New York Review of Books*, *Words Without Borders*, and the *New York Times*



© Paul Rasmussen

Peter Høeg was born in Copenhagen, Denmark. Before becoming a writer, he worked variously as a sailor, ballet dancer, and actor. He published his first novel, *A History of Danish Dreams* (1988), to positive reviews. However, it was *Smilla's Sense of Snow* (1992), a million-copy best seller, that earned Høeg immediate and international literary celebrity. His books have been published in more than thirty countries.

Martin Aitken holds a PhD in linguistics and gave up university tenure to translate literature. Novels in his translation have been published on both sides of the Atlantic, and his translations of Danish short stories and poetry have appeared in *The Literary Review*, *AGNI*, *Boston Review*, and *A Public Space*, among other publications. He lives in rural Denmark.

FROM **THE ELEPHANT KEEPERS' CHILDREN**

It's not like we have never seen my father cry before. When you're married to someone like my mother, who very often forgets everything around her, including her husband and her children and her dog, because she has become obsessed by the idea of making her own mechanical wristwatch and works twenty-four hours in one stretch to center the axles of the wheels while we children and our father go hungry—when you're married to a woman like that you will have need to weep on the shoulders of close friends at least once a fortnight, which Father almost certainly has done in the company of Bent Piglet or John the Savior.

But he has never done it at home. On such occasions as we have seen Father weep, it has always been in church and on account of him saying something especially beautiful that makes him cry because he is moved and grateful for the Lord having provided Finø with such a magnificent pastor as himself. Or else he cries at a funeral in sympathy with the bereaved, and one must reluctantly admit that Father's sympathy is almost as great as his satisfaction at putting it on display.

Though his complacency and sympathy both may be great, they have never been so great as what we now witness in the kitchen of our rectory home. What we see is something that has always been contained inside our father, but which only now is released, and to begin with we have no words for it. But Father leaves the kitchen and Mother goes after him, and Tilte and Hans and Basker and I remain behind and look at each other. We sit for a moment in silence, and then Tilte suddenly says:

"They're elephant keepers. That's Mother's and Father's problem. They're elephant keepers without knowing."

Peter Høeg

THE ELEPHANT KEEPERS' CHILDREN

From the author of *Smilla's Sense of Snow*, an epic novel about faith and the magic of everyday life

Told from the precocious perspective of fourteen-year-old Peter, *The Elephant Keepers' Children* is about three siblings and how they deal with their eccentric parents. Peter's father is a vicar, his mother is an artisan, and both are equally and profoundly devout. The family lives on the (fictional) island of Finø, where people of all religious faiths coexist peacefully. Yet nothing is as it seems.

When Peter's parents suddenly go missing, Peter and his siblings fear the worst—has their parents' relentless quest to boost church attendance finally put them in danger? Told with poignancy and humor, *The Elephant Keepers' Children* is a fascinating exploration of fundamentalism versus spiritual freedom, the vicissitudes of romantic and familial love, and the triumph of the human spirit.

PRAISE FOR PETER HØEG:

"Høeg writes prose that is as bitter, changeable, and deep-fathomed as poetry—prose that demands to be read aloud and savored."

—NEW YORKER

"[Readers] will respect Høeg's genius for stretching the bounds of narrative fiction in altogether new directions."

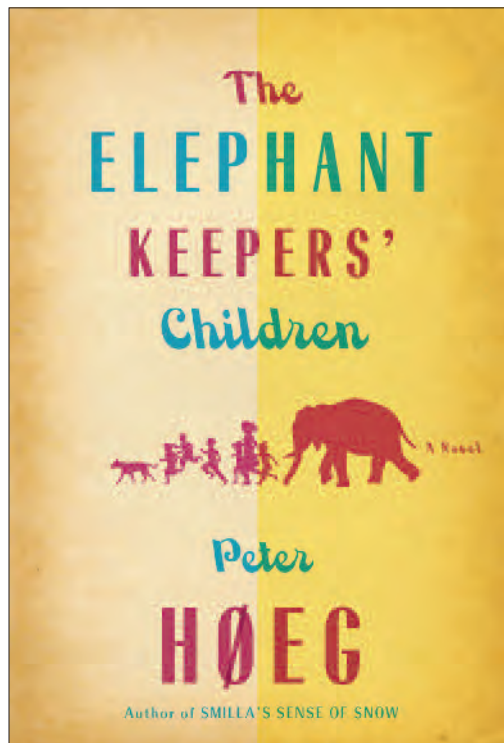
—BOOKLIST

"The Elephant Keepers' Children is, on its own terms, a serene and cheerful and beautifully constructed tale...it has just that extra nudge of extravagant, humoristic implausibility, which undeniably removes it from realism. It is placed somewhere else, both in terms of genre and geographically. And it is placed well."

—BERLINGSKE TIDENDE

"This book is so...bold and so grandiose in its execution...beating full of lively multicolored entities. It has its own special roguish linguistic melody. Peter Høeg is back with full strength in this cunning, four-part novel."

—NORDJYSKE STIFTSTIDENDE



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- Online advertising in *Shelf Awareness*, the *New York Review of Books* e-newsletter, PBS.org, LitBreaker, *Bookslut*, the *Paris Review* blog, *Bookforum*, and *Words Without Borders*



© Bettina Strauss

Anka Muhlstein was born in Paris in 1935. Muhlstein has published biographies of Queen Victoria, James de Rothschild, Cavalier de La Salle, and Astolphe de Custine; studies on Catherine de Médicis, Marie de Médicis, and Anne of Austria; a double biography, *Elizabeth I and Mary Stuart*; and most recently, *Balzac's Omelette* (Other Press). She has won two prizes from the Académie française and the Goncourt Prize for Biography. She and her husband, Louis Begley, have written a book on Venice, *Venice for Lovers*. They live in New York City.

FROM *MONSIEUR PROUST'S LIBRARY*

How did Proust read? As a child, like all of us: for the plot and characters. But even at a very young age he was outraged by the fact that grownups considered reading as something one did to amuse oneself. “My great-aunt,” he recalled in *Days of Reading*, “would say to me, ‘How can you go on amusing yourself with a book; it isn’t Sunday, you know!’ putting into the word ‘amusing’ an implication of childishness and waste of time.” For little Marcel, reading was not fun; it was traumatic. He cried at the end of every book and was unable to go to sleep, desolate at the idea of leaving the characters he had grown attached to: “These people for whom one has gasped or sobbed, one will know nothing more of them [...] one would have so liked for the book to continue.”

Proust read as a moralist, in the sense that reading could lead to greater self-knowledge, a salutary discipline sometimes necessary to shock a lazy mind into action. And he read as a novelist, an artisan of the written word, endlessly analyzing the style and technique of other authors, whether he liked their work or not. Finally, Proust read as a homosexual, extremely sensitive to all transgressions and ambiguities of gender.

The scope of his reading was too vast to allow for a list of favorites. All the writers who are important to the characters in the novel are French, but Proust, although he did not read English with ease, had a special affinity for British and American literature and was greatly influenced by them. “It is curious that in all the different genres, from George Eliot to Hardy, from Stevenson to Emerson, there is no literature which has had as much hold on me as English or American literature. Germany, Italy, very often France leave me indifferent but two pages of *The Mill on the Floss* reduce me to tears,” he wrote.

MONSIEUR PROUST'S LIBRARY

A witty and erudite account of French literary history through the eyes of Marcel Proust, by the author of *Balzac's Omelette*

Reading was so important to Marcel Proust that it sometimes seems he was unable to create a personage without a book in hand. Everybody in his work reads: servants and masters, children and parents, artists and physicians. The more sophisticated characters find it natural to speak in quotations. Proust made literary taste a means of defining personalities and gave literature an actual role to play in his novels.

In this wonderfully entertaining book, scholar and biographer Anka Muhlstein, the author of *Balzac's Omelette*, draws out these themes in Proust's work and life, thus providing not only a friendly introduction to the momentous *In Search of Lost Time*, but also exciting highlights of some of the finest work in French literature.

PRAISE FOR *BALZAC'S OMELETTE*:

"This effervescent volume celebrates Balzac's use of gastronomy as a literary device and social critique." —NEW YORKER

"An absorbing and insightful portrait of Balzac...and of the role that food played in nineteenth-century France."

—WALL STREET JOURNAL

"Fabulous...worth nibbling on, as prelude or accompaniment to the pièce de résistance, The Human Comedy."

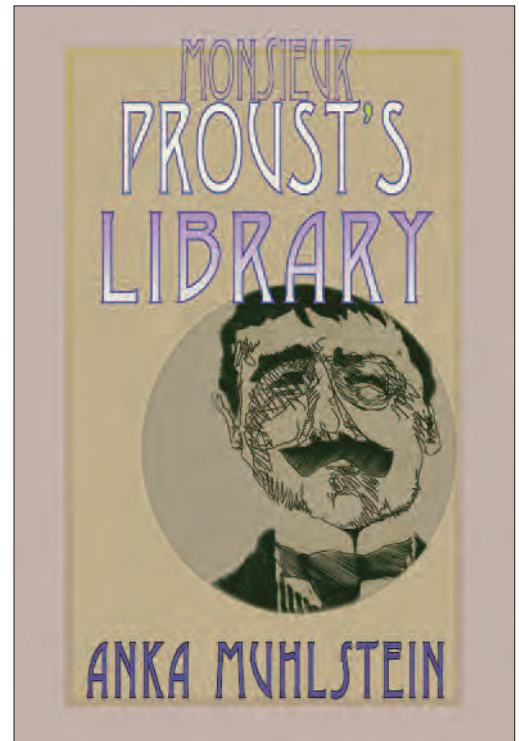
—NEW YORK TIMES BOOK REVIEW

"Original, delectable, and entirely readable."

—WASHINGTON POST

"Balzac's Omelette...is a charming and modest little book."

—NEW YORK REVIEW OF BOOKS



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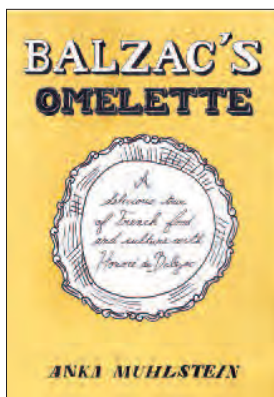
BELLES LETTRES

Rights: World (excluding France)

Agent: Georges Borchardt, Inc.

(Georges Borchardt, georges@gbagency.com)

- National review and feature campaign including print, radio, and online coverage
- Targeted outreach to gift-guide editors and French interest media
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- Print advertising in the *New York Times*, the *New York Review of Books*, and the *New Yorker*
- Online advertising in LitBreaker, *Bookslut*, and the *Paris Review* blog



Balzac's Omelette

HC | \$19.95/\$22.95C

978-1-59051-473-3

FROM **KAFKA IN LOVE**



Philippe Maréchal © Flammarion

Jacqueline Raoul-Duval is an editor, translator, and novelist. She is the author of *Le Charme discret de l'adultère* (The discreet charm of adultery) and *Un amour amer* (A bitter love).

Willard Wood has translated extensively from the French, including *The Last Rendezvous* by Anne Plantagenet (Other Press) and the novels of Goncourt Prize-winning author Jean-Christophe Rufin. A recent NEA Fellow in Translation, he lives and works in Norfolk, Connecticut.

One day as Franz entered through the gates of the park, he saw a young girl sobbing. He walked up to her. She was one of those little blond flowers with white skin and red cheeks that grow so abundantly in these parts. He asked her:

"Why are you crying?"

"I've lost my doll."

"You haven't lost it," he says.

"Did you find it?"

"No, no, I didn't find it. Your doll went off on a trip."

"How do you know that?"

"She wrote me a letter."

"Show me."

"I left it at home. But if you want, I'll bring it tomorrow, at three o'clock. In front of this bench."

"What's your name?"

"Franz. And yours?"

"Malou."

Once back at his house, he asked himself what his sister Ottla would say to her eldest daughter if the child ever lost her doll, Lolotte, which she kept clutched to her heart even in the soundest sleep.

The following day at the appointed time, Malou and Franz met in front of the bench. He raised his hat in greeting and handed her an envelope, on which he had written her name and stuck a canceled stamp.

Malou shrugged. "I don't know how to read."

He read it for her. The doll ended her letter with the words: "Hugs and kisses, I'll write you every day."

Malou thought for a moment before asking: "Does that mean you'll bring me another letter tomorrow?"

Jacqueline Raoul-Duval

KAFKA IN LOVE

A penetrating and imaginative study of the love life of the great twentieth-century writer

Kafka was an attractive, slender, and elegant man—something of a dandy, who captivated his friends and knew how to charm women. He seemed to have had four important love affairs: Felice, Julie, Milena, and Dora. All of them lived far away, in Berlin or Vienna, and perhaps that's one of the reasons that he loved them: he chose long-distance relationships so he could have the pleasure of writing to them, without the burden of having to live with them. He was engaged to all four women, and four times he avoided marriage. At the end of each love affair, he threw himself into his writing and produced some of his most famous work: *The Metamorphosis*, *Amerika*, and *The Trial*.

In this charming biographical novel, author Jacqueline Raoul-Duval follows the paper trail of Kafka's ardor. She uses his voice in her own writing, and a third of the book is taken from Kafka's journals and letters. It is the perfect introduction to this giant of world literature, and captures his life and romances in a style worthy of his own.

PRAISE FOR *KAFKA IN LOVE*:

"A remarkable book. A marvelous story. A novel whose discreet strength seems always to be subject to this imperative: to step aside to make room for Kafka's own words and to give the reader an immediate view of the writer."

—LE MONDE

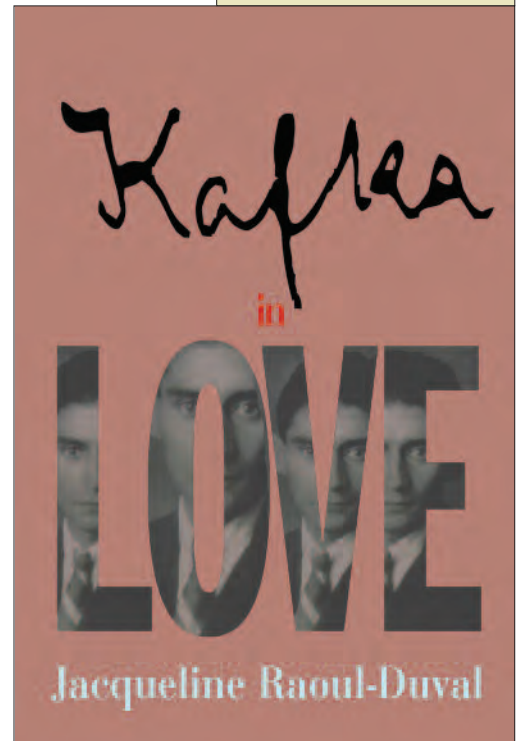
"Jacqueline Raoul-Duval presents as a novel this study of Kafka's impossible loves—'study' in the musical sense: clear, tight, perfectly constructed, without digressions or useless details. The writing refuses all effect, rigorously respects a considerable documentation, it is masterful and stylized."

—LE JOURNAL DU DIMANCHE

"Jacqueline Raoul-Duval is, after Felice, Julie, Milena, and Dora, the fifth official 'fiancée' of this man from Prague. She has no letter from him but she sends him, in this text, one of the most beautiful letters he may ever have received. So much the better for him... and for us."

—LE CANARD ENCHAÎNÉ

PAPERBACK ORIGINAL



NOVEMBER 2012 | on sale 11/13/2012

\$15.95 / \$18.95C

Paperback Original with flaps | 5 1/2 x 8 1/4" | 208 pages

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E-book 978-1-59051-542-6

FICTION

Rights: World English

Proprietor: Flammarion

(Florence Giry, fgiry@flammarion.fr)

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- Print advertising in the *New York Review of Books*
- Online advertising in LitBreaker, *Bookslut*, and the *Paris Review* blog
- Downloadable reading group guide



Roger Vissler/Getty Images

André Maurois (1885–1967), born Emile Herzog, was a writer of considerable versatility who achieved success as a biographer, historian, and novelist. In 1938 he was elected to the Académie française. He is perhaps most famous for his biographical studies of Shelley, Disraeli, Byron, Proust, and Victor Hugo. *Climats* (Climates) was originally published in 1928.

Adriana Hunter studied French and Drama at the University of London. She has translated more than fifty books including *Enough About Love* by Hervé Le Tellier (Other Press). She won the 2011 Scott Moncrieff Prize, and her work has been short-listed for the Independent Foreign Fiction Prize twice. She lives in Norfolk, England.

FROM **CLIMATES**

You must have been surprised when I left so suddenly. I apologize for that but do not regret it. I cannot tell whether you too can hear the hurricane of internal music stirring inside me over the last few days like Tristan da Cunha's towering flames. Oh! I would so like to succumb to the tempest that, only the day before yesterday, in the forest, urged me to touch your white dress. But I am afraid of love, Isabelle, and of myself. I do not know what Renée or anyone else may have told you about my life. You and I have sometimes talked of it; I have not told you the truth. That is the charm of new acquaintances: the hope that, in their eyes and by denying the truth, we can transform a past that we wish had been happier. Our friendship has gone beyond the point of overly flattering confidences. Men surrender their souls, as women do their bodies, in successive and carefully defended stages. One after the other, I have thrown my most secret troops into battle. My true memories, corralled in their enclave, will soon give themselves up and come out into the open.

I am a long way from you now, in the very room in which I slept as a child. On the wall are the shelves laden with books that my mother has been keeping for more than twenty years "for her eldest grandson." Will I have sons? That wide red spine stained with ink is my old Greek dictionary, those gold bindings, my prizes. I wish I could tell you everything, Isabelle, from the sensitive little boy to the cynical adolescent, and on to the unhappy, wounded man. I wish I could tell you everything in complete innocence, exactitude, and humility. Perhaps, if I manage to finish writing this, I will not have the courage to show it to you. Never mind. It is still worthwhile, if only for my own sake, to assess what my life has been.

André Maurois

CLIMATES

A new translation of the French masterpiece, with an introduction by Sarah Bakewell

Written in 1928 by French biographer and novelist André Maurois, *Climates* became a best seller in France and all over Europe. The first 100,000 copies of its Russian translation sold out the day they appeared in Moscow's bookstores. This magnificently written novel about a double conjugal failure is imbued with subtle yet profound psychological insights of a caliber that arguably rival Tolstoy. Here Phillipe Marcenat, an erudite yet conventional industrialist from central France, falls madly in love with and marries the beautiful but unreliable Odile despite his family's disapproval. Soon, Phillipe's possessiveness and jealousy drive her away. Brokenhearted, Phillipe then marries the devoted and sincere Isabelle and promptly inflicts on his new wife the very same woes he endured at the hands of Odile. But Isabelle's integrity and determination to save her marriage add yet another dimension to this extraordinary work on the dynamics and vicissitudes of love.

PRAISE FOR *CLIMATES*:

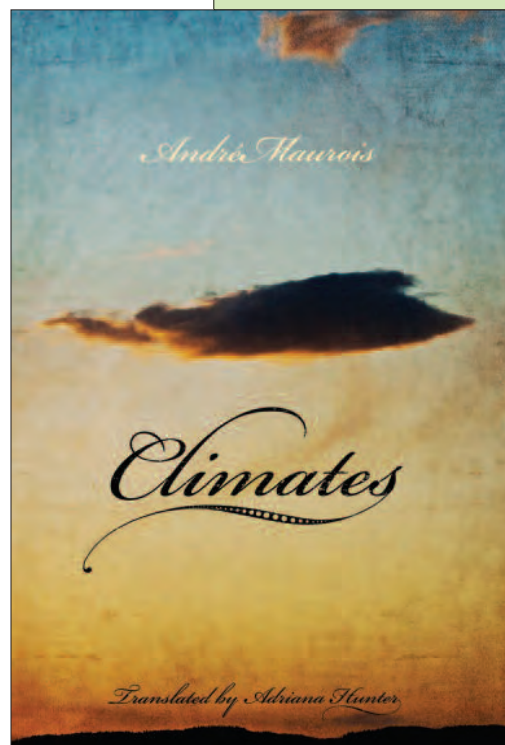
"This symmetrical, almost geometric construction, enhanced by a most delightful literary and narrative style, establishes the merit of Climats, and proves for all time M. André Maurois' mastery as a novelist."
—NEW YORK TIMES

"[André Maurois'] book is a distinct accomplishment from the point of view of accurate observation, and the scenes of jealousy in particular have a ring of dreadful truth unheard since the celebrated episodes in Proust's 'La Prisonnière' and 'Albertine disparue.'"
—THEODORE PURDY, JR., FRENCH LIFE

"If Maurois will be remembered for any novel at all, it will be for Climats. Here is a work that has good chance to resist both the corrosive forces of time and the capricious fluctuations of good tastes."

—JACK KOLBERT, THE WORLDS OF ANDRÉ MAUROIS

PAPERBACK REPRINT



DECEMBER 2012 | on sale 12/4/2012

\$15.95 / \$18.95C

Paperback Reprint | 5 x 8" | 224 pages

978-1-59051-538-9 | CQ 24

E-book 978-1-59051-539-6

FICTION

Rights: World English

Agent: Estate of André Maurois, represented by Marie-Ange Masson-Mosca (mamosca@aol.com)

- Review outreach to literary and translation interest media
- Targeted outreach to paperback review editors
- Advertising in the *New York Review of Books* and *Words Without Borders*



© Molly Dickler

William Hackman, longtime arts journalist and former managing editor for public affairs at the J. Paul Getty Trust, has written extensively about the visual and performing arts. His essays, articles, and reviews have appeared in major American newspapers and magazines, including the *Chicago Tribune*, the *Philadelphia Inquirer*, and the *Los Angeles Times*. His books include *Los Angeles County Museum of Art*, for the Art Spaces series (Scala, 2008), and *Inside the Getty* (J. Paul Getty Trust, 2008). He lives in Los Angeles.

By the time he was eighteen, Ed Ruscha was sure of two things: he wanted to be an artist, and he needed to get out of Oklahoma. Art school was the answer, and Ruscha knew that the most highly touted ones were in New York, maybe Chicago. But “the East,” he figured—“that’s just too old-world for me.” California was more like it; he had visited with his family as a kid and was taken with what he thought of as “that California style.” Los Angeles was “the only place” to be, as far as Ruscha was concerned. So in the summer of 1956, he packed up his six-year-old Ford with Smitty mufflers and set out on Route 66, heading west.

In the mid-fifties, painters in Los Angeles, like their counterparts in New York, were searching for a way forward in the wake of abstract expressionism. Initially, few artists in either city doubted that the future of painting lay in abstraction of some kind, a presumption that would be seriously challenged only as the decade drew toward its close. Jasper Johns’s paintings of targets and flags were shocking in their use of familiar symbols as “ready-made” images that both were and were not representational. (What, after all, is the difference between a flag and its image?) Ruscha himself would experience the shock firsthand in 1957, when he spied a reproduction of Johns’s *Target with Four Faces* in a magazine, a work that he said “hit me right between the eyes.”

But the present state of American painting was far from Ruscha’s thoughts as he and his friend and fellow traveler Mason Williams burned through countless quarts of oil, rumbling past the Indian reservations and trading posts, abandoned mining towns, and cheap motels that punctuated their crossing of the scorched desert regions that lay between Oklahoma and Los Angeles.

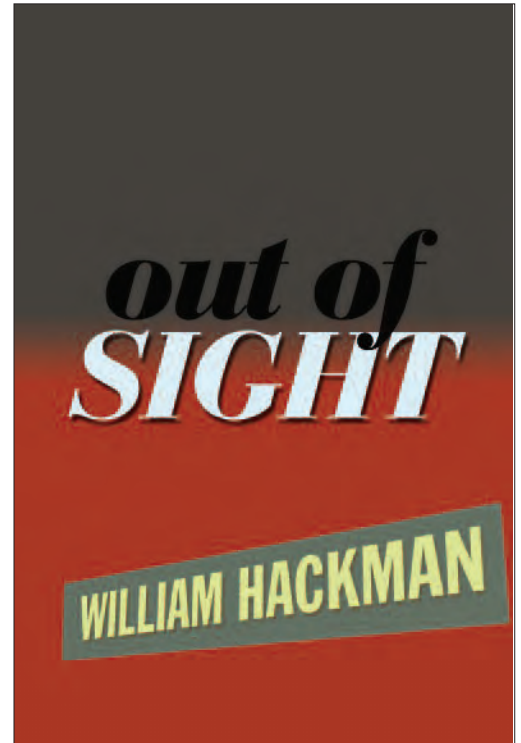
William Hackman

OUT OF SIGHT

The story of the golden decades of the L.A. art scene

Histories of modern art are typically centered in Paris and New York. Los Angeles is relegated to its role as the center of popular culture—a city of movie stars, tan lines, and surfers—but lacking the highbrow credentials of the chosen places. Until 1965, there was no art museum, few notable collectors, and—especially in terms of modern and contemporary work—even fewer galleries. Yet in the 1950s and 1960s, L.A. witnessed a burst of artistic energy and invention rivaling New York’s burgeoning art scene a half-century earlier. As *New York Times* art critic Roberta Smith has noted, it was “a euphoric moment,” at a “time when East and West coasts seemed evenly matched.”

Out of Sight chronicles the rapid-fire rise, fall, and rebirth of the L.A. art scene—from the emergence of a small bohemian community in the 1950s to the founding of the Museum of Contemporary Art in 1980—and explains how artists such as Ed Ruscha, Robert Irwin, and Ken Price reshaped contemporary art. William Hackman also explores the ways in which the L.A. art scene reflected the hopes and fears of postwar America—both the self-confidence of an increasingly affluent middle class, and the anxiety produced by violent upheavals at home and abroad. Perhaps most of all, he pays tribute to the city that gave birth to a fascinating and until now overlooked moment in modern art.



JANUARY 2013 | on sale 1/22/2013

\$27.95 / \$33.00C

Hardcover | 6 x 9" | 368 pages

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E-book 978-1-59051-412-2

ART HISTORY

Rights: World

Proprietor: Linda Chester Agency

(Laurie Fox, laurie@lindachester.com)

- Review outreach to art interest media
- National review and feature campaign including print, radio, and online coverage
- Advertising in the *Los Angeles Times*, *Bookforum*, *Artforum*, and the *New York Review of Books*



George Harrar is the author of two novels for adults, including the literary mystery *The Spinning Man*. Among his dozen published short stories, “The 5:22” won the prestigious Carson McCullers Prize and was selected for *The Best American Short Stories 1999*. Harrar lives west of Boston with his wife, Linda, a documentary filmmaker. Their son, Tony, was the inspiration for Harrar’s award-winning novel for middle-grade readers titled *Parents Wanted*, published by Milkweed Editions.

“You hired a rapist?”

The description seemed so all-encompassing, as if a single word could sum up a man’s whole nature rather than just one awful act. Didn’t a person deserve at least a few sentences about his life before judging him?

“I assume he didn’t put that on his résumé,” Amy said.

“He had a record, not a résumé.”

She glanced out the window, then back at him. “You didn’t tell me you were thinking of hiring a rapist.”

“I didn’t know I was. I just went up there to check out the new incentives the state has for hiring prisoners when they’re released. I ended up doing some interviews.”

“And hiring a rapist.”

“As it turned out.”

“There weren’t any pedophiles or murderers available?”

Simon braked hard at Five Corners, even though normally he would take his chances coasting through on the yellow to avoid waiting through the multiple lights. “I sense you don’t approve.”

“I’m just wondering why you would hire a rapist.”

Rapist—how many times would she say it? “This guy has a name, which is David Rigero, and David scored higher than most of our regular applicants on the employment test. I liked him, too.”

“Liked him how?”

“As someone to talk to. If I were sitting next to him on an airplane, I’d enjoy our conversation.” [...]

The traffic crept by in front of them—a few cars, a gasoline tanker, and a white unmarked truck, the kind often mentioned on crime reports as spotted leaving the scene. Should the people inside these vehicles all be judged by the worst thing they had ever done? Who could survive that scrutiny?

George Harrar

REUNION AT RED PAINT BAY

A provocative psychological thriller set in coastal New England

Red Paint calls itself “the friendliest town in Maine,” a place where everyone knows one another and nothing too disturbing ever happens. Native son Simon Howe is a sturdy family man—a good father and husband—and owner-editor of the town’s newspaper. Because there’s rarely any real news, he runs stories about Virgin Mary sightings, high school reunions, and petty criminals.

One day Simon’s predictable and peaceful life is disrupted by the arrival of an anonymous postcard, the first in a series of increasingly menacing messages. He tries to ignore them, but the implied danger becomes more real, threatening to engulf his wife and son as well. The Howe family becomes engaged in a full-scale psychological battle with their unidentified stalker—without even knowing it. Secrets from Simon’s past are uncovered, escalating toward a tense and unexpected climax.

Reunion at Red Paint Bay is more than a conventional mystery or thriller. It is an exploration of the consequences of guilt, denial, and moral absolutism. Harrar weaves a dramatic and suspenseful tale sure to spur readers into examining the limits of responsibility for one’s actions.

PRAISE FOR *THE SPINNING MAN*:

“Riveting...a first-rate thriller that offers gut-wrenching suspense [and] ironic humor.”
—PUBLISHERS WEEKLY

“George Harrar’s elegant and unnerving mystery of psychological suspense...”
—NEW YORK TIMES

“A taut psychological drama...a marvelous performance by Harrar, who blends the commonplace and the esoteric with exceptional ease.”
—BOSTON GLOBE

“A suspenseful, did-he-or-didn’t-he plot and an unblinking look at the tensions of family life.”
—WASHINGTON POST

PAPERBACK ORIGINAL



JANUARY 2013 | on sale 1/29/2013

\$14.95 / \$16.95C

Paperback Original with flaps | 5 1/2 x 8 1/4" | 208 pages

978-1-59051-545-7 | CQ 24

E-book 978-1-59051-546-4

FICTION

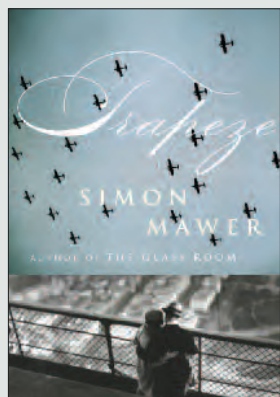
Rights: World

Agent: Zachary Shuster Harmsworth

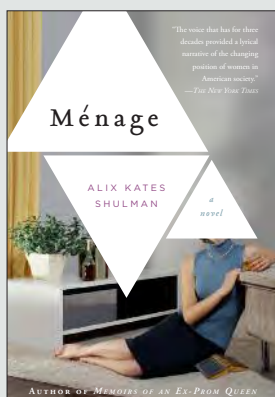
(Esmond Harmsworth, eharmsworth@zshliterary.com)

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BACKLIST: RECENT HIGHLIGHTS



MAWER, SIMON
Trapeze
978-1-59051-527-3 PB \$15.95/NCR



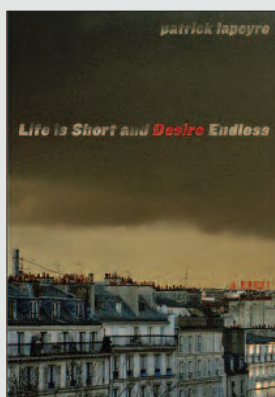
SHULMAN, ALIX KATES
Ménage
978-1-59051-520-4 PB \$14.95/\$17.95C



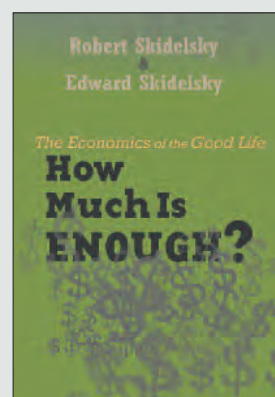
BOHMAN, THERESE
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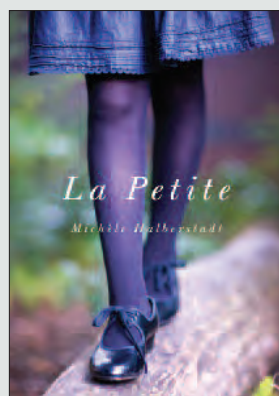
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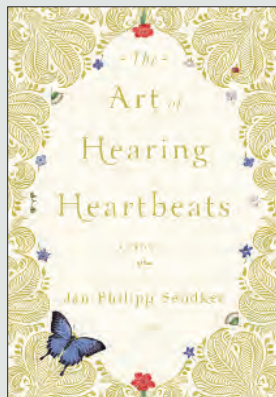


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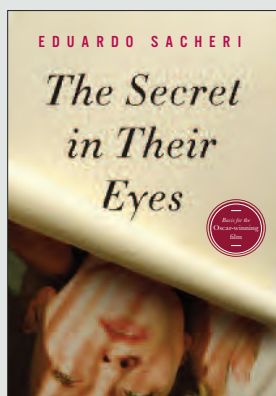
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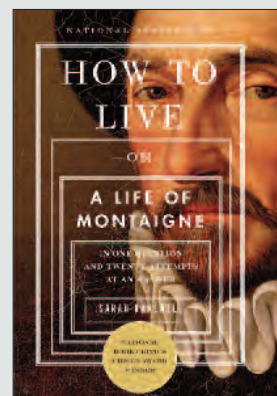
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GERMAN: Rowohlt
NETHERLANDS: Orlando

JOHN BOYNE
The Absolutist

(Agent: Frederick Hill Bonnie Nadell Literary
Agency, bonnie@hillnadell.com)

ANZ: Random House
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BRAZIL: Companhia das Letras
CANADA: Doubleday
CHINA: Shanghai 99
GERMANY: Arche-Atrium
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UK: Doubleday

EMMA FORREST
Your Voice in My Head

(Agent: Inkwell Management on behalf
of Lutyens & Rubinstein, Kim Witherspoon,
kimberly@inkwellmanagement.com and
felicity@lutyensrubinstein.co.uk)

CANADA: Random House Canada
POLAND: Gruner + Jahr Polska
UK: Bloomsbury

BENOÎTE GROULT
My Escape

(Proprietor: Editions Grasset & Fasquelle, Heidi
Warneke, hwarneke@grasset.fr)

BRAZIL: Record
CHINA: Shanghai 99
CZECH REPUBLIC: Knizni Klub/Euromedia Group
DUTCH: Boekerij
GERMAN: Droemer Knaur

GEORGE HARRAR
Reunion at Red Paint Bay

FRENCH: Michel Lafon

PETER HØEG
The Elephant Keepers' Children

(Agent: Gyldendal Group Agency, Sofie Voller,
sofie_voller@gyldendalgroupagency.dk)

CZECH REPUBLIC: Argo
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FINLAND: Tammi
FRANCE: Actes Sud
GERMANY: Carl Hanser Verlag
GREECE: Psychogios
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ITALY: Mondadori
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LITHUANIA: Tyto Alba
NETHERLANDS: Meulenhoff
NORWAY: Aschehoug
ROMANIA: Univers
RUSSIA: Symposium
SERBIA: Plato Books
SLOVAKIA: Slovart Publishing
SPAIN: Ediciones B
SWEDEN: Norstedts
TURKEY: Pegasus
UK: Harvill Secker

PATRICK LAPEYRE
Life Is Short and Desire Endless

(Proprietor: Éditions P.O.L, Vibeke Madsen,
madsen@pol-editeur.fr)

ALBANIA: Toena
BULGARIA: Altera/Delta Entertainment
CHINA: Sichuan Literature & Art Press
CROATIA: Školska Knjiga
CZECH REPUBLIC: Euromedia
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ITALY: Ugo Guanda Editore
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LITHUANIA: Baltos Lankos
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POLAND: Replika
RUSSIA: Azbooka-Atticus
SERBIA: Akademska Knjiga
SPAIN: Destino
SPAIN: Aleph/Empúries

ANDRÉ MAUROIS
Climates

(Agent: Marie-Ange Masson-Mosca,
mamosca@aol.com)

BULGARIA: PGL
CHINA: Shanghai Translation Publishing
CROATIA: Zabavna Biblioteka
CZECH REPUBLIC: Česká Expedice
ESTONIA: Noor Eesti Kirjastus
FINLAND: Kustannusosakeyhtio Kirja
GERMANY: Bertelsmann
INDONESIA: Yayasan Obor Indonesia
ITALY: Mondadori
JAPAN: Shinchosha
NETHERLANDS: Het Spectrum
POLAND: Artes
PORTUGAL: Guimaraes
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RUSSIA: AST
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SIMON MAWER
Trapeze

(Agent: Sterling Lord Literistic, Inc, on behalf of
Charles Walker at United Agents, Peter Matson,
peter@sll.com and CWalker@unitedagents.co.uk)
NETHERLANDS: Ambo Anthos

JACQUELINE RAOUL-DUVAL
Kafka in Love

(Proprietor: Flammarion, Florence Giry,
fgiry@flammarion.fr)

ESTONIA: Eesti Raamat
HUNGARY: Ab Ovo
RUSSIA: Text

**ROBERT SKIDELSKY AND
EDWARD SKIDELSKY**
How Much Is Enough?

(Agent: Sterling Lord Literistic, Inc, on behalf
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at Peters, Fraser & Dunlop, Peter Matson,
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fpetheram@pdf.co.uk)

BRAZIL: Record
GERMAN: Antje Kuntsmann
PORTUGAL: Texto

PETER STAMM
We're Flying

(Agent: Liepman AG,
eva.koralnik@liepmanagency.com)

FRANCE: Christian Bourgois
GERMAN: S. Fischer
SPAIN: Acantilado
TURKEY: Ithaki Yayınları

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